



OF THE SEA

j.frede

In 2014 I was an Artist in Residence in Russia & Scotland that resulted in two new bodies of work. January found me on the small island of Kotlin that is located 20 miles west of Saint Petersburg, Russia. Surrounded by the frozen Baltic Sea this island and its single city, Kronstadt, are home to the National Center for Contemporary Arts residency program. While in residence I explored the island's maritime history completing a body of work that was coupled with essays about my thoughts, the work and my experiences.

Come September I was boarding the sailboat Selkie in Kirkwall, Orkney Islands, Scotland. Working as an Artist in Residence and Sailor with the Clipperton Project, I had created a drawing machine titled "Drawn At Sea" that would log the ships movements at sea as we sailed throughout the Northern Isles of Scotland. From anchor to anchor I charted our voyages with the drawing machine resulting in six complete drawings, 15 pendulum drawings. Along with the drawings I documented the residency through photography, video and journals.

This publication contains the essays and journals that relate to the work shown in the OF THE SEA exhibition (Los Angeles, May 23rd 2015). All of the work was previously published on the Huffington Post during the aforementioned residencies and can still be found online with full color photographs & video.

j.frede - 2015



Yacht Selkie under sail during Drawing no.01



j.frede during the test sail in Southern California

Drawn At Sea

At one time the entirety of the worlds oceans hung in the skies as immense storm clouds. Churning about above the Earth's surface that existed only as molten magma sending any rain that fell back to the heavens. Once the surface began to cool and solidify the rains began to fall and settle. The oceans poured out of the skies for nearly forty centuries raining down approximately 300,000,000 cubic miles of water. Eventually the rains ceased and the Sun shone down on the Earth for the first time.

Since this event the oceans have never stopped moving.

This constant motion will be the focus of my newest body of work, a series of drawings, titled Drawn At Sea. These drawings will be produced during my time as an Artist in Residence aboard the sailboat Selkie under the direction of The Clipperton Project. I have created a drawing machine that will capture the greater movements of the ship and create a visual log of our motion as we sail through the Northern Isles of Scotland for the month of September.

The Clipperton Project is an International non-profit organization that promotes notions of exploration around the world. Pairing Artists, Scientists and Sailors together on sailing voyages in some of the most remote territories on the Earth. They have sailed more than 40,000 nautical miles in over 30 countries spanning 5 continents. The Clipperton Project engages communities with workshops and art exhibitions while recording and bringing awareness to changes in the natural world thus pursuing new ideas in the ways of the old world.

My interest in the expeditions of nineteenth century that included naturalists and artists led to the conception of this work. Sailing around the world they illustrated the flora and fauna of far off islands while mapmakers charted the coasts and seas. Their journals and records are influential in my desire to create a new log of the sea.

Each drawing will consist of 24 hours(*) worth of movement, a full days record of the will of the Sea. Latitude/Longitude, Time and Temperature will be recorded on the back of each drawing and by the end of the expedition I will have completed a collection of drawings for everyday I was aboard the ship.

*(*Once at aboard it became apparent that each drawing should track each of our voyages between the islands, rather than a full day's time)*

Inspired by the Harmonograph drawing machines of the 1800's, Drawn At Sea consists of a twelve-inch circular wheeled tray that rolls freely beneath a fixed pen inside a twenty inch squared box. As the boat moves the tray is set in motion before changing direction and repeating, creating a drawn log of the ships movements. Made of clear acrylic plexi-glass, aluminum, and a rope case of traditional nautical knot work. Drawn At Sea is as much sculpture, as it is a working machine.

Pendulum drawings will also be made recording the more subtle movements of the ship as the suspended pen sways above the papers surface. These drawings will be blocked out hourly at various times of the voyage.

j.frede - 2014



The Drawing Machine at work in the Orkney Isles

[\(Click here to see the complete article\)](#)

Drawn At Sea: Drawing no.01



Orkney Mainland, Sanday - Orkney Islands, Scotland

11:23 - Wednesday September 10, 2014

59° 59.272 n, 2° 57.442 w - 14°C

Today we set sail for the island of Sanday leaving Kirkwall Harbor for good. At 11:23, I loaded the drawing machine with Drawing No.01, shortly after we left port. Motoring just outside the walls of the harbor we opened the Genoa Jib and were on our way. Grabbing what little wind we could, the currents proved to be less than expected and we sailed along averaging between 2-4 knots for the first several hours.

We sailed past Balfour Castle that stands proudly facing the sea on a grassy hillside on Shapinsay. A few kilometers east of the castle is Helliar Holm Island and its Lighthouse with a picturesque tower and a large lighthouse keepers quarters. Passage through Shapinsay Sound proved

slow and steady until we rounded Shapinsay's point.

Once around the point we changed our bearing to north and raised our mainsail. The wind and the tides were with us as the sun managed his way out from the clouds. Our speed increased to 10 knots and we marveled at the sea caves and arch known as "the foot". At this point the captain's 10-year-old son, Dylan and myself went out in the zodiac so I could take some photographs of the Selkie under sail. Dylan has grown up aboard Selkie and is no stranger to being the Captain of a dingy. He speed our small vessel out side to side first to the front of Selkie then around again to the back with grace and confidence circling the 58' Selkie as if she were standing still in the water. The light was perfect and beautiful with a brilliant northern sunlight setting the sails aglow as their reflections shown off of the water.

Checking on the drawing machine I observed a single steady line that had been drawing, almost tracking our course out of Shapinsay Sound and its calm quiet waters. It had been interrupted by our turn into the wind to hoist the mainsail and our change of course.

A few hours later we were sailing between Eday and Sanday with the Calf of Eday on our port side coming into the North Sound. I was at the helm traveling at between 10 - 12 knots and the sea began to change. The tides collide at this point and the waters began to get pretty rocky and felt similar to off-roading on land. The Captain said if the seas were looked like this on a clear day with no wind she couldn't imagine how bad this area would be in a storm. The currents were forcing the rudder in random directions making it hard to stay on course. This patch of sea is quiet evident on the drawing and the juxtaposition between the very single slow etched line to the cluster of marks is a perfect transcription of our trip on this day.

After the seas calmed I turned the helm back over and enjoyed the views of the North Sound and of the Island of Sanday that was just off our star-board side. Making our way around its northern side we found anchorage in the bay of Otters Wick.

17:30 - Wednesday September 10, 2014
59° 17.105 n, 2°32.715 w - 16°C

Full Stop.

[\(Click here to see the complete article\)](#)

Drawn At Sea: Drawing no.02



Sanday, North Ronaldsay, Papa Westray - Orkney Islands, Scotland.

7:05 - Thursday, September 11, 2014

59° 17.000 n, 2° 33.222 w - 17°C

I loaded the drawing machine while we were grounded in Sanday's Otters Wick bay. Housed in its rope case and tied down to the cabins roof I suspect there will be more movement at this position on the boat. The tide was beginning to return, but the water was less than a foot deep as I looked overboard. A number of crabs were crawling across the sandy bottom searching for breakfast and the returning tide created a consistent small swell which rolled by towards land.

Selkie began to float at around 8:45 and at 10:00 we hoisted the anchor and were off. Traveling out of the bay by iron sail we held a bearing of 24.

North Ronaldsay was due North of us. It was a beautiful clear day with sunshine. The drawing machine slowly worked marking our movements and responding to the sea.

11:30 - Thursday, September 11, 2014

59° 22.846 n, 2°22.744 w - 23°C

Reaching North Ronaldsay we dropped anchor just off the southern coast nearest to the North Ronaldsay Lighthouse and the Old Beacon. Traveling by dingy to an old boat ramp we went ashore to explore the island and visit the lighthouse. North Ronaldsay's largest population is that of the sheep the island is known for. Sheep have lived on this island for more than 5000 years and have evolved their diet only eat seaweed unless they are lambing. They are goat like in appearance and their coats produce very fine wool. All the of the sheep on the island are descendants of the original Orkney sheep presumed to have been brought to the island by Neolithic people and have survived on the island far longer than any humans.

The lighthouse is the tallest in the British Isles standing at 109ft high was built in 1854 to replace the Dennis Head Old Beacon, which is made entirely of stone and dates to 1788. After a tour of the lighthouse, a blast of the foghorn and exploring this side of the island we returned to the ship. Selkie was bobbing about in the water while the drawing machine was drawing lines to and fro charting our motion and responding to each large swell.

After hoisting the anchor we were off, our destination was the island of Papa Westray that is due East of North Ronaldsay. We raised our mainsail and shortly after our genoa and we rode the wind at a bearing of 260°.

As we approached land and Papa Westray's Moclett Bay we were greeted by several small pods of Harbor Porpoises. I documented the last nautical mile of the trip in a video with a fixed sight on the anchor. The sun was low in the sky and its light was golden on the waters surface. As we sailed into the bay the seas floor could be seen with great clarity. The sandy bottom was only interrupted by seaweed, however sparsely. I dropped the anchor on the Captains call and soon we were still.

18:00 - Thursday, September 11, 2014

59° 19.610 n, 2°53.583 w - 16°C

Full Stop.

[\(Click here to see the complete article\)](#)

Drawn At Sea: Drawing no.03



Circumnavigation of Papa Westray - Orkney Islands, Scotland.

10:32 - Saturday, September 13, 2014

59° 19.610 n, 2° 53.583 w - 23°C

Today we sailed around the entirety of the island of Papa Westray. On-board aside from the Clipperton Crew is IVANOV, CHAN and their young daughter. IVANOV & CHAN are the founders and curators of Land Art Papay and Papay Gyro Nights as well as various other projects here in Papa Westray, Hong Kong and beyond. Land Art Papay has conceived the project "Mapping Papa Westray" in conjunction with the Clipperton Project's arrival.

My contribution will be Drawing no.03 along with photographs of the sea on each side of the island while Struan Kennedy creates short films that

reference the regions mythology and folklore, Jean Harlow interprets the islands landscape in a metaphysical context through drawings and the rest of the crew and passengers document the voyage with photographs and videos.

I loaded the machine moments before we hoisted the anchor, today's drawing will be the first done with red ink. Sailing out of the bay of Moclett on Papa Westray's most southern point the skies were clear and the sun was plentiful with glassy seas and little to no wind. These conditions required us to rely on Selkie's motor for the entire trip up, around and back.

Sailing up the East Coast we passed by the island of Holm and could see the Neolithic communal burial tomb on its highest hill. Soon we came to a string of sea caves carved out of the cliff face that is made up of flagstone. We stop here for a while and took the zodiac out to explore the caves and their interior chambers.

Back on the Selkie and continuing North the drawing machine was very quiet and was slowly etching a mark across the paper.

When we came to the Northern tip of the island we sailed into what is known as "The Bore". The Bore is a notoriously dangerous tidal race where the Atlantic Ocean meets the North Sea and the tides collide with one another evident by the swirls of water on its surface even on this absolutely calm day. During storms the even the sea bed, some 40 m below, is scared by these cross currents. Today however remained the calmest we had seen during the expedition. There was some rocking of the boat but nothing even as strong as that which we had encountered on the sail to Sanday during Drawing no.01.

The turbulence, however mild is evident on the drawing, but soon the machine returned to its slow scrawl noting the still waters of Papa Westray's West Coast. Sailing South we pass the Knap of Howar, a settlement that has been dated to about 3700BC. These two stone houses resting in the hillside just above the sea are thought to be the oldest preserved domestic dwellings in northern Europe.

Coming full circle, soon we were sailing into the quiet bay of Moclett.

13:20 - Saturday, September 13, 2014
59° 19.623 n, 2° 53.640 w - 23°C

Full Stop.

[\(Click here to see the complete article\)](#)

Drawn At Sea: Drawing no.04



Pierowall, Westray to Stromness, Orkney Mainland

9:40 - Wednesday September 17, 2014

59° 19.396 n, 2° 58.563 w - 14°C

After lashing down the drawing machine at the ships bow we sailed out of Pierowall Marina at 9:40am, two hours later than we had intended to sail due to heavy fog. We had awoken early to get things ready to leave, but the fog was too thick and we waited hoping it would lift. Finally the Captain decided we would push off and hope for the best. We sailed out of the bay and north to round Noup Head. The fog restricted visibility to between ½ to 1 mile at best for the first part of the sail.

Soon we were sailing through open sea between the northern islands of Orkney and the Orkney Mainland. Through light rain and dense fog

we continued sailing south alternating between sail power and motoring when the winds go too strong or too weak.

We were sailing in seas with waves swelling more than 2 meters high to our starboard side before gently flowing beneath Selkie and continuing on towards land. The large but gentle seas were slowly traced as thin blue lines by the drawing machine, which held its post as we took turns on watch.

Relieving the Captain I took the helm so she could check our bearings and the radar. Celia (Captain of the Selkie) explained to me that when sailing in fog you sail entirely from the compass because staying on course was of the utmost importance since we could not see land. Letting the lookouts on watch warn me of unknown dangers I fixed my eyes on the compass and did not stray from the bearing of 220°.

As we sailed along Mainland Orkney we caught glimpses of the coast and the waves cresting on its rocks. Just before we reached our last way-point nearest to Stromness we hear a distant blast of a large ship's horn. The Captain checked the radar and said there was something heading towards us at about 11 o'clock, we strained our eyes to see, everyone on deck, nothing appeared. A second blast came MUCH LOUDER AND MUCH CLOSER than the first we all squeezed our grips tighter and squinted to see any hint of the ship, but all we could see was dense fog with ½ mile of visibility. Soon we could hear engines of a large vessel off of our starboard side and the Captain quickly corrected our course. The sounds of the engines slowly faded and none of us ever even saw a shadow of the ship that had passed.

Finally we sailed between a red and a green Cardinal Buoy marking the opening of the harbor. The picturesque village of Stromness slowly came into view. It was remarkable and even more beautiful in the fog with two church steeples raising above a tight row of old stone homes, each with a boat ramp that came down and met the sea. Certainly my favorite town in Scotland thus far and I couldn't have been happier to see it for the first time by ship.

Lifting the pen from the paper, the drawing machine is still now in Hamnavoe Harbor.

16:58 - Wednesday September 17 2014

58° 57.626 N, 3° 17.896 W - 15°C

Full Stop.

[\(Click here to see the complete article\)](#)

Drawn At Sea: Drawing no.05



Stromness, Orkney Mainland - Wick, Scotland Mainland by way of Pentland Firth.

10:30 - Friday, September 19, 2014

58° 57.640 n, 3° 17.864 w - 13°C

We pushed off on time today with visibility much better than when we sailed into Stromness on the 17th. Celia, Dylan, Struan and myself were all that are left onboard now. Jean, Paul and Sully departed this morning and were on their way to Kirkwall tomorrow. Raising the mainsail while still under anchor we motored out of Hamnavoe Harbor. The Hoy High Lighthouse on the island of Graemsay was clearly visible and we moved towards it until we cleared the cardinal buoys then we turned west for the Atlantic Ocean. The cliffs of Hoy were revealing themselves through patches of fog and we sailed with them to our portside.

Once out to sea we changed our bearing for south and sailed down the coast of Hoy. Its majestic cliffs were stunning and soon the famous “Old Man of Hoy” came into view. He stands proud and prominent, I thought of the Vikings who had sailed before us gazing at him just as we were now. The drawing machine was secured atop the roof of the cabin charting our movements, as is its duty.

Rounding the southern tip of Hoy we sailed for the North Sea now and the east coast of Scotland’s mainland. Our bearing was taking us straight through the Pentland Firth and the dangerous tidal race known as the “Merry Men of Mey.” Pentland Firth is one of the more dangerous places to sail in this area and has some of the fastest tidal races in the world. Numerous sailing websites warn that yachts should avoid it at all costs. In storms or high seas this collision of the North Sea and the Atlantic Ocean set between the Scotland’s mainland and the Orkney Islands is notorious for creating deadly conditions for sailors and their ships. On this day the seas were still and shy allowing us to pass with only the knowledge of what could be and the visible whirling of waters beneath us. There were however, enough disturbances to allow the drawing machine to stay busy marking our movements of what was turning out to be the most active drawing thus far.

We sailed through the Inner Sound, which lies between the island of Stroma and the mainland. Rounding Duncansby Head, sailing through the race of the same name, we turn south for Wick, which we reached after six in the evening. Coming into the small marina I couldn’t be more pleased by today’s drawing, it was by far the most active day of sailing and passing through several famous tidal races which were perfectly translated as Drawing no.05.

18:10 - Friday, September 19, 2014

58° 26.391 n, 3° 05.061 w - 18°C

Full Stop.

[\(Click here to see the complete article\)](#)

Drawn At Sea: Drawing no.06



Wick to Inverness

6:20 - Saturday, September 20, 2014

58° 26.391 n, 3° 05.061 w

Leaving at first light with the dew covered drawing machine lashed to the cabins roof we motoring out of Wick Harbor. Soon we were sailing under full sail south bound with an incredible sunrise off our portside. The golden light of the morning made the sails glow beautifully. The wind was strong, perfect and in our favor. The seas were calm and dramatic clouds occupied the skies above the land.

Several times during the day rainbows appeared in the distance, as did rainclouds. The coast was bathed in a light and it made me realize I have never actually seen the California coast. I have driven it countless times

and sent a good deal of time in Big Sur and Monterey, but I feel now I must see it from the sea to really experiences it.

The day was giving us perfect wind which carried us at 8+ knots and Selkie keeling at almost 45° at times. Perfect sailing conditions resulted in the most minimal drawing of the entire expedition. A stark contrast to Drawing no.05 this drawing consist of a faint line that runs to its resting place.

As we neared Inverness we were greeted by a large pod of dolphins that played in our wake jumping out of the water so near to us on the deck we could see their features perfectly. Their silhouettes glowing below the water as they darted next to, then in front of the ship. It was a wonderful experience that I will not soon forget.

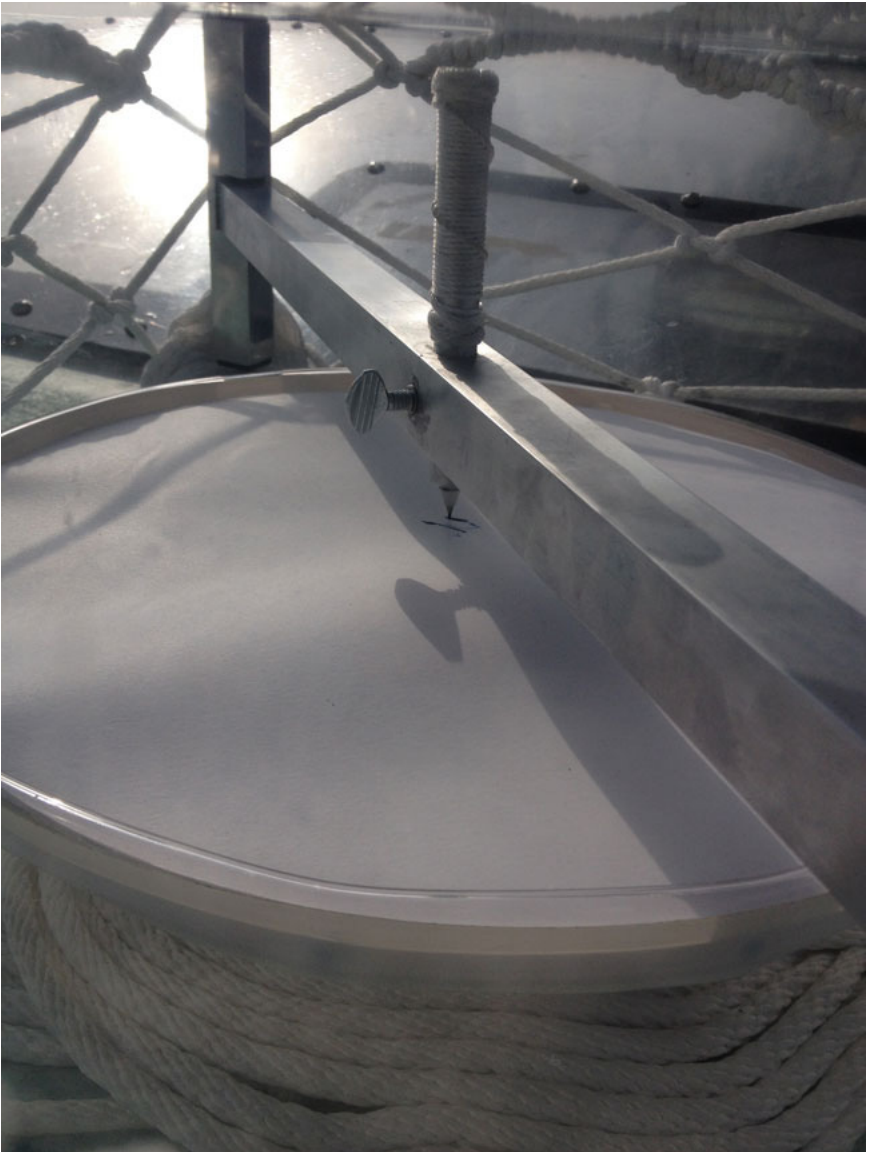
We pulled into Inverness Marina, which was full, but we were able to squeeze into the fuel bay to spend the night. Tomorrow we enter the Cal- edonian Canal and make our way through the mainland by way of Loch Ness.

Drawing no.06 was the final Drawn At Sea drawing of this expedition.

6:45 - Saturday, September 20, 2014
57° 29.639 n, 4° 14.088 w

Full Stop.

[\(Click here to see the complete article\)](#)



Drawn At Sea

*The Drawing Machine at work during Drawing no.02
The Orkney Isles, Scotland.*



Drawn At Sea

*The Drawing Machine at work during Drawing no.04
The Orkney Isles, Scotland.*

All Ways But Still

59.99233° N / 29.78160° E

February 3rd 2014

25° F / -4° C

Russia

For centuries, man has placed his faith in an invisible force. Something that could be felt, feared even, but which remains unseen. Civilizations expanded and advanced around the world, in part due to the wind, or more aptly, because man learned how to secure canvas and sail around the world on this mysterious force. The wind can leave as quickly as it had arrived, leaving sailors sitting quietly on a vast glassy sea, their sails reduced to loose canvas lying in wait. Since ancient Egypt, men across the globe have been grasping at the wind. Gradually their ships grew larger with additional sails, until the picturesque ships of the Age of Sails were a common site in harbors around the world.

It is not far fetched then to consider that canvas has played a large role in the progression of civilization. First, in the distribution of men and their wares around world and later with the canvas stretched taught across wood in the form of paintings. The use of canvas for painting began being widely used in the 16th century by artists in Italy, due to the easy access to Venetian sail canvas, which was considered the highest quality. Previously, paintings had primarily been done on panel or as murals. The canvas was draped over wood and secured taught, much like its use on the ships, except now the woven threads would carry images of a time, and its period leaving evidence of its people, their struggles and their passions for us to cherish and contemplate thousands of years later.

This curious relationship between sails, canvas and art has been the catalyst for a number of the pieces I have made recently. From the painted sail shapes edition I produced in preparation for this residency, to the following works I have created since arriving.

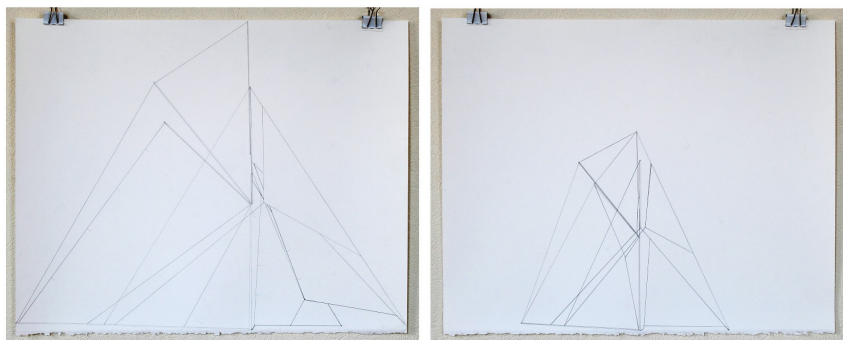
The first of which is a piece titled "All Ways But Still". The canvas was cut to the shape of a Dipping Lugsail of a Russian Shebek from the Late 18th Century. The face of the sail features an anchor with a pair of crossed spyglasses in traditional maritime style. The painting hangs from its highest single point draping down the wall as a visual depiction of the absence of the wind, prompting the viewer to long for it to be pulled taught revealing its complete image, much the way a sail's full potential can only be realized when strung tight in the wind, for a sail with no wind is reduced to a mass of draped canvas.



"All Ways But Still" Acrylic on Loose Raw Canvas - 72" x 56"

This work also ties a connection with the painted canvas in museums and galleries and the painted canvas secured to masts. Its image of two spyglasses crossing an anchor tells of its name for a call to motion and an abandoning of anchorage, while its installation robs it of such drive as gravity pulls it towards the ground in the same manner an anchor is lured to the sea's bed from the same force.

A Set of drawings titled "Vigilant / Mischief (1893/1881)" were created which trace the lines of these historic vessels. The Vigilant and the Mischief were two America's Cup defenders for the United States. Both were victorious, the Mischief in 1881 and the Vigilant in 1893. The drawings are of their sails, rigging and masts and are drawn in scale relation to one another. I chose these two simply for their names, and arranged them in such a way to form a visual haiku. I will likely be making more of these drawings using other ships names.



"Vigilant / Mischief (1893/1881)" Diptych - Graphite on paper - 16" x 20"



ПАРУСНАЯ МАСТЕРСКАЯ

Sail making factory across the courtyard from NCCA Residency.



Studies for Sail Shapes

[\(Click here to see the complete article\)](#)

A Roaming Stone

59.99230° N / 29.78197° E

February 9th 2014

36° F / 2° C

Russia

A captain steps upon his ship, leaving land at his back. His feet grip the wooden deck, wood that once stood as trees grasping the very soil he abandons, for what could be an eternity in the swells of the world's oceans. There is one bit of earth he has not forsaken, for in his fist he grips a small piece of land no sailor should be without, a mass so reliable it sent sailors around the world for centuries, and with its mystical power also returned them home.

The earliest written record of human knowledge of Lodestones was in 6th century B.C.E. by the Greek philosopher Thales of Miletus, though it is likely that humans were aware of this magical stone before written word. The reason for its naturally permanent magnetic state is debated, but it is commonly thought that it may be a result of lightning strikes due to the fact that they are found near the surface of the Earth and not mined from the depths.

How and when humans discovered its reliability and devotion to the North Magnetic Pole is as much a mystery as the stone itself. To the fortune of man, its constant was discovered, as was the ability to magnetize iron nails or needles, which later gave birth to the creation of the compass.

Let us consider man's desire to explore the vast oceans in search of land. The captain hurriedly left his land to stand firmly upon a new land, a different land, even if only new to him. The success of this quest, and the success of maintaining ownership of his own existence lay in the hands of this magical rock (acquired no less from the land he sought to abandon) and its ability to convince iron to stay the course.

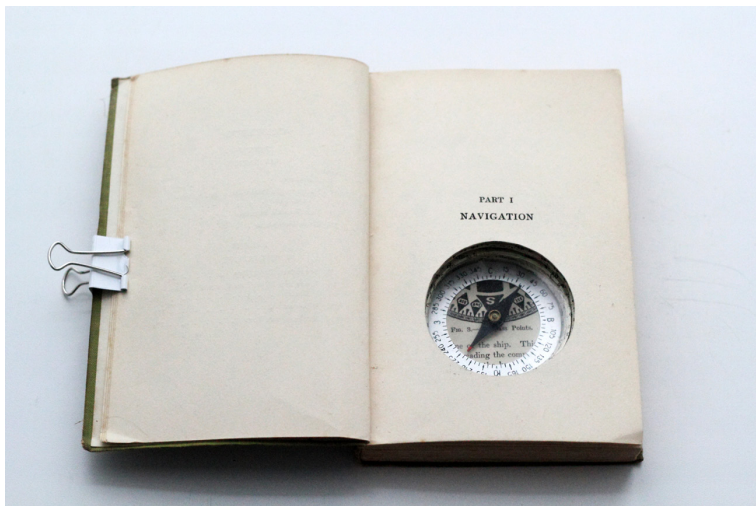
Ships commonly carried Lodestones aboard in case the compass needle became unreliable during the voyage, which ironically was often the result of a lightning strike on the ship. The creation and repair of a compass needle were the same act: Rub the front of iron nail or needle four times to the stones north side and repeat the action on the back of the nail or needle to its south pointing side (this was the process prior to Gowin Knight discovering how to create magnetized steel with greater precision in 1745.)

What might we use to maintain our constant bearing today? In this age of technology and gadgets, where most anyone can know their near exact location on the earth with a quick check of their phone, what actually keeps us on track? Maybe it is a goal or a passion, or possibly a loved one we long to return to? We all have some mystical metaphorical lodestone that exists in us, but we do not always listen to it, and sometimes stray from our course due to distractions, poor choices or falsified maps leading us away from our destination. With a clear mind in each morning's light, let us consider this and make a determination, even if through "dead reckoning".

To obtain the vessel's position by dead reckoning it is necessary to have some previous well determined position. When a vessel leaves port, its position is always accurately determined by observations on the charted navigational mark that is seen. This is called taking the departure. --

Small Boat Navigation -- F.W. Sterling -- 1916

Taking the departure refers to obtaining a good fixed point from which future positions by dead reckoning are computed. Therefore, if you know where you started from, consider this in your current position. Perhaps the seaweed is just always greener on the other side of the world. In any case, consider your course, consider place and trust your sense of direction. Unless you get lost easily, then just buy a compass.



"Navigation" -- Sculpture 7" x 4" x 1" - 2014

I have created two works based on my interest in lodestones. The first piece is a sculpture titled "Navigation." I have taken the above quoted book, Small Boat Navigation (F.W. Sterling, 1916) and turned it into a

working compass. By cutting through each page to the required depth, and fixing the pieces of an old Russian compass into the void, I have destroyed the very guide of which could have been used for proper navigation, creating the very tool the guide called for. The result is and wealth of knowledge that has been eliminated leaving only the ever-changing position of magnetic north as our guide, along with whatever knowledge of navigation we may already possesses.

The second is a large painting of a lodestone on paper, orientated in a diamond position. In each of the corners, I have drawn the Russian notations for North, South, East, West. A single red line marks the upper right edge of the painting noting the magnetic declination ($9^{\circ} 51'$ East) for Kronstadt at the time I began the painting. The large stone, painted with black gouache, holds the center of the mock compass card with north facing shavings drawn in with pen. A red line at the top notes the magnetic declination of Kronstadt at the time which i started the painting.



"Lodestone" 41" x 41" - gouache and pen on paper - 2014

[\(Click here to see the complete article\)](#)



"Lodestone" Detail



Installation View - Kronstadt, Russia, 2014



The North Sea.

*Taken aboard Yacht Selkie while sailing true north
The Orkney Isles, Scotland.*

Exhibition Support Document

j.frede : of the sea

Los Angeles, CA 2015

May 22nd 2015

Special Thanks to Alexis Hyde for making this exhibition happen.

hydeordie.com

All of the texts featured in this booklet were originally published as blog entries on the Huffington Post by j.frede during his Residencies. The complete articles along with color photographs & videos as well as many not feature in the document can still be found online at:

huffingtonpost.com/jfrede

Additionally there are several personal journal entries from that were written during the Residencies with photographs, audio recordings and video that can be found on the artist's blog.

jfrede.tumblr.com

An album of recordings made aboard the Selkie has been released in conjunction with this exhibition. Titled "Selkie Songs" the collection features three tracks of recordings made of the ships mast and rigging singing in the wind and resonating beneath the sea. The album and booklet can be downloaded for free from the record label **Stasisfield**

stasisfield.com

jfrede.com