

Broken Ground

New Directions in Land Art

Florida State University Museum of Fine Arts

Florida State University • Broken Ground: New Directions in Land Art • Museum of Fine Arts

Cover: Erika Osborne, detail of *The Chasm of Bingham*, 2012, oil on linen, 48 x 90 inches.

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New Directions in Land Art

CURATOR
Jeff Beekman

WITH ESSAYS BY
William Fox
Dan Torop

February 17-March 26, 2017
Florida State University Museum of Fine Arts

Organization

The exhibition *Broken Ground: New Directions in Land Art* was organized by the Florida State University Museum of Fine Arts in concert with Guest Curator Jeff Beekman, AHPEG recipient. Project Staff: Allys Palladino-Craig, Editor and Grant Writer; Jean D. Young, Registrar and Book Designer; Viki D. Thompson Wylder, Curator of Education; Wayne T. Vonada, Jr., Preparator and Installation Designer; Elizabeth McLendon, Archivist and Communications Coordinator; Ellen Agrella, Fiscal Officer and Departmental Representative.

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▸[facing page] Cathleen Faubert, detail of *Jim Beam Distillery Lake,* 2015, photograph, 17 x 22 inches.

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Acknowledgments

Allys Palladino-Craig

Artists in this exhibition recognize the primacy of the land in uncommon narratives. Some create works that demonstrate the earth as the sustenance of humanity and the ancient source of myth; yet others reflect the global perspective that gives us our land as the contemporary source of disputed borders, and economic and environmental plundering and conflicts.

J.M.W.Turner's turbulent seascapes, pitting men against raging storms, had an unquestioned validity to those in his moment of time (1775-1850): that was the essential condition of mankind, to be vulnerable, at the mercy of the elements. In one brief century we have unleashed nuclear and toxic demons that we are still trying to contain. In one brief century we broke free of the gravitational pull of the earth and looked back at the mothership, keenly aware of the paradigm shift that occurred as the imagery of man as a pawn of the fury of nature gave way to an image of mankind usurping godlike powers. In 19th century literature, such authors as Herman Melville (*Moby Dick*) and Jack London (*Call of the Wild*) placed a frail or flawed human being against the indomitable power of nature. Nature always won. And nature prevails now: the tsunami of 2015. But there was also Fukushima, the nuclear disaster born during that tsunami, exemplary of the Anthropocene era described in the essay by William L. Fox. Every mark left upon the land — out of reverence and respect, or out of economic pressure or national chauvinism — makes its way into the discussions of the artists of *Broken Ground*.

It is a distinct pleasure to have worked with curator Jeff Beekman of the Department of Art. For *Broken Ground*, Jeff won an Arts & Humanities Program Enhancement Grant from the University and that success enabled the winning of awards from the Division of Cultural Affairs of the State of Florida, the City of Tallahassee and Leon County (as administered by the Council on Culture and Arts), and support from the Opening Nights performance series at Florida State University. Generous (and anonymous) donors also pledged their Peace on Earth Gift to the project. The Museum of Fine Arts gratefully acknowledges the artists who are sharing their works with us and the writers who have contributed to this catalogue: William L. Fox, who has authored works on land art and who is the Director of the Center for Art + Environment at the Nevada Museum of Art in Reno; Dan Torop from the Department of Art at Florida State University who has, since the mid'90s, exhibited photographic and digital work addressing the subjective relationships between the land and its inhabitants; and, of course, Jeff Beekman, the primum mobile of *Broken Ground*, bringing the conversations and artworks well known in the west to our Museum in the east.

▸[facing page top] Jeff Beekman, *Gettysburg 7* (unidentified Timbers family member), 2016, c-print, 18 x 24 inches, from the Battlefield series of memorialized US Civil War conflict sites.

▸[facing page bottom] Dan Torop, *Displacement 1*, 2011, inkjet print, 12 x 18 inches.





Broken Ground, New Beginnings

Jeff Beekman



Land Art, as it is talked about in the context of contemporary art, was one of the seminal movements beginning in the late-1960s that led to a radically changed view of how we define art today. Largely born out of a frustration with the growing commercialization of the art world and the limitations the traditional "white cube" gallery offered as site for experiencing works of art, at its core this movement sought to tie together artwork and the landscape into which the works were inextricably merged. The most well known early examples of Land Art took the form of dramatic interventions into the landscapes of primarily the American Southwest. Decidedly masculine in character, motorcycles, bulldozers and excavators were used to forcefully reshape the land on an often-geographic scale.

From asphalt and glue pours down the sides of hills, to a shed covered over with earth until its roof collapsed, to a one mile x one kilometer grid of 20 foot poles designed to call down lightning from the skies, this early period of Land Art was very much a product of its time.[1] The advent of feminist critique in the 1970s and identity politics of the 1980s correctly recognized the predominance of white male voices at the forefront of this movement, and also justifiably questioned the hubris involved in making immense, aggressive marks on the landscape as a means for individual artistic expression.[2] A more robust understanding of the fragility of our shared ecosystems since the late-1960s has further rendered such practices critically suspect and even suggests that they are morally reprehensible.

Still, what has emerged since the formative Land Art years has not so much been a denouncement, but instead a sophisticated and varied extension of the discourses promoted by these early practitioners. This movement has grown to encompass issues of ecology and sustainability, an exploration of how human and natural forces have shaped one another in historical and contemporary land-

1 The website managed by the estate of Robert Smithson addresses the works cited above and *Asphalt Rundown*, *Glue Pour* and *Partially Buried Woodshed* can easily be found on the site: http://www.robertsmithson.com/earthworks/ew.htm. Grand in conception and scale Walter De Maria's *Lightning Field* website is run by the Dia Foundation, the commissioners of the work and the non-profit organization maintains the artwork. http://www.diaart.org/sites/page/56/137.

2 A primary source that articulates these ideas well is "Earth Moves: Quaking up Land Art's Legacy of Feminism," found in Nancy Thebaut and L. Elizabeth Upper, *Bitch Magazine*, issue 48, Fall 2010, pgs. 36-42.

scapes, and an exploration of past approaches to the mythologies we have about land, particularly as it relates to the concept of manifest destiny and borders.

Through this exhibition we are asking, what is the new face of Land Art fifty years after its birth? Who are its practitioners? And, perhaps most importantly, how have the ideas and practices evolved to address the challenges and concerns of today?

One theme explored in this exhibition is how the role of the artist is beginning to shift from actor to witness. Instead of instigating changes to the land, artists are using their work to document and assess the far greater ecological damage and transformation to our landscapes born out of irresponsible economic and environmental policies. Conversely, others exhibiting are investigating the temporality of our impact, demonstrating that given time, any human mark within the landscape will eventually erode away.

Additional themes addressed include a perceived dislocation from the landscapes we occupy (in favor of climate controlled and virtual spaces), the politics of borders and fences, and the unsatisfactory preparation provided by past and contemporary myths when addressing collective challenges. While Land Art is a staple of any rigorous survey of contemporary art, what is being researched in *Broken Ground* is the legacy of Land Art and its evolution from a largely coherent practice into an incredibly diverse range of explorations by a new generation of artists.

—Jeff Beekman, Department of Art, Florida State University
Curator, Broken Ground: New Directions in Land Art, *2016*.



◂▴Michael Heizer, *Double Negative*, 1969. *Double Negative* belongs to The Museum of Contemporary Art, Los Angeles, through the gift of Virginia Dwan. *Double Negative* consists of two trenches cut into the eastern edge of the Mormon Mesa, northwest of Overton, Nevada in 1969-70. The trenches line up across a large gap formed by the natural shape of the mesa edge. Including this open area across the gap, the trenches together measure 1,500 feet long, 50 feet deep, and 30 feet wide (457 meters long, 15.2 meters deep, 9.1 meters wide). 240,000 tons (218,000 tonnes) of rock, mostly rhyolite and sandstone, was displaced in the construction of the trenches. *Double Negative* belongs to The Museum of Contemporary Art, Los Angeles, through the gift of Virginia Dwan. Detail photograph courtesy of Marc Sanchez Photo (Vegas Helicam); satellite imagery courtesy of Google Earth.

Re-Measuring the Anthropocene

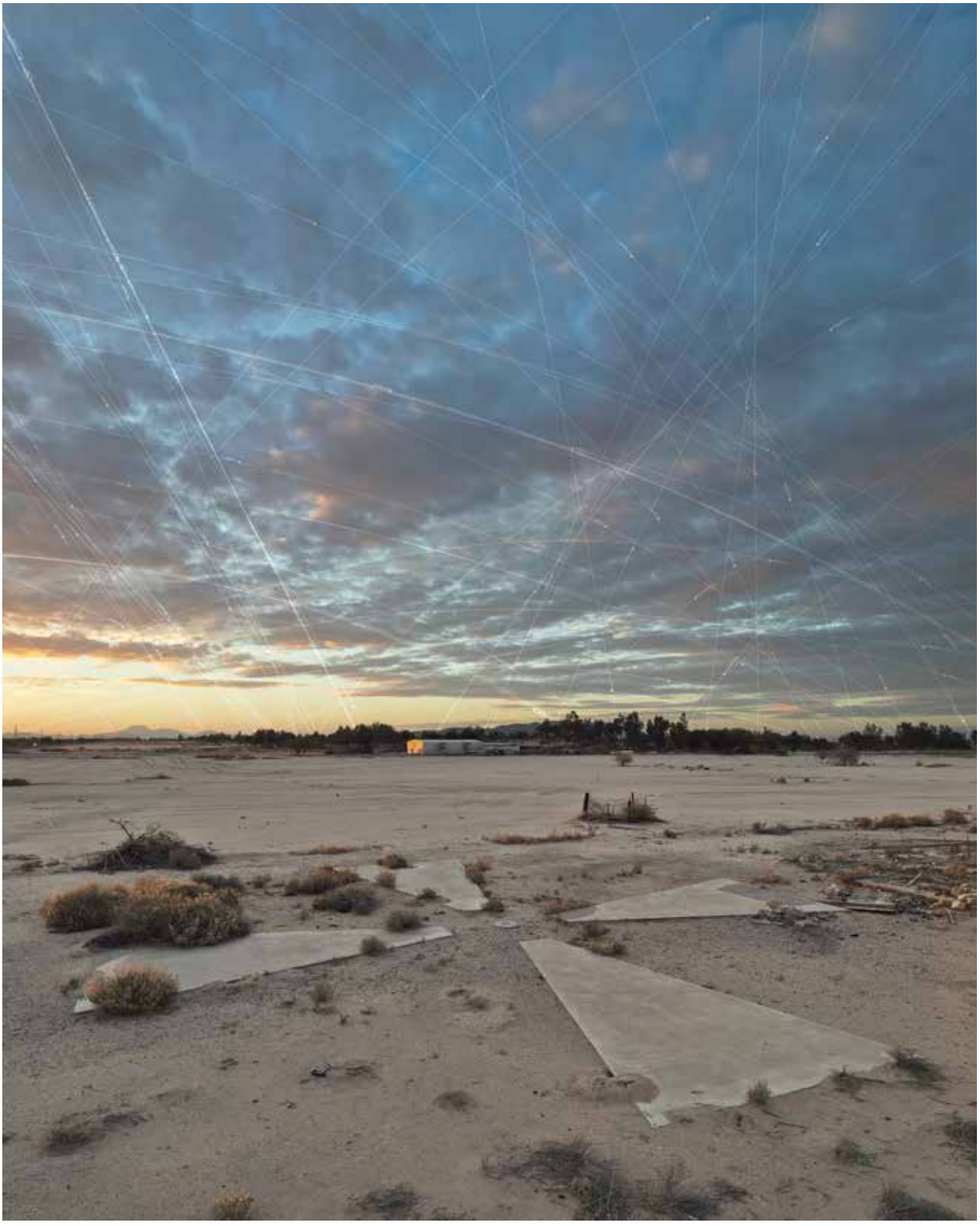
William L. Fox

The number and nature of artists working with land and environmental concerns has exploded in number and aesthetic diversity during the last several decades; I would submit that this is the result of how the Anthropocene has evolved. The atmospheric chemist Paul Crutzen, one of three people to win the Nobel Prize for discovering the mechanism by which mankind was depleting ozone in the atmosphere, was attending a geomorphology conference in 2000 when he interrupted a discussion of the Holocene — the recent era — to declare that we were now in the age of the Anthropocene, the epoch of humankind. He followed this up with a paper in 2002 that proposed humans had laid down a global strata of carbon starting in the late 1700s by burning coal in steam engines.

The creation of a global signature, such as a stratum, is how the passage from one geologic epoch to another is defined. Needless to say, it was a controversial proposal that generated worldwide discussion in first the sciences, and then the humanities, and while the idea of the Anthropocene is now widely accepted, the timing of its lower horizon is still under debate. Regardless, the evolution of humankind's relationship with earth is measurable in physical, quantifiable effects. In 2007 Crutzen and his colleagues Will Steffen at the Australia National University and John R. McNeill at Georgetown University further refined the idea, outlining an Anthropocene that had proceeded in three stages. The first stage was the slow and mostly unnoticed accumulation of chemical traces around the world from the late 1700s until the 1950s. The second was the "Great Acceleration" of post-World War II as those effects were magnified greatly by our population doubling to six billion from 1950 to 2000, and at the same time the worldwide economy, based increasingly on consumerism, expanding by more than 15-fold. The changes were massive enough to trigger the sixth great extinction of species worldwide. The third stage emerged when humans at the end of the 20th century accepted not only that anthropic effects were driving global change, but that they could choose how to affect that change.

We can trace an evolution of land-based art practices that parallels those stages. Art involved with the environment has enduring roots that extend back to the seventeenth century. That was the time when Northern European artists began to move away from using landscape as a scenic backdrop for historical events and Biblical themes, and toward painting the real world in service to the great explorations of the oceans in the eighteenth century, and then the continental interiors in the nineteenth century. From the 1700s through the 1950s—during the first stage of the Anthropocene—artists depicting landscape (whether in painting or photographing) were mostly cataloguing the natural

▸[facing page] Ground Truth: Julie Anand and Damon Sauer, *Calibration Mark AN52 with Satellites,* archival inkjet print,



▾Victoria Sambunaris, one panel of *24 Industrial Shipping Vessels, Houston Ship Channel, Texas,* 2015-16, archival pigment print mounted on dibond, 23⅜ x 16⅝ inches each.

world. That was true for painter Frederic Church and photographer Timothy O'Sullivan, to give just two American examples, and on through Ansel Adams.

After World War II artists turned increasingly to documenting the extent of the built environment, the spread of the human footprint becoming unavoidable during the Great Acceleration. No longer was the dominant photograph one in which Ansel Adams dodged out signs of human habitation on photographic prints, such as *Winter Sunrise, Sierra Nevada from Lone Pine* made in 1944; now the key images were William Garnett photographing the building of the Lakewood development near Los Angeles in 1950, and Robert Adams looking at housing developments along the Front Range of the Rockies in Colorado in the early 1970s. The work of the artists accompanying the U. S. Army Corps of Topographical Engineers during the first stage had been re-defined by curator William Jenkins into the work of the New Topographics as photographers moved from recording geology to documenting subdivisions. This was also the period in which Land Art became prominent, as artists asserted their right to create part of the human footprint in non-utilitarian, aesthetic gestures.

The work of artists that expresses the third stage of the Anthropocene often adopts the techniques and vocabulary of the early Land Artists, but puts them to work on behalf of environmental awareness and remediation efforts. Such





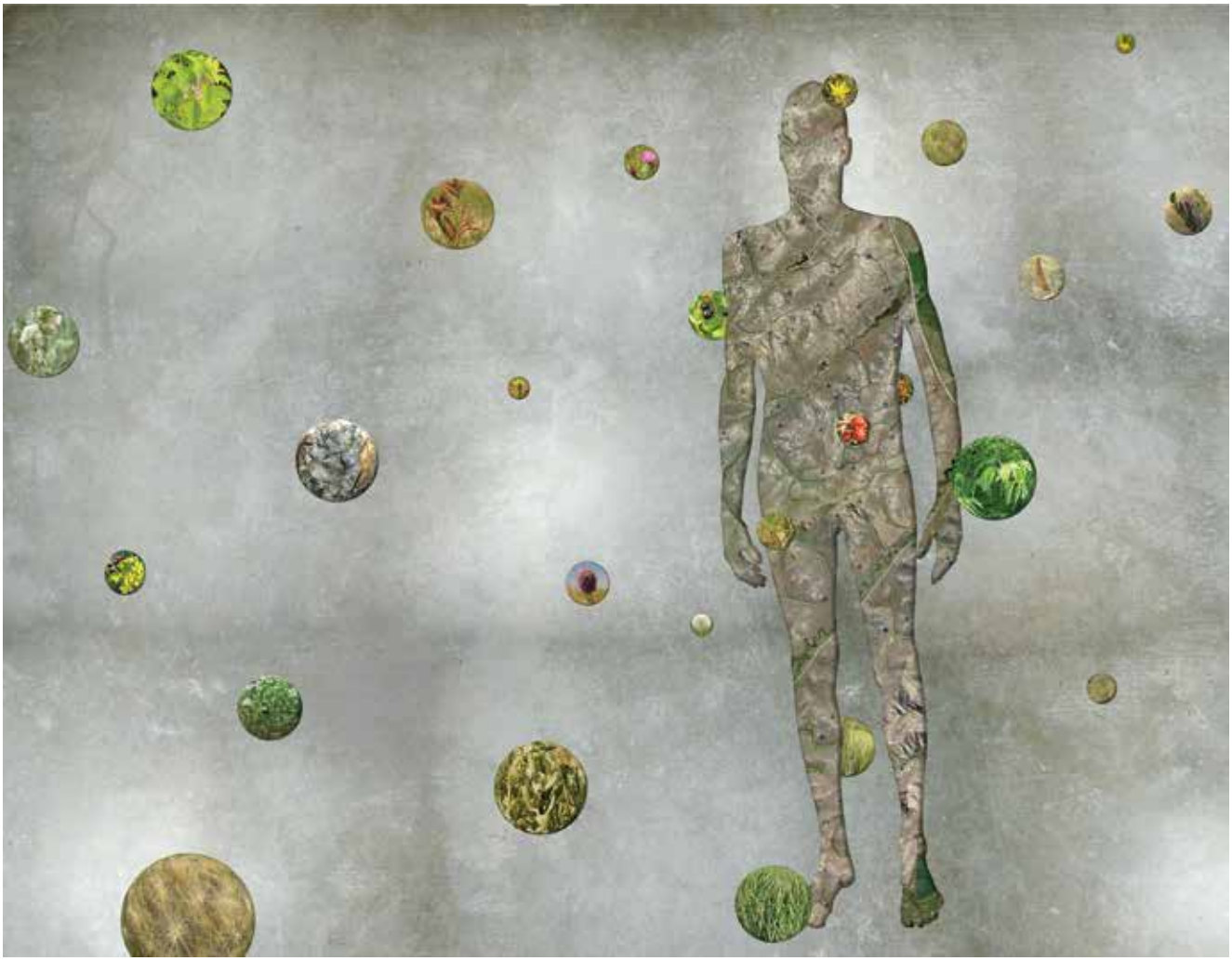
eco-works comprise a field practically invented by Helen and Newton Harrison in the early 1970s at the University of California, San Diego. The Harrisons moved from rehabilitating the ecosystems of small lagoons to dealing with the re-forestation of entire eco-regions, such as the Tibetan Plateau, and most recently reforms in fire suppression in the American West. They have worked with scientists to develop maps and poetic texts that are both artworks and formal working proposals, their proposals and practices inspiring a generation of artists to intervene directly in eco-systems. In some cases their proposals result in changes in policy and actual project construction; in others, the works serve to inform and put the public on notice that drastic measures are required to address challenges to the eco-system.

Broken Ground participates in this evolution of land-based art by sketching a large arc within the art of the Anthropocene. Victoria Sambunaris is a photographer who travels widely across the United States with her decidedly nineteenth-century five-by-seven wooden field camera and sheets of twentieth-century color negative film in order to create panoramic views of industry-altered land. Her photo grid of the international cargo trade in Houston's shipping channels is explicit about how the industrial sublime is global, including the oceans as well as the continents. Her image of the immense copper operation in Kennecott's Bingham Canyon Mine outside Salt Lake City resonates strongly with Lucy Raven's *China Town* animation. Raven followed copper mined in Nevada across the western US, the Pacific Ocean, and China, taking more than 60,000 still images along the way. Stitching some 7,000 of those images into a stop-motion animation accompanied by ambient sounds from matching locations, Raven makes clear the breath-taking scale of the ground breaking and moving that humans conduct daily around the planet. Painter Erika Osborne, whose metaphorical evocations of Western landscapes in her *Remanifesting Destiny* series are simultaneously beautiful and disturbing, evokes the biblical and Mormon imperatives that pushed development across

▲Erika Osborne, *The Chasm of Bingham*, 2012, oil on linen, 48 x 90 inches.







the country in *The Chasm of Bingham*, a double entendre where the astonishing depth of the pit is both to be admired as an engineering marvel and feared as an environmental disaster.

It's worth noting that these artworks are the result, at least in part, of the Center for Land Use Interpretation's residency program in Wendover on the Nevada/Utah border, a facility which has also hosted the Land Arts of the American West program at the University of New Mexico. The American desert was one of the primary sites for the development of exploration painting and photography, as well as for early earthworks by Michael Heizer, Robert Smithson, Nancy Holt, and others. The desert, by virtue of its open spaces, makes anthropic interventions, whether industrial or artistic, eminently visible. It can also be relatively featureless terrain across which cartographic devices are necessary. While Bill Gilbert, founder of the Land Arts program, has spent decades developing a set of walking protocols that both trace and resist natural features in a series of performed hikes and consequent mapworks, he has expanded

◂Lucy Raven, *China Town*, 2009, photographic animation, 51:30 minutes.

▴Bill Gilbert, *Terrestrial / Celestial Navigations, Orion: Grasslands*, July 20, 2013, Ucross, Wyoming, digital print on durabond, 42 x 54 inches.



▲Ian van Coller with Dr. Carsten Braun, *Quelccaya*, 2016, pigment print and handwriting on Niyodo, 30 x 40 inches.

▶[facing page] Katerie Gladdys, *Eccentric Grids: Mapping the Managed Forest: Enumeration and Density* installation and detail, 2015, custom electronics, small format video, sawdust, 1800 square feet.

his notion vertically, now linking the walks he takes to constellations in the sky. While his orientation and directions are guided by the Global Positioning System that connects sky and ground, he's also ritualistically evoking Heaven and Earth, one of the oldest land art traditions on the planet that manifests in prehistoric geoglyphs and signatures such as the Nazca Lines in Peru.

Artists Julie Anand and Damon Sauer have been working in the Arizona expanses of the Sonoran Desert to re-discover and photograph the sixty-foot diameter concrete Maltese crosses left behind by the Corona spy satellite program during the mid-1960s. Used by the CIA as calibration targets for the satellites and their photo surveillance work, they are among the oddest cartographic connections between sky and ground ever constructed. Anand and Sauer have complicated the images by including in the sky portion of their photographs the tracks of all known satellites crossing the sites, mapping the contemporary sky to alert us to how what happens on the ground is governed by what we see from above [image on page 9]. By contrast, Ian van Coller (photographer), and colleagues Todd Anderson and Bruce Crownover (print-

makers) layered together images of the disappearing ice in Glacier National Park, which has seen its remnants of the last Ice Age dwindle from 150 glaciers to perhaps only two dozen. They view the connection between sky and ground through the lens of climate change, which adds another dimension to the idea of a ground being broken.



Not all environmental mapping takes place in deserts, the West, or even necessarily through the eyes. The art and technology work by Katerie Gladdys, *Eccentric Grids: Mapping the Managed Forest: Enumeration and Density*, measures the comparative tree densities of old-growth forests with commercial pine plantations, an ongoing project that manifests its data in small-format videos and installation, and that indirectly indicates the effects of con-





▲Cathleen Faubert, *Perfumer's Desk*, 2015, photograph, 11 x 17 inches.

sumption during the Anthropocene. Cathleen Faubert's *Aromatic Landscapes*, sourced from the Bernheim Arboretum and Research Forest near Clermont, Kentucky, allows us to experience landscape outside the tyranny of vision, no small feat, given that eighty percent of all the information we process every day comes through our eyes. Faubert's investigations, a research-based practice as are so many other land-oriented art endeavors, awaken in us a desire to touch, taste, and hear the world, as well as see it. If seeing is believing, then the deployment of our other senses means taking even greater faith in the world. It's almost painful to contemplate how she presents the olfactory reality for a fawn, which has no scent of its own, a defense mechanism

against predation. Faubert instead has us experience what the fawn would sniff out of the air: the forest, her mother, the trace of a forest fire. It stands the world on its head for us to experience the world through a reversal of our expectations.

Photogrammetry is a way of measuring objects in the world, and digital sculptor Kevin Curry uses it to capture the dimensional data of natural objects, such as rocks and tree stumps, that he then reproduces as laser-cut, 3D-printed, or even hand-built analogs. Sometimes the re-created surfaces are topographical maps, as in a rock measured from the Klondike Gold Rush International Historical Park in Alaska and the Yukon, which is a fine play on the site/non-site rubric developed by Robert Smithson: the rock is transposed digitally from one location to another, both losing reality and gaining meaning. Another kind of transposition is that created by borders, the displacement of a person from one context into another, which Eloisa Guanlao elegantly provokes by placing both topographical and colonial maps on the oars of an outrigger canoe suspended above our heads. *Holo Mai Pele* proposes the Hawaiian goddess's search for a home across the ocean, an emblematic metaphoric quest spanning the realities of both physical surface and colonial exploitation.

▾Kevin Curry, *South Kaibab Trail, Grand Canyon*, 2014, paper topographic map, 8 x 6 x 3 inches.







Postcommodity, an interdisciplinary artist collective comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist, created a two-mile-long installation in 2015 that intersected the Mexican-American border. *Repellent Fence* was installed as twenty-six large balloons suspended 100 feet in the air and running from Douglas, Arizona, to Agua Prieta, Sonora [next page]. The installation re-stitched together the natural and cultural communities while flying Indigenous medicine colors coincidentally used in a commercial bird repellent product, a piece of political theater as well as an ephemeral sculpture.

It is appropriate that Jeanette Hart-Mann is a farmer who literally breaks ground in the course of making a living (when not directing the current incarnation of the Land Arts program at UNM). To conduct a soil survey, she walked transects over more than thirty miles in Wyoming to map the relationships of soils to the varying environment. The multimedia installation *Without soil there is no color* begs us consider the nature of the ground we walk upon, literally a foundational concern of land-based practice. And it, too, was a work of political theater, giving agency to the mute dirt underlying our existence.

◂Eloisa Guanlao, maquette for *Holo Mai Pele*, 2016, bamboo, piña cloth, scaled for assembled sculpture of 14 feet in height.

▴Jeanette Hart-Mann, *Without soil there is no color*, installation: large projection of HD video; 3 fine art prints of Ucross soil survey and legend, 48 x 36 inches each; 21 soil samples on wood shelves, 8 x 8 x 8 inches each.

All of these works illustrate one simple, but very large fact: humans are the most powerful geomorphologic agent on earth, and have for the last thousand years been moving more dirt than rain, which was formerly the greatest mover of surface materials. They point to the apparently unavoidable human urge to traverse, map, and then rearrange the global furniture, which leads us to art and geo-engineering. Paul Crutzen in 2014 noted that, while he would not actually start geo-engineering, research should be underway into such measures, including their potential costs and unintended consequences. One can only hope that the work of artists such as those in *Broken Ground* would be amongst the thinkers and researchers.

—William L. Fox is a writer whose work is a sustained inquiry into how human cognition transforms land into landscape. His numerous nonfiction books rely upon fieldwork with artists and scientists in extreme environments to provide the narratives through which he conducts his investigations. He also serves as the Director of the Center for Art + Environment at the Nevada Museum of Art in Reno.

▸[facing page] Postcommodity: Raven Chacon, Cristóbal Martínez, Kade L. Twist, *Repellent Fence,* 2015. Land art installation and community engagement (Earth, cinder block, para-cord, pvc spheres, helium). Installation view, US/Mexico Border, Douglas, Arizona / Agua Prieta, Sonora.

The *Repellent Fence* is a social collaborative project among individuals, communities, institutional organizations, publics, and sovereigns that culminate with the establishment of a large-scale temporary monument located near Douglas, Arizona and Agua Prieta, Sonora. This 2 mile long ephemeral land-art installation is comprised of 26 tethered balloons, that are each 10 feet in diameter, and float 50 feet above the desert landscape.

The balloons that comprise *Repellent Fence* are enlarged replicas of an ineffective bird repellent product. Coincidently, these balloons use indigenous medicine colors and iconography — the same graphic used by indigenous peoples from South America to Canada for thousands of years.

The purpose of this monument is to bi-directionally reach across the U.S./Mexico border as a suture that stitches the peoples of the Americas together — symbolically demonstrating the interconnectedness of the Western Hemisphere by recognizing the land, indigenous peoples, history, relationships, movement and communication.

Sources

Crutzen, Paul. "Geology of Mankind," *Nature* 415 (2002), 23. Also his interview with Nina Moellers "Welcome to the Anthropocene: The Earth in Our Hands" in *Virtual Exhibitions* 2014, no. 2. Accessed August 12, 2016 online: http://www.environmentandsociety.org/exhibitions/anthropocene/huge-variety-possibilities-interview-nobel-laureate-paul-crutzen-his-life.

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Steffen, Will, Paul J. Crutzen and John R. McNeill. "The Anthropocene: Are Humans Now Overwhelming the Great Forces of Nature?" *Ambio*, v. 36 no. 8, December, 2007, 614-621. This is the paper that outlines the first, second and third stage of the Anthropocene.





Smithson's Ghost

Dan Torop

CalArts

In 1971, some students at a new art program in southern California went on a field trip for their earthworks class. They got into their teacher's pickup truck and drove to a dry lake bed. They inscribed trenches in the cracked mud. James Welling, a freshman from back east, pulled an orange from under his overcoat and photographed it on the ground.

Richard Hertz documents that scene in his oral history, *Jack Goldstein and the CalArts Mafia*. Part of the wonder of the field trip is how rapidly the art community encompasses each radically disjunctive wave of art making, yet remains, as an institution, recognizable.

Smithson

A few deserts away and a year before, Robert Smithson had hired a contractor to pile rubble to form a spiral jetty. Nancy Holt would set out the Sun Tunnels five years thence.

In 1973, when Smithson died at age 35, it was unclear how such work stood. John Coplans, *Artforum's* editor, writing on Smithson in 1974, noted that, since Smithson had died so young, we'd have the fascination of his fragmentary works, but we'd never know if he could stand as a great artist.[1]

A story has it that Smithson spoke at FSU in 1971. An FSU alumna[2] told me that, after the talk, he walked down Call Street with a few students and sat on their porch talking until late in the hot Tallahassee night.

Robert Smithson's "The Monuments of Passaic," originally published in *Artforum* in 1967, is not just a mystical read on entropy and industrial New Jersey, but also a personal document. Smithson, the smart New York artist and writer, takes the bus back to his home town. He buys a one-way ticket — he is going to stay for a bit, presumably visiting family. He walks past a playground — did he play

1 "Despite the hundreds of drawings for incompleted projects, Smithon's body of work is small. His premature death meant the end of his developing range of ideas as well as the realization of many projects. This raises the problem of how an artist becomes part of the culture through his residue – Smithson left enough work for us to assess him, but not enough to canonize him. So Smithson proved to be a problem at the beginning, and remains one at the end." (Coplans, p. 38).

John Coplans, "Robert Smithson; the Amarillo ramp," Artforum 12 (April 1974): 36-45.

2 Marsha Orr, who directed the University Art Gallery in 1977-78, went on to the Divison of Cultural Affairs to help found the Art in State Buildings Program and direct the Individual Artists Fellowship and museum programs for the State of Florida. She was a coordinator for Jean Claude and Christo during his *Surrounded Islands: A Project for Biscayne Bay*, Miami, 1983.



there? Nancy Holt grew up in New Jersey as well. I have been told that they went back to north Jersey often, each walking the other to sites of their childhood.[3]

Smithson is buried on a hill above the Passaic River. As the Center for Land Use Interpretation records in their *Points of Interest in the Meadowlands*, the grave looks out over office parks, a Medieval Times theme restaurant and a stadium complex, towards the Hudson and Manhattan. His grave is marked by a granite slab with a small inscribed cross. His mother Susan (deceased 1991) and father Irving (deceased 1973) are buried alongside and marked on the same monument.

Anthropocene

This is a time of unease. Disrupting mass crises — weather, hurricane, rampage, or bomb — too often occur. Once the lights come back and the text message alerts halt, we return to our disordered everydays, until the next blackout, tornado, war. It is hard not to imagine these eruptions as something specific to our generation.

▲Robert Smithson, *Spiral Jetty*, 1970, Site: Rozel Point, Great Salt Lake, Utah. Materials: black basalt rock, salt crystals, earth, water.

3 Nancy Holt and Robert Smithson were married in 1963 and sometimes collaborated on their projects.

In his 1910 essay, "A Letter to American Teachers of History," Henry Adams tells another millennial story. He points to the second law of thermodynamics, the notion that, in net, energy dissipates from any system. As a counterpoint, he suggests the theory of evolution, the ascent from disorder to species of grace and sophistication. Which model, in the long term, should historians hold? Adams was writing in another tenuous time, and cast his lot with dissipation. The Anthropocene is a shortening of timeframe of this world-dissolution. The actors are no longer laws of physics but our vile ambitions.

Excerpts from some emails which mention the landscape

"I'm just beginning to look around the panhandle landscape, but have really enjoyed how it is not a place which has an obvious description in the national imagination…" (Sept. 2014)

"That's something to have made it over the Rockies by bicycle! I remember that heat coming out of the mountains. And that the road east from Pueblo is jarring after the mountains, seeing such a level of intervention in the land for agriculture after so many hundreds of miles of less mediated landscape." (June 2014)

"1. night landscape — sense of place and working habits. 3. frog & eggs — Jefferson's charge to Lewis, history of exploration of natural landscape. 5. two frogs — landscape populated by fauna and sculpture, Lewis on the seasonal frogs." (July 2014)

"Always happy to visit the landscape, or do something local." (Jan. 2015)

Epic Landscape

The Center for Land Use Interpretation has described itself as an institution seeking to mix the ideals of Smithson and the Smithsonian. In 2015, at FSU, I taught a class, *Epic Landscape*, which was spurred into being by my admiration of the Center's work. For our initial class trip, we visited the possible site of the first Christmas celebration in the continental United States. It's just east of Tallahassee's downtown, where Hernando de Soto made a winter encampment. A line of reasoning: de Soto, accompanied by three priests, must have celebrated Christmas. Archaeologists found jaw bones of non-native pigs in the camp site, suggesting a feast. Further work, though, has dated the jawbones to some centuries later than de Soto's visit. As we left the minor monument to de Soto in a blind alley office park, we passed a man wearing purple astride a mirrored bicycle.

Our class visited the FSU football stadium. We got to see two large men running at each other and grappling, over and over, in an indoor practice room. Our guide described the stadium as a device always needing tuning, each square foot generating so much income from seat sales, skybox deals, restaurants, and clubs. At the home team entrance to the field, a wall-sized poster of football players was captioned "Remember the Process." Thinking of Brion Gysin, I inquired as to what the process was. Our guide explained the mechanics of the two horses

(one in reserve) for the game day spectacle, the headsets, the temporary camera installations on the roof.

We visited the Lake Jackson Mounds, clay hillocks crafted by the pre-Columbian Mississippian civilization which extended from present-day Wisconsin to Florida's Big Bend. What does it mean, in the southeast, "the mounds" — in a place where we know so little of the mounds? The wife of the state park ranger who guided us had given birth to a child the week before. The ranger spent the cold February afternoon with us. He wore only a t-shirt. He said the light dress was Florida ranger pride. He led us ever further up the gully below the Walmart parking lot, past red-berried invasive shrubberies, mill ruins revealed by flooding, through trillium fields and damp clay micro-climates, and mentioned that over the next rise we'd find something even more sublime. But it was 6PM, dusk, and we needed to head home.

History and Postcommodity

The work of the Postcommodity collective is a counter to the narrative of the white man traveling west to inscribe the land. So much of the 1960s and 1970s land art strategy was mark-making on the desert, as for decades miners and military and railroads and highway-builders and subdivision developers have marked the West. So many of these people made themselves land-natives.



▲Dan Torop, *Letchworth Mound*, digital photograph. Letchworth-Love Mounds Archaeological State Park in Jefferson County, preserves the state's tallest prehistorical Native American ceremonial earthwork mound (46 feet high). Archaeologists believe that the Weedon Island Culture of North Florida (200-800 CE) built this mound complex. Two related sites in the Florida Panhandle are from the later Fort Walton Culture (1100-1550 CE): Fort Walton Mound, a National Historic Landmark; and the Lake Jackson Mounds Archaelological State Park.

A US myth of Native Americans is that, in defeat, their nations have shuffled out of history, and out of the visible. To see powerful political, visionary, funny work made by contemporary Native American artists, and work that doesn't need to answer to urban galleries, calls for a shift of context.

It is never so easy, though, as a story of stupid white cowboys in the desert. Michael Heizer's father was an anthropologist who catalogued and interpreted petroglyphs across the southwest. Heizer grew up knowing a thing or two about marks in the desert, albeit ones that had been made millennia before.

On their way across the continent, Meriwether Lewis and William Clark gave Native American leaders copper medals with an image of Thomas Jefferson, as a token of alliance and peace.

Bad Smithson

In Matthew Thurber's 2015 *Art Comic #2*, Robert Smithson holds court in the bathroom of Max's Kansas City. In cowboy boots, he is the mean queen of a *Heathers* art clique. What is so well perceived in Thurber's portrayal is not the brave and soulful man who Smithson, by all reports, was, but the power his work now holds in art culture.

As late as the 1990s, Smithson was still an ill-remembered oddity known principally by a red aerial image of the *Spiral Jetty.* By the time of the 2005 Whitney

retrospective and the concurrent circumnavigations of Manhattan by a posthumous *Floating Island*, Smithson's work read as central and visionary. Anyone off of whom artists can do great riffs — whether as in Thurber's comic or when the Bruce High Quality Foundation attempted to interdict the Smithson island-barge with a motorboat bearing a replica Christo gate — is an artist whose life force thrives.

Smithson and his ilk changed the terms of photography. At a time when Gary Winogrand and other craftsmen were exhausting the medium with compositional gymnastics, Smithson's work documentation suggested it was enough to do something remarkable and make an image.

Or, to reverse: it was necessary to do something to make a remarkable image. Smithson's *Mirror Displacement* photographs were some of the first images which shocked me with wonder (along with an Eggleston photograph of children at Halloween twilight), for their simplicity and obvious construction, yet also their dazzling mystery.

Even Smithson's occasional collaborators have found their way through culture in a surprising manner. Robert Fiore, who helped shoot the 1970 *Spiral Jetty* film, also worked camera for Joan Jonas's *Songdelay* and helped Richard Serra on a couple movies (*Hand Catching Lead* and *Frame*). Fiore also shot documentaries, including *Winter Soldiers* and *Pumping Iron*.

Earthwork

Before it described art, the term "earthwork" referred to a military defense. Earthworks protected towns and forts from marching soldiers and things hurled through the air (arrows, cannonballs). Richard Benson suggested that good art can only be made with obsolete technology. Once airplanes and missiles could hurl explosives over earthworks, piles of earth could become art.

A question: Food grows in earth. Why is agriculture not part of the first wave of earth art? Over the past decade, Jeanette Hart-Mann and the projects of the Futurefarmers group have worked with soil as a place in which life can flourish, not a medium for inscription. How do aesthetics change in the shifts from hunting and gathering the creatures on earth, to farming earth, to molding earth for battles, art, pyramids, pavilions? In the late 19th century, the naturalist Increase Lapham mapped Mississippian mounds of Wisconsin. Many of these have since been destroyed by farmers, city builders, and archaeologists. What of Mississippian Clay mounds as earth art?

Trains

This is an initial description of the *Epic Landscape* class:

In 1540 Hernando de Soto traveled down Tallahassee's Tennessee St. on his way to the Mississippi River. In 1528 Cabeza de Vaca and his soon-to-be shipwreck-mate Esteban passed near here on their way to a brief career of servitude and shamanism in Texas and New Mexico. What is it to live an epic story? To tell one? How do epics touch the character of a place? Do certain places call forth grand sentiments? Or are grand images only tools? We'll read from Wil-

*liam Carlos Williams (*In the American Grain*), Paul Metcalf, Bernard deVoto, Rebecca Solnit, Bertolt Brecht, and William Fox. We'll listen to stories and figure out a few more.*



One class Bill Rice, who has run the FSU sculpture lab for many years, came by. I thought he might talk about building rafts to go down rivers, but he wanted to talk about trains. He told us about the first train he hopped from Tallahassee, guided by a tricycle-stealing sex worker who insisted on pilfering food from various area stores so that they could live like kings on the rails. Bill talked about the hot long days hiding in train yards. He told us about the automated line to call to determine which way a railcar would go, and the open decked flat-cars which they nicknamed "suicide car." Bill told us about a long walk from train yard to church across the Arizona desert. He described some clever railroad police in the Upper Midwest. His stories were as endless as a freight train speeding across the west.

Victoria Sambunaris

The work of Sambunaris is specific, observational, yet formal and about the invisible. Since the 1990s she has photographed systems of commerce and extraction — trucking warehouses, stacked shipping containers, open pit mines. She has made images in places where access is commonly withheld. With her frank integrity she has convinced industrialists that she and her view camera could be allowed entry. At times what she photographs — caves and the border between nations — is near invisible. There is nothing sinister about her work. She is open to the world with concern but not righteousness. The images do not accuse. The energy and oddness of her travels becomes as well part of the work. As did Smithson, Sambunaris finds delight both at a city get-together and in the Western desert.

Earth and art

A first wave of earth art: "if we can change this world then…" A second wave believes from changes come troubles. The damage of all actions to the world is more than entropy, more than the accretion and submersion of a curving jetty.

We battle the landscape, and destruction which it bears. When Hurricane Sandy reached New York City, borne up waves crept through basements and warehouses, watering contemporary art. A few days later, I was in an unlit gallery with Lorenzo de Los Angeles, going through a pile of soaked drawings. We reached some by Daniel Johnston. Lorenzo looked at the topmost drawing, stained, waterlogged. "Oh no," he said. We picked it up and moved it to a rack to dry. Lorenzo looked at the next, also ruined. "Oh no," he said. All afternoon, gazing at each drawing, he said, "Oh no."

▲Dan Torop, *Leon Sinks*, digital photograph of Leon Sinks Geological Area, south of Tallahassee.

Robert Rauschenberg showed sculpture at a gallery in Florence in 1953. After the show, he threw his work into the Arno. In 1966 the Arno flooded, and the waters destroyed paintings at the Uffizi.

An informal list of things which the earth has taken from us:

- Arno flood
- Rauschenberg throws sculptures into Arno
- Sandy flood

This is water, an element that loves and lives in earth.

The Great Salt Lake is red near Smithson's jetty due to a railroad causeway which now bisects the lake. The long line of fill has stalled the lake's motion such that to its north the salty water is friendly to a red algae.

What happens when the earth became not a thing for prosperity and war but a liability, a poison, an inscription?

China Town and Photography

I first saw Lucy Raven's *China Town* in a dusty converted barrack of a former US Air Force base on the Utah-Nevada border. Raven had shot much of the film nearby, under the auspices of a residency from the Center for Land Use Interpretation. There is something appropriate in *China Town*'s composition as a series of stills. The form gives room for wonder, contemplation. It allows us not to judge but to watch.

Earth and politics

We grow things in the earth, we mine the earth with tunnels for its waters and with shovels and dynamite for its metals. We build bunkers, to hide ourselves under the earth. After hijacked airplanes destroyed lives and buildings on September 11, 2001, the Vice President was secreted in a tube bunker below the White House, and the President made his calls from a burrow below a cinderblock house at a midwestern Air Force base.

Rebecca Solnit writes in *Savage Dreams* of the protestors who camped near and walked into the Nevada Test Site in the 1980s and 1990s. She wonders at the politics of crossing a fence, walking into a stretch of desert on the other side until one is apprehended. Do people who address the earth necessarily have politics?

In the summer of 1997 I rented as a dwelling the sauna of a log cabin in Fairbanks, Alaska. Jeff, the cabin's owner, lent me his car when he headed back to the Lower 48 for his sister's wedding. In the glove compartment was an envelope of drugstore prints of snow and mountain ridges and tents. Jeff climbed mountains, but didn't talk about it too much.

Road trips

I've caught several rides over the past few years from Los Angeles to Utah. We drive through the Mojave, stopping somewhere, perhaps at the tall electric ther-

mometer in Baker, California, which reads temperatures up to 130. In 2015 we stopped at the new solar plants by Ivanpah, a stadium of mirrors pointing sunlight at dark towers such that they radiate a glowing haze. We ate a potato salad a friend had made, its dressing vinegar and pickle juice. A dairy dressing would have spoiled in the heat. We drove through the valleys and ranges of Nevada to reach the town of Ely. In Ely, on its broad main street, it is as if all sound had vanished, at 6,400 ft., in a high desert.

More excerpts from some emails which mention the landscape

"I was looking at the Meriwether Lewis and John Fremont passages in *The Wilderness Reader* that's here. They both have a lot of passages about the beauty of the remote landscapes, especially Lewis. I guess I was totally wrong that it was only post-settlement that people enjoyed a wild landscape. Here continues to be fabulous… Landscape, light, and dirt roads." (June 2011)

"I visited the Bristol camera obscura. It's a strange one as it was built to facilitate landscape painting. And in the 100-some years since it was built, the surrounding landscape has been crafted to look best through the obscura rather than in the strolling about it. There is a crank which the visitors must pass hand to hand to rotate the viewing lens at the top of the tower, which projects down onto a large textured saucer. It is very small, in a tower, and charmingly intimate to enter it with a bunch of strangers and banter in the dark." (Oct. 2008)



"I'm keeping Merklinger on focus in mind, but the only lesson I seem to have learned so far is that one should always focus on infinity while taking a landscape photograph, and I'm not even sure if this is always right. (But I think he means that one shouldn't focus on the trees, focus on the mountains.) When I'm standing on some barren hillside here looking at a piece of volcanic rock, I like to imagine myself as a retired sonar engineer from Nova Scotia named Merklinger, describing space by photographing his wife's sister June." (Jan. 2006)

Synopsis

Land art is: a history of practitioners, a place of practice (the US west in its classic form); a set of means and tools (oddly linked to highway building — the bulldozer, the dump truck); an art of a postwar era; a potentially political engagement with the land; an engagement with romanticism and history post Friedrich and Wagner.

Lasting work with the land has an open relationship to place and history. Land art is only land art if you never settle down.

—Dan Torop, Department of Art, Florida State University

▲Dan Torop, *Piney Z Lake (north shore), Leon County, Florida*, digital photograph.



Jeff Beekman, *Devil's Den 3*, 2016, c-print, 24 x 16 inches.



THE ARTISTS

Julie Anand (Ground Truth)

Todd Anderson (The Last Glacier)

Raven Chacon (Postcommodity)

Bruce Crownover (The Last Glacier)

Kevin Curry

Cathleen Faubert

Bill Gilbert

Katerie Gladdys

Eloisa Guanlao

Jeanette Hart-Mann

Cristóbal Martínez (Postcommodity)

Erika Osborne

Lucy Raven

Victoria Sambunaris

Damon Sauer (Ground Truth)

Kade L. Twist (Postcommodity)

Ian van Coller (The Last Glacier)

Kevin Curry

I embrace a mapping and a multidisciplinary collection of history and storytelling that reflects the looked-over, passed-over, hidden and forgotten parts of our culture and lives. The reinterpretation of language and data are essential elements as I chronicle the lost and discarded, the preserved and the cherished.

My latest works employ digitally-based techniques to explore ways in which history is embedded in public landscapes as a means of critically linking the past with our post-Internet culture of instant capture and forgetfulness. These digital remakes of natural materials that populate and define our landscape are important appropriations focused on the mobility and authorship of language and objects — a dialogue reflective of the intersection and location of place in our lives.

▾Kevin Curry, *Lost and Found*, 2014, floating sculpture exhibited during "Outside the box" at Whitespace, The Mourdes Collection in West Palm Beach, Florida.

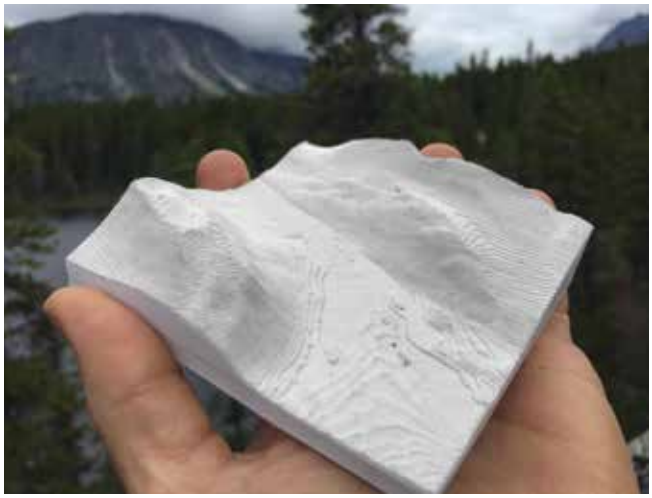
▸[facing page top left] Kevin Curry, *Gihon River rock*, 2016, laser-cut and folded topographic map of Vermont, 23 x 12 x 13 inches variable.

▸[facing page top right] Kevin Curry, 3D printed map, Alaska.

▸[facing page bottom] Kevin Curry, *Chilkoot trail, Alaska,* 2016, paper topographic folded map, 16 x 13 x 4 inches.









Cathleen Faubert

Aromatic Landscapes: Exploring Unseen Terrain

"Smelling gives one a knowledge of sensation rinsed clean of thought. Its effect is powerful, but it is not articulated, and because it is not articulated, it is rarely recorded." —Susan Sontag

As an artist working with scent, I make an effort to record and describe place. My fragrant records reflect objective documentation and subjective experience. I am interested in scent and its growing role in the visual arts. Recent work utilizes our sense of smell as a language to access ideas, expectations and projections about locations, the receding American landscape, and the unseen.

This work focuses on using aroma to interpret landscape, and the human interaction with a particular site, targeting different locations in the United States. Centering on the unique qualities of an eco-region, the olfactory artworks are hand crafted using fragrant materials from, or inspired by, a specific location, thus capturing the "DNA" of that place.

This particular project examines the Bernheim Arboretum and Research Forest in Claremont, KY. Bernheim seeks to connect people with the natural world through exploration and education. In an effort to focus on our olfactory awareness, the work with Bernheim examines the Knobbs eco-region through an evolving understanding of the senses and a human relationship to shifting ecologies. Aromatic materials, alchemical possibilities, and the art of discovery are central to the work.

Using the process of steam distillation and ethanol infusion, fragrant organic matter is obtained from plant material gathered from the natural environment. In addition to oil and fragrant water (hydrosol) pulled from the landscape, aroma chemicals are used to reinforce and embellish subtle characteristics inherent in the odor profiles and conceived ideas of a particular space.

Due to the volatility of molecules, the notes of the fragrance will evolve and reveal themselves over a period of time. I consider this time-based artwork. Once a paper scent strip is dipped into the aromatic blend, the aroma slowly changes to reveal a timeline of shifting notes. The array of fragrant accords is reflective of the deep time element in the geology, and therefore biology, of a particular location.

Exhibition of the work spotlights fragrance, while 2D/3D imagery supports ideas and evidence of material collection, ecological inquiry, and sense of place. Additionally, presentation includes imagery regarding location and process behind the scent works. Scent notes are presented as an element of storytelling, revealing the power of suggestion implicit in the unseen nature of fragrance.



Rather than relying purely on vision, this exhibition showcases scent, allowing 'viewers' personal, internalized images of their perceived impression of the work. Perhaps most importantly, the work offers an opportunity to get lost in an intimate sensory experience, while contemplating the line between what is known and unknown.

◂Cathleen Faubert, *Scent Extraction, Iowa Lakeside Laboratories*, 2014, photograph, 17 x 22 inches.

▸[facing page top] Cathleen Faubert, *Olfactory Woodland Studio Cabin*, 2015, installation documentation / photograph, 17 x 22 inches.

▸[facing page bottom] Cathleen Faubert, *Collected Material*, 2015, photograph, 11 x 17 inches.

Scent Titles and Descriptions



What the Fawn Smells, Scent, 2015

The fawn is a black hole of odor. As a method of protection, a fawn has no scent, making this vulnerable creature hard for predators to detect. This fragrance is based on the aromas of Bernheim's research forest, which permeate the new fawn's olfactory senses.

Scent Notes: Sassafras, Dwarf Iris, Lady Tresses Wild Orchid, Spice Bush, Black Spruce, White Pine, Dianthus, Violets, Rotted Bark, Distant Forest Fire, Juniper Berries, Cedar, Fort Knox, Mushrooms, Tree of Heaven (invasive plant species also called Stinktree), Mother.

Lost in the Edible Garden, Scent, 2015

Regenerative and sustainable practices are fully realized at Bernheim's Edible Garden, where fruits, vegetables, herbs, flowers, and even hops & hemp are organically grown to support a plant-based diet, without dependence on large scale farming practices.

Scent Notes: Basil, Fennel, Coriander, Geranium, Marigold, Strawberry, Day Lily, Rhubarb, Hops, Hay, Milkweed, Tomato Leaf, Warm Dirt, Net Zero Water (the garden operates using only water received from nature).

Particles, Seeds and Stars, Scent, 2015

This is an abstract fragrance based on the relationship of the land to the sky, specifically, the phenological and interconnected nature of the biosphere in the Knobs Eco-region of northwestern Kentucky.

Scent Profile: Fluctuates between the freshness of a radiant night sky, and an earthy, animalic floral.



Bill Gilbert



▲Bill Gilbert, *Terrestrial / Celestial Navigations, Eridanus*: Floodplain, July 18, 2014, Ucross, Wyoming, digital print, 42 x 54 inches.

▶Bill Gilbert, *Terrestrial / Celestial Navigations, Eridanus*: El Vado Lake, New Mexico, September 12, 2012, digital print, 30 x 40 inches.

Speaking at least for those of us raised in the developed world, we really haven't got a clue. We have been separated from the planet and the life forms it sustains in such fundamental ways for so long it is hard to know how to begin to establish a new relationship. We are aware of the implications of the Anthropocene but possess no effective road map for abandoning the delusion of Dominion and reintegrating the human species into the larger web.

We try anyway. My approach begins with getting out of the built environment in the attempt to form a relationship with the planet through physical engagement across time. For the past 16 years, I have spent months each year traveling my home region with the Land Arts of the American West program at the University of New Mexico and zones farther afield with our partners at Australia National University. I have developed a methodology to guide my encounters with each new place along our path. My intention is to block out thinking based on ingrained assumptions in order to become as present as possible in each engagement. I use systems of navigation for my walks that block the tendency to follow established patterns. I am mindful of those who came before and attempt to learn to recognize the current inhabitants of these places. Over time, I may become prepared to participate in a new dialog with my home region. I only wish I had started sooner.

Terrestrial / Celestial Navigations

Part of my ongoing experiment in constructing portraits of place by walking the surface of the planet, terrestrial / celestial navigations *honors the relationship desert peoples have*

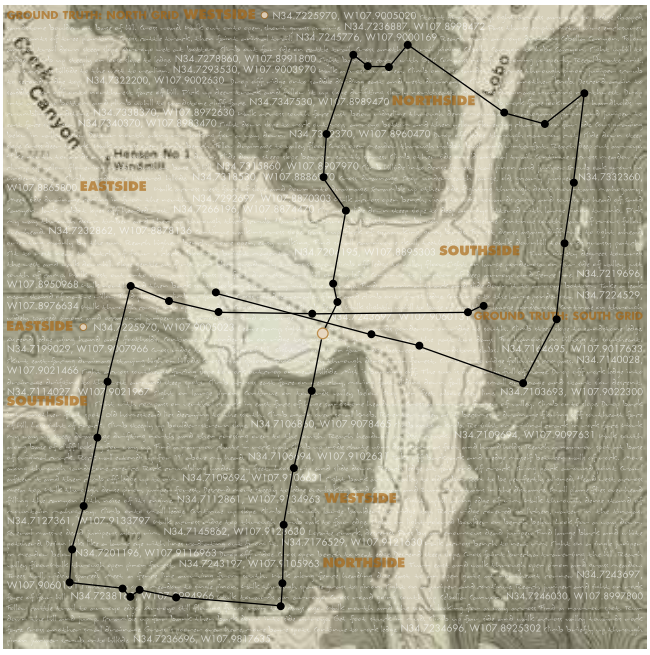


with the sky by weaving together heaven and earth. Each walk inscribes the land with the patterns of stars earlier cultures created to project their world into the night sky. I employ a combination pedestrian and satellite technologies using Google earth to establish GPS points for each star and my body to then inscribe constellations by walking them onto the ground. Each walk becomes a random transect of the landscape creating an array of chance encounters with place and a record in plant species of the site at a given moment in time.

For John Wesley Powell: Attempts to Walk the Grid

A map is an abstraction — a cultural system designed for and designated to geographies and topographies in order to begin to understand what is too vast to be comprehended through experience alone. It is not until the map leads us to a particular landscape that we enter the realm of tactile, sensory awareness — making the abstraction reality.

Over the past decade I have been exploring the concept of the "map"— how it both represents and misrepresents the landscapes with which we engage. On site, we use experience through our physical bodies to balance the mental constructs represented by lines on paper. We come to find that the environments we interact with are more complex than the maps allude. The map, when carried to a place, acquires meaning only at the moment we recognize





the rendering of topographic features to be a sandstone bluff. The practice of the walk combines with the cultural, intellectual and social overlays that we bring with us to the experience. We close the distance between the map and what it represents by assimilating it into or onto our own bodies. What we are left with is a record of an event, or an experience, in which abstract space fuses with concrete place, and we know a bit more about the world we have come to occupy.

This series of walking / mapping projects documents the effect of applying arbitrary abstract concepts to real places: specifically the use of the grid in determining land development patterns in the American west. The grid is an abstract system. John Wesley Powell understood the error in using it to develop the landscape of the West. I attempt to walk the grid on the land and document the deflections that result along the way as my body and the land interact.

◂Bill Gilbert with Kyrsten Sanderson, *For John Wesley Powell: Attempts to Walk the Grid*, September 27, 2006, Sand Canyon, New Mexico, USA. Walk one hour in each cardinal direction. Orientation: magnetic north. Digital print, 40 inches square.

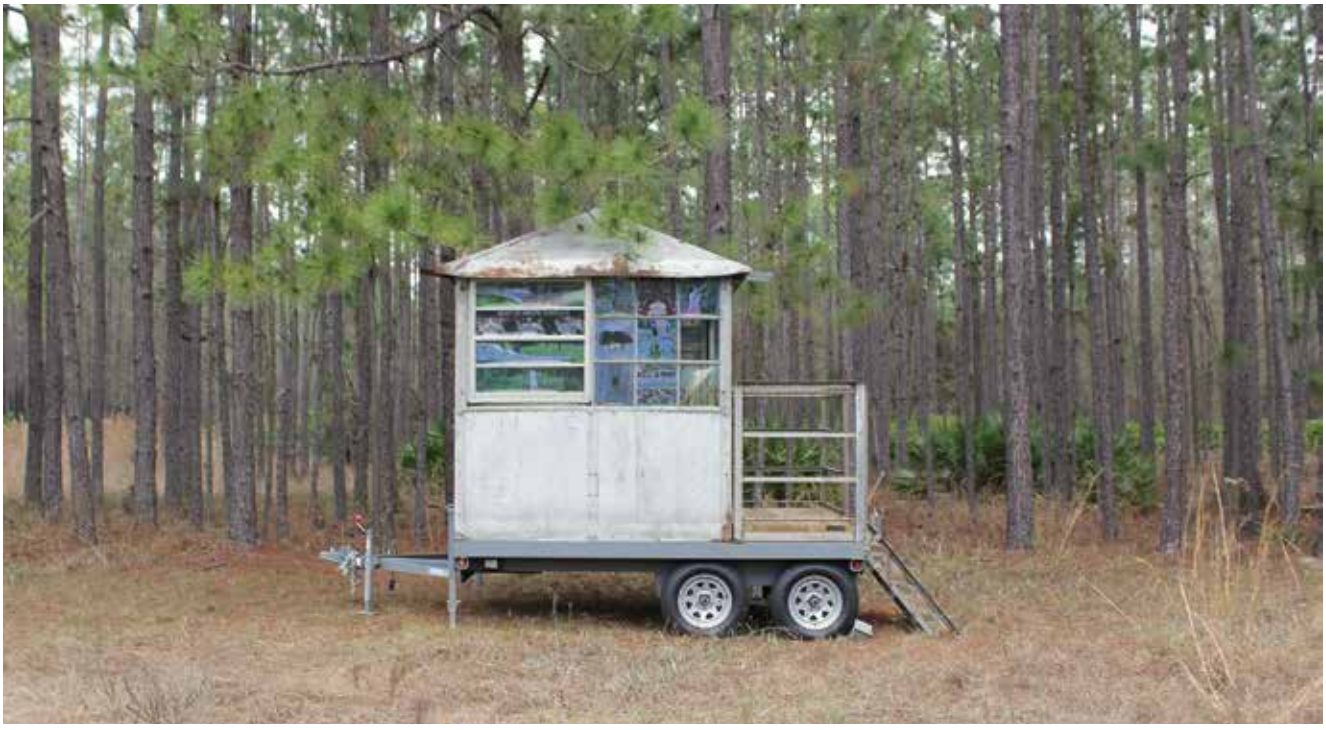
▴Bill Gilbert with Kyrsten Sanderson, *For John Wesley Powell, Attempts to Walk the Grid*, September 9, 2005, Good Hope Bay, Utah, USA. Walk one hour in each cardinal direction. Begin in northerly direction. Repeat, begin in southerly direction. Orientation: true north. Digital print, 40 inches square.

Katerie Gladdys

My artwork and research interrogates and re-presents marginalized spaces such as agricultural land, abandoned groves and orchards, sanitary canals, the liminal zone between suburban and rural, housing subdivisions, the occasional national or state park, domesticity and disability and the digital images of landscapes generated by satellites that populate the nightly news. I seek to transform mapped landscapes and familiar interactions into alternative geographies that transmit my own sense of wonder in the ubiquitous, encouraging others to look more closely at what constitutes their everyday existence.

My research becomes a methodology for "domesticating" data, allowing me to combine my lived experience of place with the imagery and statistical information of institutional infrastructure that forms the foundation of our every day lives. As part of my process, I co-mingle visual, textual, and media information from a variety of sources to engineer hybrids that reveal relationships previously unknown or overlooked. By cultivating alternative modes of categorizing information, my projects seek to create dialogues that produce new opportunities for problem recognition and solving and ultimately, perhaps, have the potential to locate, even celebrate what is singular to a community.

Eccentric Grids: Mapping the Managed Forest *is a poetic investigation of the ecological, cultural and historical aspects of pine forests in the southeastern US that operates in a variety of settings: the Forest Art Colab Space (FACS), a repurposed, mobile fire tower structure, traditional gallery spaces, state parks and science research facilities taking the form of exhibitions, pedagogical experiments and collaborative projects. These pieces are opportunities for conversations about the complexity and contradictions of pine plantations, inviting the audience to experience these local landscapes as texts that can be "read" or sensually discerned through the textures, sounds, images, and even odors of the resident plants and animals. My intention is to create dialogue that encourages the public to reflect upon forests as farms and as "wild nature" and our often, unrecognized complicity in forest economies.*





▲Katerie Gladdys, *Eccentric Grids: Mapping the Managed Forest: Time Study*, 2014-2015, video still.

◀[facing page] Katerie Gladdys, Forest Art Colab Spaces or FACS) repurposed 1956 Aermotor Fire Tower Cab trailer.

▼▶[detail below and right] Katerie Gladdys, *Eccentric Grids: Mapping the Managed Forest: Time Study* [installation detail], 2014-2015, custom electronics, video, and photographic transparencies.





Ground Truth

Julie Anand & Damon Sauer

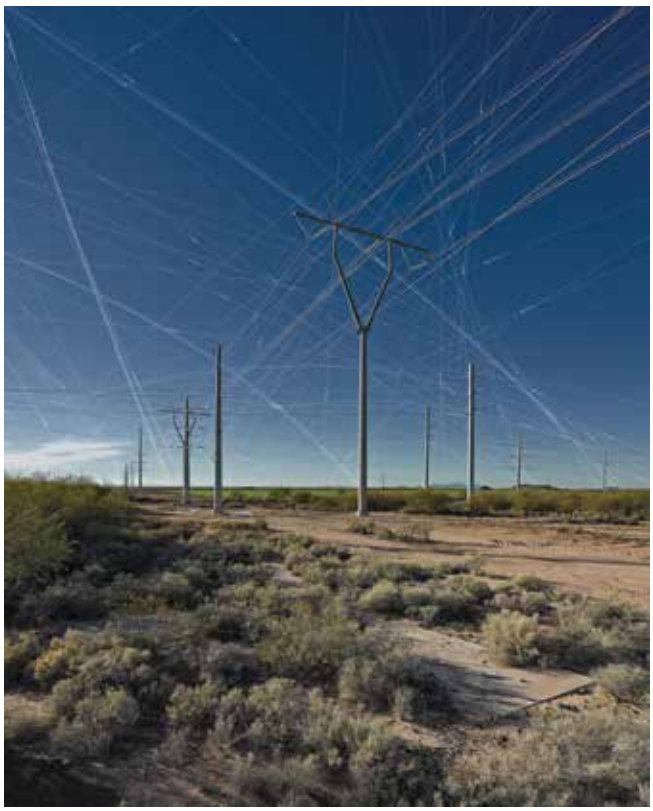
Ground Truth: Corona Landmarks*, in its broadest sense, investigates an individual's position on earth in the contemporary context of vast networks of information. We explore this situation by visualizing the expanding pervasiveness of satellite technology in relation to an historically significant set of satellite calibration targets. This system of approximately two hundred fifty-six calibration targets within the Sonoran Desert was created as part of a secret surveillance program in the mid-1960s. The joint CIA/Air Force classified project known as Corona was a photo-reconnaissance program based on the recovery of physical capsules of ejected film and produced the world's first maps of earth from space. The sixty-foot diameter concrete forms we photograph are located one per mile within a sixteen square-mile grid, designed as an array of ground truth markers. We are intrigued by the way that these markers of space have become markers of time, representing a poignant moment in geopolitical and technologic social history.*

We privilege the skies in each of our compositions to give visual weight to the density of what is imperceptible miles above us. To further engage this idea, we map the specific satellites present in the sky at each site at the moment of photographing, using a satellite tracking application. We enjoy the way that these myriad points and orbital arcs emphasize the ubiquity of this contemporary technology encircling the globe. We explore the remains of Corona architecture as demarking a rich anthropologic moment evidencing the human desire to see from above.

▾[bottom left] Ground Truth: Julie Anand & Damon Sauer, *Calibration Mark AC47 with Satellites,* archival inkjet print, 30 x 24 inches.

▾ Ground Truth: Julie Anand & Damon Sauer, *Calibration Mark AM43 with Satellites*, archival inkjet print, 30 x 24 inches.

▸[facing page] Ground Truth: Julie Anand & Damon Sauer, *Calibration Mark AC48 with Satellites,* 2015, archival inkjet print, 30 x 24 inches.







Eloisa Guanlao

Holo Mai Pele *recounts the Hawai'ian deity Pele's unrelenting search for a home. Her difficult story of migration and fraught encounters is replayed with changing casts of characters through different times and places, such as in the occupation of the Solomon Islands and Marshall Islands during the first and second imperial world wars of the twentieth century or the colonization of the Philippines from the fifteenth to twentieth century.* Holo Mai Pele *provides the stage-like platform where Pele's journey becomes the allegory for the legacy of colonialist domination that persists to this day in very catastrophic outcomes — the loss of a way of life and home for island dwellers due to the rise of sea waters. Pele's voyage is the launching vehicle for a series of installations and documentary/performances that examine and question the historical archives of human migration, territorial expansion, and natural resource extraction in four continents over a span of five centuries, all entreating for environmental justice. The series seeks to counter the disparity and community disruption that arise as groups cling or gain access to prime land and resources. Environmental justice resists the us-versus-them colonialist mentality that regards the earth as real estate to possess, carve and subjugate.*

In my role of artist as producer, I bear in mind how my mode of production stays consistent with the problem I am tackling. The strategy I use when producing artwork aims to contribute critically to environmental justice without reproducing empty symbolic gestures. The installation performs as a physical counter-monument, incorporating familiar architectonic designs and material cultural forms that are recognizable, but reconfigured so as to elicit re-examination about the very real problem of human displacement and ecosystem disruptions. Holo Mai Pele *considers the privileged North American position vis-à-vis unchecked climate change as either passive bystanders or as engaged participants. I appropriate the material cultural form of the map as signifier of colonialist domination. Mapping denotes ownership, a sweeping administrative overview of dominion and resources. The surfboard-sized oars contain two maps. On one side is a colonial imperial map and on the other side is a present-day topographic low relief map. The life-sized double hull canoes are anchored above-head by oversized bamboo laminate oars. Lightly block printed on each canoe are images of trilobites, an extinct species that once dominated the planet. Participants can walk under the canoes and through the bamboo stilt oars, to become aware of their complicity in the rise of sea water and the historical encounters and decisions that continue to lead to impending inundation. The canoes on stilt oars serve as a double-edged reminder of the compromised benefits and ecological pitfalls of colonialist systems and structures. Canoes once served as the lifeblood of island dwellers for expanded colonization to other islands and gathering of sustenance, but like fragile island homes, the canoes will capsize when deluged by water.*





Eloisa Guanlao, *Holo Mai Pele*, maquette for construction and completed sculpture. The canoe and outrigger are each 14 feet long, the oars are 16 feet long, and the height of the overall sculpture (as elevated by the paddles) is 14 feet, allowing viewers to walk beneath. [this page] Components of the sculpture: bamboo ribs drying and the canoe strongback.





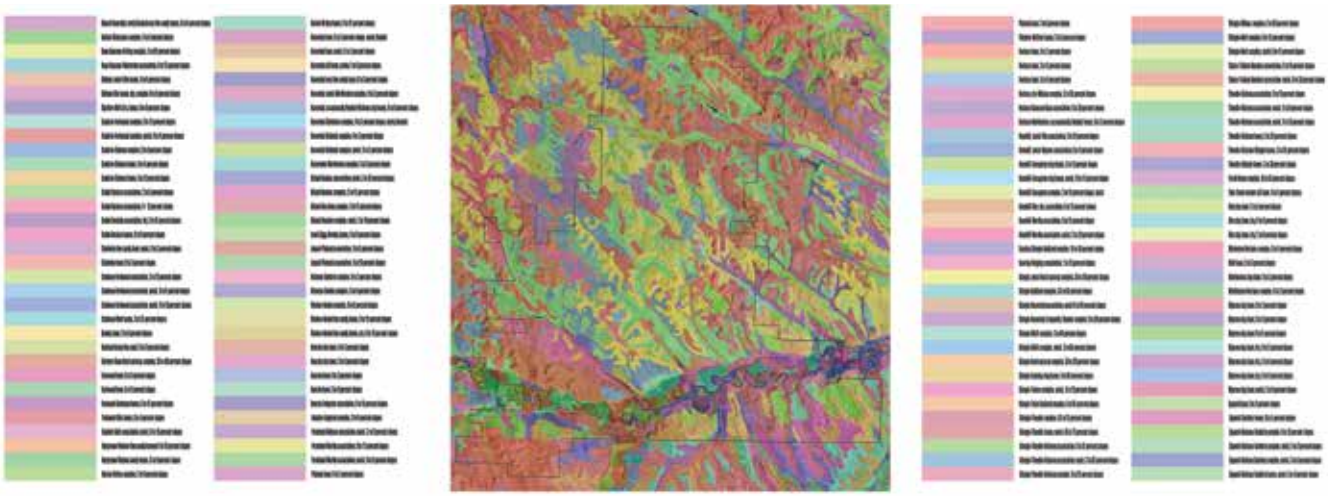
Jeanette Hart-Mann

Project Description: Soil, dirt, land, mud, rock, clay, sand, sediment, ground, dust, and more. It is given many names and these names often reflect a disdain or, in best cases, dismissal as common and of little regard. It is seemingly everywhere beneath our feet and nowhere to be desired. Yet, it is one of the most essential resources of life on earth and literally grounds us in time, space, and place.



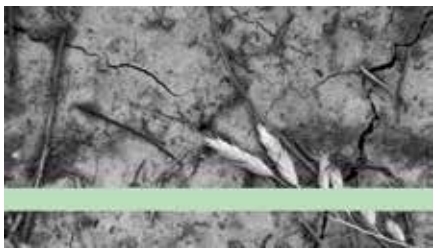
Without soil there is no color, *began in 2013 during my residency at Ucross Foundation. During this residency, I trekked over 30 miles across the ranch collecting soil samples and investigating the relationships between the soils I discovered and their environment. I used video, audio, photography, and the tactile experience of these sites to produce this work, along with Soil Surveys generated by Charlie Bettigole of the Ucross High Plains Stewardship Initiative. These individual elements coalesce in this installation to engage viewers in a relational connection to environmental perception and knowledge, along with the aesthetic gesture of soils.*

In this installation, a large format projection displays high-definition black and white video of the ground from 21 different sites where soil was collected. Color bars run across these images corresponding to the Soil Survey Maps and Legend presented as large format fine art prints on an adjacent wall. The Soil Survey Map is labeled with 21 numerical thumbtacks where each soil sample and video was taken. Around the room hang 21 shelves with samples of soil from each of the 21 sites. Each of these soils displays uniquely diverse and appealing visual and tactual earthly properties. Environmental sounds such as birds singing, wind rushing through grass, irrigation pivot spraying water, a cow bawling, and prairie dogs crying fill the installation while giving viewers an aural space to locate their sensorial experience of the life of these soils.

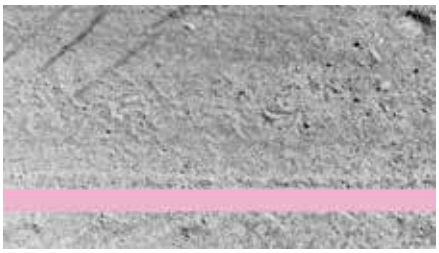


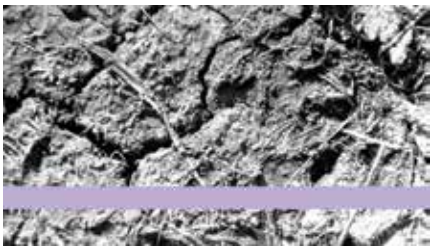


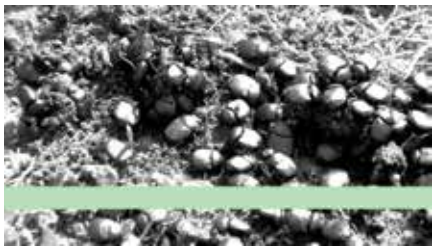
◂▴▾Jeanette Hart-Mann, *Without soil there is no color*, 2013-15, installation: large projection of HD Video; 3 fine art prints of Ucross Soil Survey and Legend each 48 x 36 inches; 21 Soil Samples on wood shelves each 8 x 8 x 8 inches. Video component can be viewed on vimeo page: https://vimeo.com/162785504.

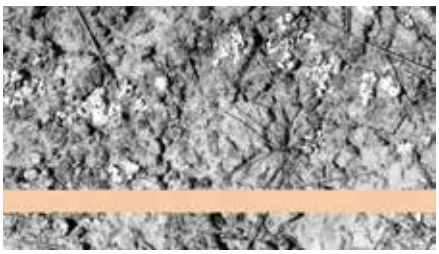












The Last Glacier

Todd Anderson, Bruce Crownover and Ian van Coller

The Last Glacier *project is a collaboration of three artists seeking to capture the fading majesty of the remaining glaciers in Glacier National Park. At the time of its founding in 1910, the park contained more than 150 glaciers; today less than 25 remain, and the USGS predicts that these will be gone by 2020.*

The USGS has been compiling a significant re-photography survey of the glaciers over time, and comparison of the photographs clearly demonstrates how rapidly the glaciers are retreating. The swift glacial retreat in Glacier National Park and elsewhere, creates radical changes in soil moisture content, an increase and alteration of fire frequencies, and the transformation of ecosystems and habitats. It also has profound implications for surrounding tribes, such as the Blackfoot Nation, whose ancestral lands both inside and outside the park will be negatively impacted.

Before the park's name becomes a tragic irony, printmakers Todd Anderson, Bruce Crownover and photographer Ian van Coller decided to spend three summers hiking into 15 of the park's glaciers to create artworks that challenge conventional representations of glaciers as sublime and stoic landscapes. The three artists have produced reductive woodblock prints and large-format photographs that convey complex stratigraphy within the ice masses, as well as a sense of their perpetual motion.

Though the works are aesthetically beautiful, The Last Glacier *project invokes a contemplation of wonder and loss in the face of seemingly powerful and pristine landscapes. Glaciers have revealed themselves as inherently fragile, and more responsive to human impacts than we had imagined.*

Anderson and Crownover use reductive woodcut techniques to make original prints inspired by the glaciers in the park. They create layered landscapes that go beyond realistic representations. Their prints portray a larger truth about the glacial texture, mass, subtle colorations, and antiquity, which cannot be captured in scientific prose.

Both artists reconstruct what they witness first hand from memory and imagination. Their original imagery for the project is loosely sketched and colored in the field, and sometimes supplemented with photographs. Upon return to their respective studios, these sketches become more defined and increasingly elaborate, and are then painstakingly carved out of woodblocks. Each of Anderson's reductive prints are like a jigsaw puzzle, requiring days of carving and weeks of inking, after which he prints the various layers of colors with multiple runs through the press. Crownover's reductive methodology involves carving and printing every other day — up to as many as twenty times — to build an image while reducing the woodblock.

The glaciers themselves are evoked in the reductive nature of the medium, as well as the slow and repetitive woodcut process itself, which — like retreating glaciers — are carved and re-carved, resulting in a block that cannot be printed again. The final prints portray subtle shifts in line and color that convey texture and accentuate light, allowing us to contemplate details we might otherwise miss.



▸[facing page top] Todd Anderson, *Swift Current Glacier, from Swift Current Lookout — The Last Glacier,* 2016, reductive woodcut, five runs and five colors, printed on archival Okawara rice paper, 20 x 30 inches.

▸[facing page bottom] Bruce Crownover, *Jackson*, 2015, reductive woodcut, 24 x 36 inches.

◂Ian van Coller, *Walking on Grinnell Glacier,* from the series *The Last Glacier,* 2013, pigment print on Asuka.





Glacial landscapes possess immense size and depth, yet have a deceivingly subtle and monochromatic surface architecture, making them an artistically formidable technical and intellectual challenge. Ian van Coller, the photographer in this collaboration, chooses to take a minimalist approach. He often eliminates the horizon and sky so that viewers have to engage with the piece to decipher the depth and scale of the landscape. Although van Coller's photographs are particularly subtle, his images are rich in detail because they are made with a camera that captures more detail than the human eye can absorb. As a result, van Coller's work makes the viewer feel as if he or she is situated within *the terrain itself.*

With the help of master bookbinder Rory Sparks, this collection of woodblock and photographic prints has come together as a large-scale, limited edition artist book. The three artists individually made 15 editioned prints, each 25 x 38 inches, intending that the monumental scale of the book reference the monumentality of Glacier National Park's landscape.

The work in The Last Glacier project challenges passive perceptions that glaciers are remote and irrelevant, or merely obscure curiosities as the last remnants of a distant ice age. The artworks created by Anderson, Crownover and van Coller are poignant tributes, rather than scientific documentation or political bludgeon. The works effectively translate our understandings of the impacts of global climate change into a comprehensible human scale. This work allows us to contemplate the glaciers' waning grandeur, and why it is that we should care about their fate.

—Nancy M. Mahoney

Nancy Mahoney, MA Anthropology, is currently pursuing her doctorate in American Studies at Montana State University where she is also an Adjunct Instructor in Anthropology. She has researched and published on Chacoan Great House Communities in the American Southwest and has participated in archaeological field projects in Cyprus, Morocco, Turkey, Utah, Arizona and Montana.

Erika Osborne

As an artist I have devoted myself to the investigation of contemporary notions of environment and place. Most recently, I have been creating paintings based on the iconic visual language of the American Sublime landscape painters who traveled to the western United States and abroad. Not only does my work refer to the past in its medium, but also in its content — creating an arch between some of the first American field-based artists like Thomas Moran, Albert Bierstadt and Frederic Church, and the contemporary environmental issues that are largely a product of the sentiment of Manifest Destiny shared in their time. I aim to use the sublime visual structure that is iconic of these artists to paint the artifacts of what their work helped bring about: the boom of industry, development and growth, and all its subsequent issues that we continue to see today.

The paintings in this series address the weight of human impact on what might otherwise be considered pristine or sublime landscapes. They drive home the point that there is no corner of the earth left untouched by humans — whether it be in the form of waste, walking or weather patterns. They also question our perception of such landscapes — asking the viewer if an unmediated experience of place is possible in a world perpetuated by the constructed view?

▼Erika Osborne, *The View Down Canyon*, 2013, oil on canvas, 36 x 60 inches.

▶[facing page top] Erika Osborne, *On the Edge of the Sublime*, 2015, oil on linen, 36 x 48 inches.

▶[facing page bottom] Erika Osborne, *Looking for Moran*, 2012, oil on linen, 48 x 96 inches.







Postcommodity

Raven Chacon, Cristóbal Martínez and Kade L. Twist



▲Postcommodity: Raven Chacon, Cristóbal Martínez, Kade L. Twist, *Repellent Eye Over Phoenix*, 2008, site specific installation and intervention, 10 feet diameter vinyl sphere. Installation view, downtown, Phoenix, AZ.

The *Repellent Eye Over Phoenix* is a helium filled 10 feet diameter replica of a "scare eye balloon" floating above the Phoenix, AZ, skyline. Scare eye balloons are consumer bird repellent products commonly used in domestic trees and small backyard gardens. These products are effective at deterring unwanted birds for a short period of time (perhaps a few days) and then become entirely ineffective. In this sense, the scare eye balloon is embedded with obsolescence and entirely ineffectual.

However, the significance of the scare eye balloon goes much deeper. Its colors — red, yellow and black — are primary medicine colors (e.g., spiritually empowering colors) among many Indigenous tribes stretching from North America to South America. Further, it is designed to communicate with birds — the spiritual mediators between the physical world and spiritual world for Indigenous peoples.

Therefore, Postcommodity has appropriated the scare eye balloon as a semiotic vessel that signifies a complex nexus of simultaneously conflicting cultural, economic and political issues. Postcommodity then uses this vessel as an embodiment and sign of defiance against colonialism and globalism. In this context, the *Repellent Eye Over Phoenix* functions as an intervention repelling the manifestations of the Western worldview and imagination.

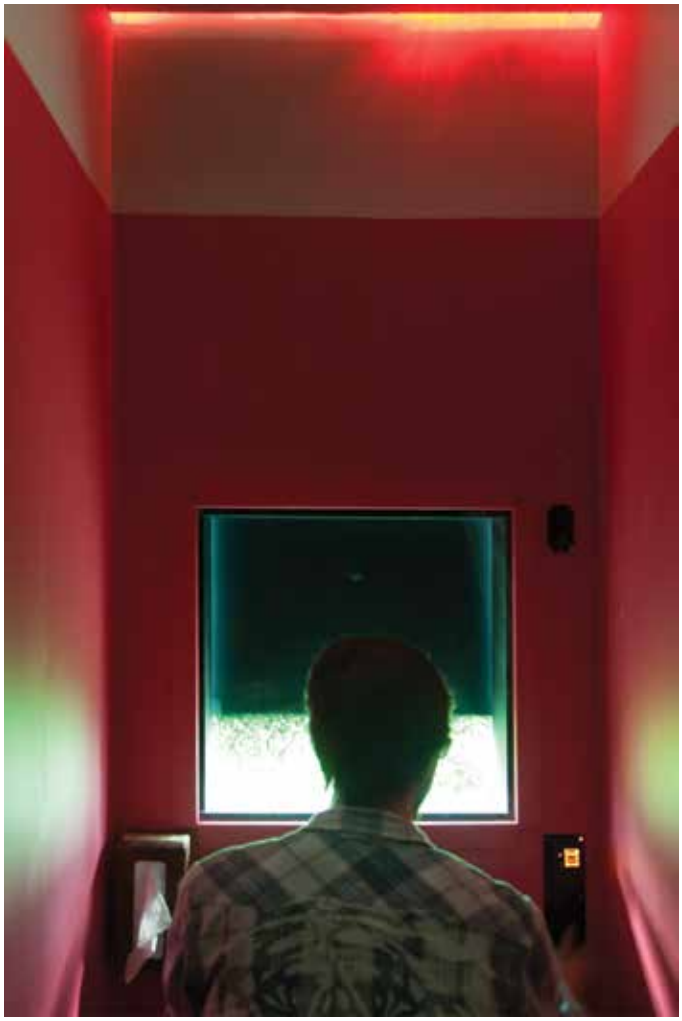
Postcommodity is an interdisciplinary arts collective comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist. Postcommodity's *art functions as a shared Indigenous lens and voice to engage the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs, and individual actions that comprise the ever-expanding, multinational, multiracial and multiethnic colonizing force that is defining the 21st Century through ever increasing velocities and complex forms of violence. Postcommodity works to forge new metaphors capable of rationalizing our shared experiences within this increasingly challenging contemporary environment; promote a constructive discourse that challenges the social, political and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere.*

Postcommodity artists are the recipients of grants from the American Composers Forum (2008), Arizona Commission on the Arts (2009), Joan Mitchell Foundation (2010), Creative Capital (2012), Art Matters (2013), and the Native Arts and Cultures Foundation (2014). The collective's artworks have been exhibited nationally and internationally, including: Contour the 5th Biennial of the Moving Image *in Mechelen, Belgium;* Nuit Blanche*, Toronto, CA;* 18th Biennale of Sydney *in Sydney, Australia;* Adelaide International in Adelaide*, Australia; Scottsdale Museum of Contemporary Art in Scottsdale, AZ; and their historic land art installation* Repellent Fence *at the US/Mexico border near Douglas, AZ and Agua Prieta, SON.*

*Postcommodity acknowledges the important contributions of its previous collaborators: Steven Yazzie (2007-2010), Nathan Young (2007-2015), Adam Ingram-Goble (*Game Remains*), Andrew McCord (*If History Moves at the Speed of Its Weapons, Then the Shape of the Arrow is Changing, and Promoting a More Just, Verdant and Harmonious Resolution*), Annabel Wong (*Dead River*) and Existence AD (*Dead River*).*







◂▴[left and above] Postcommodity: Raven Chacon, Cristóbal Martínez and Kade L. Twist, *Pollination,* 2015, Peepshow architecture, viewing booths with sound, large scale terrarium, terrarium heat/light lamps, electronic arcade coin slot shutters, tokens, plants, mirrors, razor wire, monarch butterflys, odors, cleaning supplies, Kleenex, trash cans, paper towels and hand sanitizer. Installation Views, Postcommodity: SouthwestNET., Scottsdale Museum of Contemporary Art, Scottsdale, Arizona. Photos: Sean Deckert / Calnicean.

Pollination evokes the premises of a peepshow currently doing business in New Mexico. However, it contains a garden that serves as a surrogate for coveted female flesh. On one level, this vexing switch is not so outlandish. The female body and nature have long been conjoined by literary and artistic allegories. They have both been fetishized as powerless objects of desire. Given the reality and politics of water in the Southwest, it is possible to imagine a dystopic future in which lush natural landscapes could provoke the same illicit response as salacious spectacles. Fantasy is predicated on the unattainable.

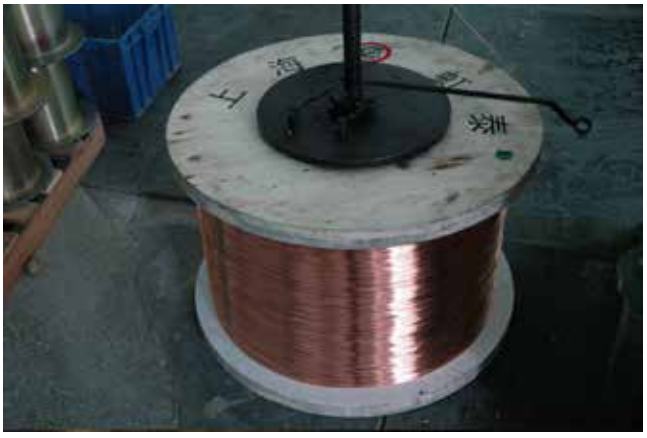
Playing with frustration and desire, the peepshow is a pay-to-play ritual and stands here as an anxious metaphor for speculative capitalism with its rewards, liabilities and consequences. The piece pits a dominant male gaze against the disenfranchisement inside the window. *Pollination* critiques global market systems that thrive on colonial models of the exploitation of resources and peoples, as well as overt forms of violence, objectification and sexual subordination. The piece continues Postcommodity's interrogation of the dominance of the Western scientific, historical and economic models by questioning the acceptance of corporate and consumer activities that endanger our environment, society and the larger world.

Like much of Postcommodity's previous work, *Pollination* emphasizes audience participation and interactivity within an immersive environment. Undermining the anonymity and neutrality traditionally enjoyed by museum audiences, this work deliberately subverts expectations and power dynamics between viewer, institution and artists, and probes the limits of the definition of the museum as a place of reflection and contemplation.

Lucy Raven







China Town *traces copper mining and production from an open pit mine in Nevada to a smelter in China, where the semi-processed ore is sent to be smelted and refined. Considering what it actually means to "be wired" and in turn, to be connected, in today's global economic system, the video follows the detailed production process that transforms raw ore into copper wire — in this case, the literal digging of a hole to China — and the generation of waste and of power that grows in both countries as by-product. The video uses an experimental edit structure, composed entirely of animated sequences of digital still photographs and ambient sound recorded on location. Thousands of individual images with varying frame rates are combined in a granular, accumulative narrative, that structurally echoes the many discrete processes, human efforts, and geographic locations that go into copper mining and commodity production. Many of the laborers who worked on mines throughout Utah and Nevada in the late 1880s were Chinese immigrants — a population that was also involved in construction of the transcontinental railroad, which connected just north of Salt Lake City on the mining site in Western Nevada that was originally called "Chinatown." Today, the historic mining town of Ruth, which still sits at the base of the mine and most of whose population of several hundred works there, is another sort of China town: sending their ore overseas as China's rapid industrialization and urbanization demands a growing amount of raw materials from around the world.* China Town *follows the contemporary recycling of the American landscape and industrial economy as raw mineral wealth for a developing nation.*

◂Lucy Raven, *China Town*, 2009, photographic animation, 51:30 minutes.

▸[facing page] Lucy Raven, *China Town*, 2009, photographic animation, 51:30 minutes.

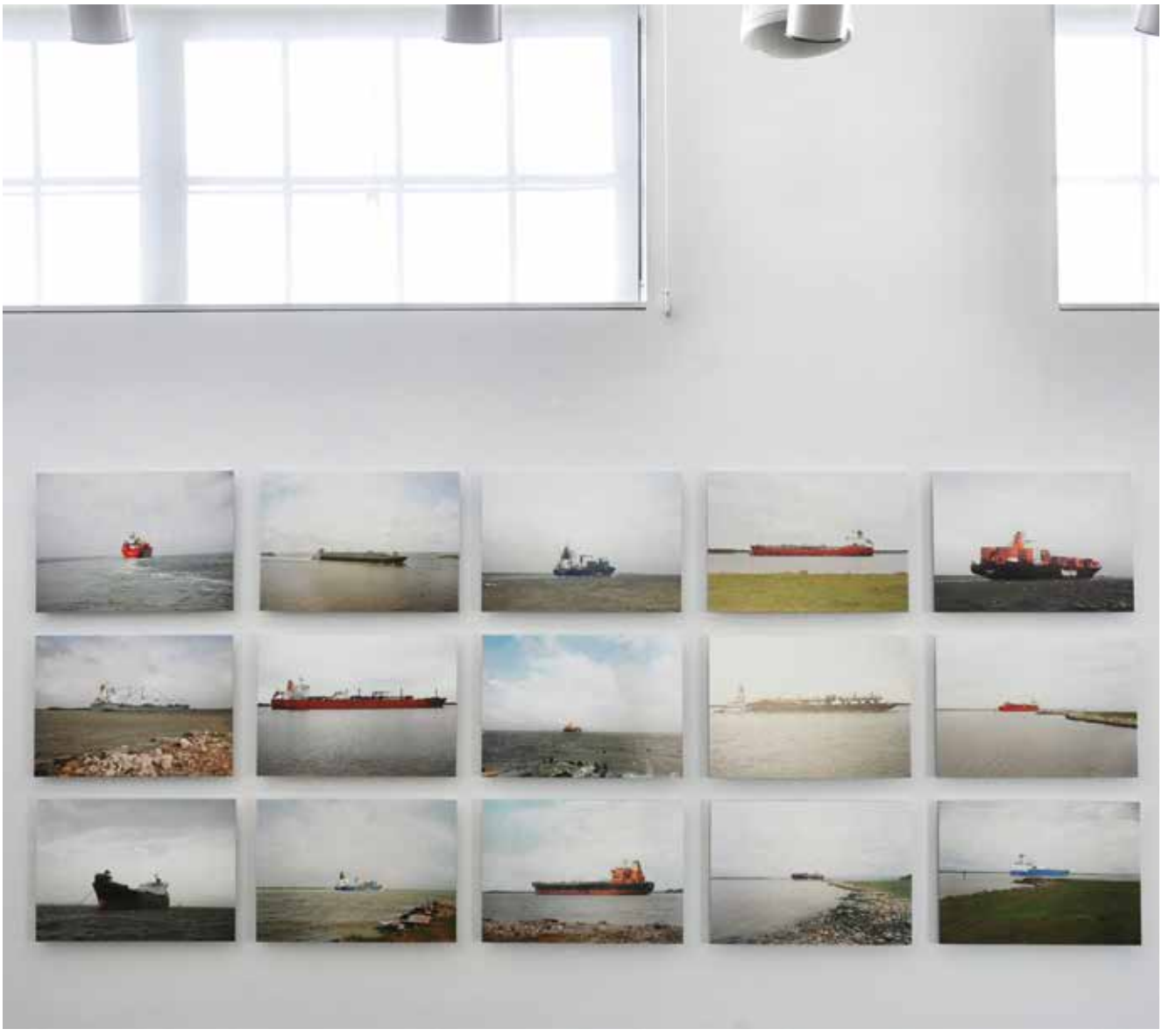




Victoria Sambunaris

Geography — a fairly recent science — maps the relationships between the earth and its inhabitants. Today I think of "social geography" as a term to describe my photographic work and methodology. I isolate images of the natural world together with the superimposition of a relentless grid of human interactions and interventions. The meanings of each oscillate and are determined by the other.

The myth of America and particularly its western landscape largely underwrote the ideas of freedom and frontier independence found in much national political rhetoric and as the basis of much popular cultural imagery. Today these same landscapes are deeply charged with social interventions that contradict those mythologies and instead present a harshly pragmatic, yet sometimes sublime, and





sometimes negative set of images. These mythic spaces are both aesthetically, and politically linked, now inextricably.

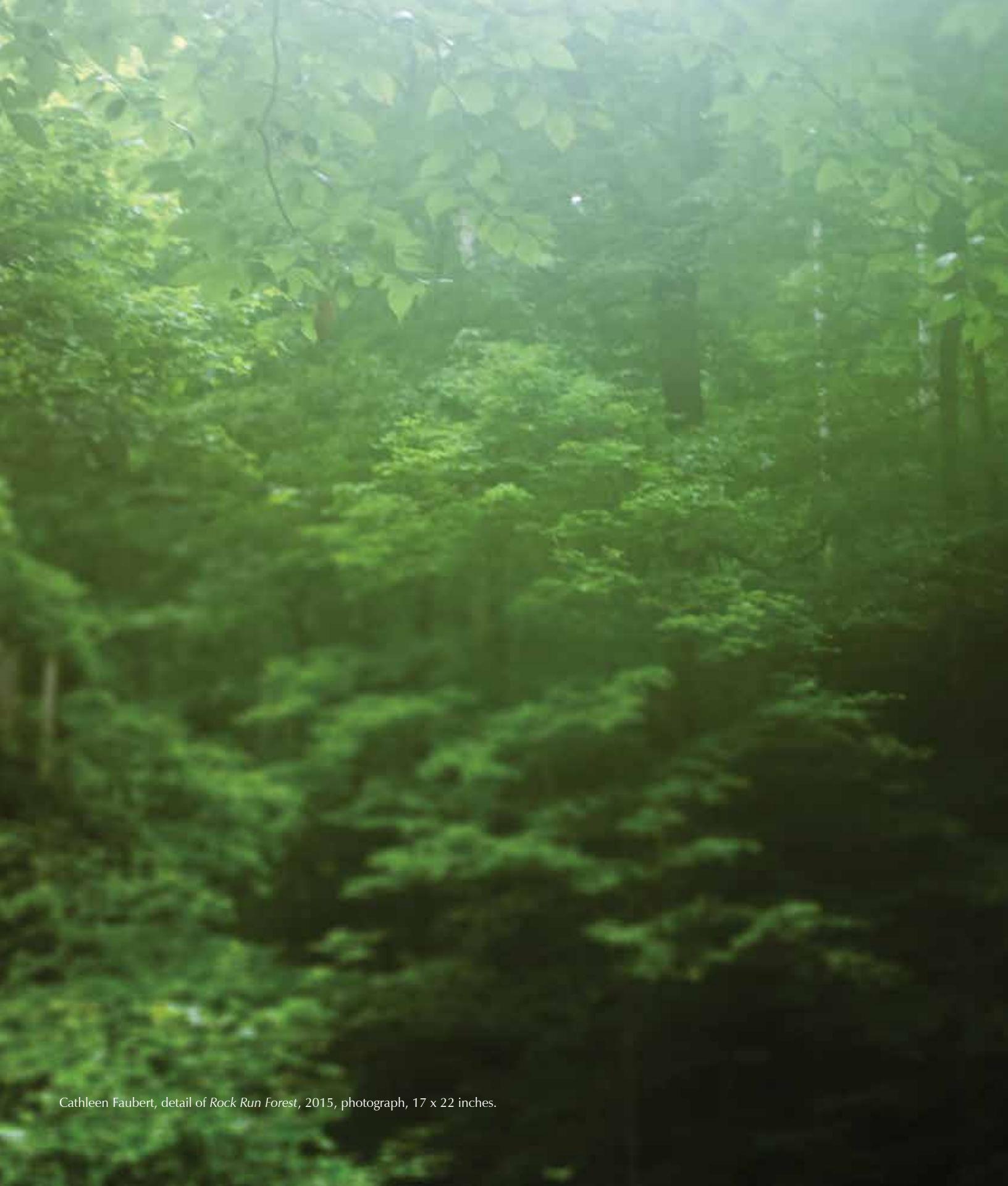
For many years now I have been on a personal quest to understand such complex landscapes and our engagement with them. My most recent work has concerned itself with the native fossil fuel energy and trade infrastructure of the region. I have segued from my earlier work on the border and the implications of NAFTA (North American Free Trade Agreement) into the petrochemical and trade industries that thrive throughout the Texas Gulf Coast region. Specifically, I have researched and made images along the 52-mile Houston Ship Channel that snakes through the neighborhoods of southeast Houston to the Gulf of Mexico with attention to other transportation systems that accompany the water system. The channel itself connects the country's largest exporting port of petroleum products, chemicals and other materials to international routes of distribution.

Essentially, I am recording anonymous modern day monuments that have settled onto the contemporary landscape, telling a conflicted story in geographical, environmental, political and cultural terms. The photographs that I produce question traditional and clichéd notions of landscape, our place within it, and the collective roles and responsibilities in how and why we shape it the way we do.

The philosopher and media theorist, Boris Groys stated: "The goal of art is not to change things — they are changing themselves all the time anyway. Art's function is, rather, to show, to make visible the realities that are generally overlooked." It is with this idea in mind that Taxonomy of a Landscape *continues to lead me onto the roads, thruways, highways, freeways and turnpikes between the US coasts and beyond.*

◀[facing page] Victoria Sambunaris, Installation view, 2015, Galveston Artist Residency, Galveston, Texas, *Industrial Shipping Vessels*, 2015, Houston Ship Channel, Texas, archival pigment prints mounted on dibond, 23⅞ x 16⅞ each.

▲Victoria Sambunaris, *Untitled* (night train), Galveston, Texas, chromogenic print mounted on dibond, 39 x 55 inches.



Cathleen Faubert, detail of *Rock Run Forest*, 2015, photograph, 17 x 22 inches.

ARTIST BIOGRAPHIES

Kevin Curry

Cathleen Faubert

Bill Gilbert

Katerie Gladdys

Ground Truth
Julie Anand
Damon Sauer

Eloisa Guanlao

Jeanette Hart-Mann

The Last Glacier
Todd Anderson
Bruce Crownover
Ian van Coller

Erika Osborne

Postcommodity
Raven Chacon
Cristóbal Martínez
Kade L. Twist

Lucy Raven

Victoria Sambunaris

Jeff Beekman is a multidisciplinary artist whose practice since early-2000 has explored the interrelationships between land, memory and human activity. His work has been exhibited at venues across the US and internationally in New Zealand, Australia, China, Vietnam, Italy, England, Hungary and South Korea. This past year, his work was the subject of two solo exhibitions, at the Gettysburg Train Station, in Gettysburg, Pennsylvania and Eastern Mennonite University, in Harrisonburg,Virginia. Recent publishers of his artwork include the magazine Art in Print (2014), Dialogist Art & Poetry Quarterly (2017), and Riverblood Magazine (2017). The upcoming book New Media Art 2017: Back to Nature (CICA Museum), will publish an interview he gave with curator Hye-youn Choi, concerning his Battlefield series, which explores the highly negotiated spaces of memorialized US Civil War conflict sites.

Jeff Beekman is currently an Assistant Professor in the Department of Art at Florida State University, where he serves as Director of the Foundations and BA Programs.

Fox was born in San Diego and attended Claremont McKenna College. He has edited several literary magazines and presses, among them the *West Coast Poetry Review*, and worked as a consulting editor for university presses, as well as being the former director of the poetry program at the Squaw Valley Community of Writers. In the visual arts, Fox has exhibited text works in more than two dozen group and solo exhibitions in seven countries, while he has published poems, articles, reviews, and essays in more than seventy magazines, has had fifteen collections of poetry published in three countries, and has written eleven nonfiction books about the relationships among art, cognition, and landscape. He has also authored essays for numerous exhibition catalogs and artists' monographs.

In 2001-02 he spent two-and-a-half months in the Antarctic with the National Science Foundation in the Antarctic Visiting Artists and Writers Program. He has also worked as a team member of the NASA Haughton-Mars Project, which tests methods of exploring Mars on Devon Island in the Canadian High Arctic. He was a visiting scholar at the Getty Research Institute, the Clark Institute, the Australian National University and the National Museum of Australia. He has also twice been a Lannan Foundation writer-in-residence, and has been awarded fellowships from the Guggenheim Foundation and the National Endowment for the Humanities.

Books of Dan Torop's work include *Dan Torop: Frozen Period* (Bradley Family Foundation, 2015) and *Skydiving* (A-Jump Books, 2010). His work has been published by *Paper Monument, Triple Canopy, Modern Painters, North Drive Press, Cabinet*, and *Purple*. Recent solo shows of his photographs include *Frozen Period* at Lynden Sculpture Garden (Milwaukee, WI), *Law of Dissipation* and *Alkali Desert* at TOPS Gallery (Memphis, TN), *Sublunary World* and *Alkali Desert* at The Green Gallery (Milwaukee, WI), and *Skydiving* at Derek Eller Gallery (New York, NY). Photographs from *Alkali Desert* are in a long-term installation at the Center for Land Use Interpretation's Wendover Exhibit Hall. His work has been supported by residencies from the MacDowell Colony, the Center for Land Use Interpretation, EdLab at Teachers College Columbia University, and Eyebeam. Since 2014, Torop has contributed code to *darktable*, an open source tool for processing photographs.

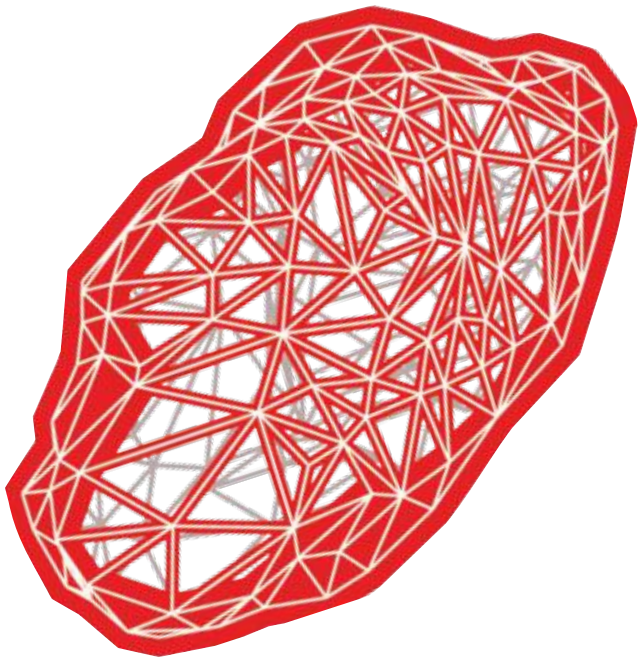


Kevin Curry

Prior to earning an MFA in sculpture from the University of Southern Illinois in Carbondale, Illinois, Kevin received his BFA in Graphic Communication from the College for Creative Studies in Detroit, Michigan, a field in which he worked for over twenty years. Kevin is currently an Associate Teaching Professor at Florida State University where he teaches Digital Foundations, Sculpture, 3D and Graduate Critique courses.

Kevin's work has garnered a multitude of Artist Residencies including the Lawndale Art Center in Houston, Texas, Art342 in Fort Collins, Colorado, Platteforum and RedLine in Denver, Colorado, and a 2013 three-week residency at Grand Canyon National Park. In 2015, Kevin was selected as the US representative for an artist residency on the Chilkoot Trail in Alaska and British Columbia; the residency involved a two-week hiking and camping expedition retracing the steps of the 1898 stampeders as they made their way to the Klondike gold fields. In 2016, Kevin was honored to receive a fellowship to focus on his studio work for four weeks at the Vermont Studio Center in Johnson, Vermont.

Currently represented by Rule Gallery in Denver, Colorado, Kevin's work can be seen in numerous private collections, solo and group exhibitions, as well as in the form of public art commissions: a 2012 work for the City of Denver titled "Face the Sun" and a 2015 site specific piece for Compassionate St. Augustine in St. Augustine, Florida. In 2014, Kevin exhibited a large-scale floating sculptural work at the Mourdes Collection in West Palm Beach, Florida. Most recently, Kevin's work is on display in "Pictured: The Nation's Most Spectacular National Parks" at the St. George Art Museum in St. George, Utah, and in 2017, Kevin's work will be displayed as part of a ten year Artist-in-Residence retrospective at the Lawndale Art Center in Houston, Texas.



▲Kevin Curry, *Gihon River Rock*.



Cathleen Faubert

Cathleen Faubert hails from Rhode Island where she received her Bachelor of Arts degree in Art & Art History from the University of Rhode Island in Kingston. She earned her Master of Fine Arts degree from Tufts University/School of the Museum of Fine Arts, Boston in 2008 and is currently an Assistant Professor of Art, Technology & Culture at the University of Oklahoma. Faubert's teaching focuses on photography and video art, while her artistic endeavors are multi-disciplinary, including olfactory artworks.

She has exhibited nationally and internationally including: AIR Exhibition, Mehlerhaus Museum, Austria; Dangerous Women, DFN Gallery, Chelsea, NY; Islands of Isolation, Museum of Fine Arts, Boston, MA; Bernheim: A Natural Muse, Carnegie Center for Art & History, New Albany, IN; Embodied Place, Holman Arts & Media Center, Tahoe, NV; SYNETHETICA, Manifest Gallery, Cincinnati, OH; Touch, McKeon Center for Creativity, Tulsa, OK; Nascent, New England School of Art & Design at Suffolk University, Boston, MA; I Want More Power Over My Fantasies, Aidekman Arts Center, Tufts University, Somerville, MA; Smoke and Mirrors, University of Oklahoma's Lightwell Gallery, Norman, OK; Senses of Land, Rozsa Center for the Arts, A-Space Gallery, Michigan Tech, Houghton, MI; Elaborate Collaborative, Screening, IAO Gallery, OKC, OK; Positive/Negative National Juried Exhibition: Uncanny Valley, Slocumb Galleries, East Tennessee University, Johnson City, TN; National Weather Center Biennale, Juror Mel Chin, National Weather Center, Norman, OK; Aroma of the Uncorrupted, Fred Jones Jr. Art Museum, Norman, OK; The Tonic of Wilderness: 2014 Artist-In-Residence Exhibition, Pearson Lakes Art Center, Okoboji, IO; Totemic Taxonomies, Satellite Gallery, Science Museum Oklahoma,OKC, OK, and Accords & Discords: Art 365, Art (Untitled), OKC, OK & Heartesty Art Center, Tulsa, OK.

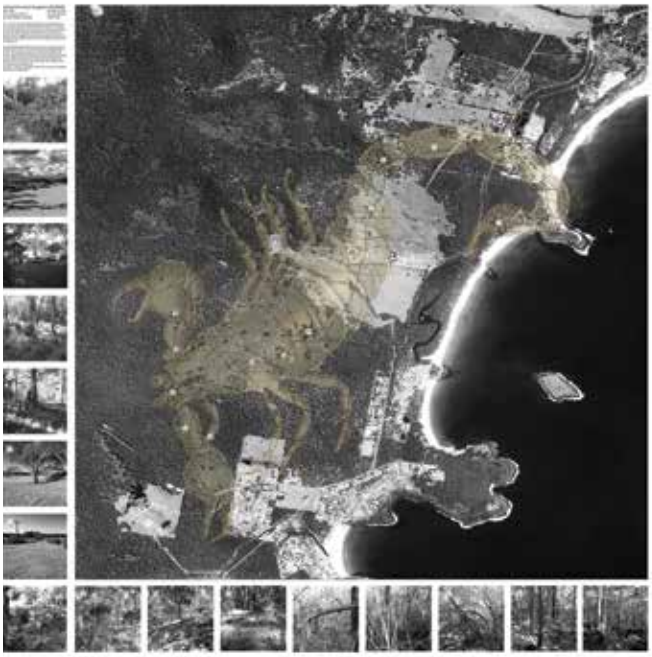
Faubert received the 2007 Boit Award while studying at The School of the Museum of Fine Arts, Boston, and a 2008 Distinction in Artistic Teaching Award at Harvard University. Faubert was awarded an ART365 Project Grant from the Oklahoma Visual Arts Coalition in 2013.

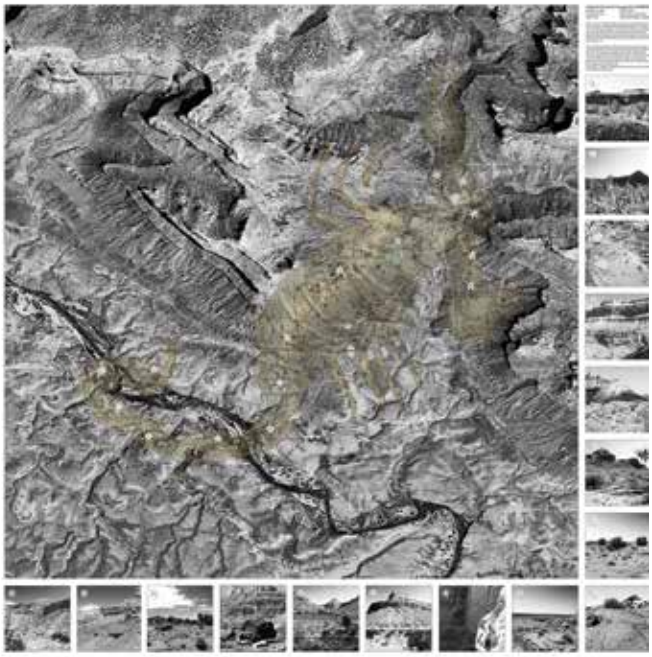
Faubert has completed Artist In Residence Programs in Tux, Austria, at the Tuxertal hosted Aquarelle Happening, at Iowa Lakeside Laboratories: Art, Science & Ecology Residency in Northern Iowa, and at Bernheim Arboretum and Research Forest AIR Program outside Louisville, Kentucky, where she expanded research into olfactory artwork regarding systems of nature and ecological concerns. She was accepted to The Vermont Studio Center, Vermont, and I-Park Foundation AIR Program, Connecticut, for 2016.

Cathleen is interested in scent and its growing role in the visual arts. Aromatic materials, alchemical possibilities and cultural symbolism are central to Faubert's recent work. This work utilizes materials inherent to a specific region, while accessing ideas, expectations and projections about landscape, the unseen, and how we chose to locate ourselves.

▾Cathleen Faubert, *Marigold Infusion, July 8, 2015*, photograph, 11 x 17 inches.









Bill Gilbert

Distinguished Professor of Art & Ecology, 2015-2016, Department of Art and Art History, UNM. 2013-2015—Director, Land Arts Mobile Research Center, Department of Art and Art History, UNM. 2012—Acting Dean, College of Fine Arts, UNM. 2009-2012—Senior Associate Dean for Research, College of Fine Arts, UNM. 2008-2009—LAND/ART project steering committee. 2008 Professor, Art & Ecology, Department of Art and Art History, UNM. 2004—Lannan Endowed Chair, Department of Art and Art History, UNM; 2000- 2015—Director, Land Arts of the American West program, Department of Art and Art History, UNM. 1988-2007—Professor, Ceramics, Department of Art and Art History, UNM. bilgilbert@cybermesa.com.

MFA, 1978, University of Montana, Missoula, MT. BA, 1973, Pitzer College, Claremont, CA. 1969-71, Swarthmore College, Swarthmore, PA.

Selected One Person Exhibitions: 2012—Kruglak Gallery, MiraCosta College, Oceanside, CA; Mesa Art Gallery, Los Alamos, NM. 2011—Sierra Nevada College, Lake Tahoe, NV. 2010—Art + Environment Center, Nevada Art Museum, Reno, NV; Mesaros Gallery, West Virginia University, Morgantown, WV. 2009—University Art Museum, University of New Mexico, Albuquerque, NM. 2005—Omniart, Art Basel, Miami, FL; Robert Nichols Gallery, Santa Fe, NM. 2004—Everglades National Park, FL. 2003—Cabrillo College Gallery, Aptos, CA; Santa Fe Clay, Santa Fe, NM. 2002—Robert Nichols Gallery, Santa Fe, NM. 1998—Center for Contemporary Art: Plan B, Santa Fe, NM; Conlon Siegal Gallery, Santa Fe, NM; Hermit Foundation, Center for Meta-Media, Plasy, Czech Republic. 1995—Art Center, Waco, TX. 1994—Fundacion Paul Rivet, Cuenca, Ecuador. 1992—Mobius, Boston, MA; I.D.E.A., Sacramento, CA. 1991—Boulder Art Center, Boulder, CO; Janus Gallery, Santa Fe, NM Center for Contemporary Art, Santa Fe, NM. 1989—Creative Arts Gallery, New Haven, CT. 1988—University of New Mexico Art Museum, Albuquerque, NM; X Theater, University of New Mexico, Albuquerque, NM. 1987—Wadsworth Athenaeum, Hartford, CT; Linda Durham Gallery, Santa Fe, NM. 1986—New Mexico Museum of Fine Art, Santa Fe, NM. 1982—Hoshour Gallery, Albuquerque, NM.

Selected Group Exhibitions since 2010: 2016—*Portrait In Place*, Lannan Foundation, Santa Fe, NM; *Portrait In Place*, Yale University School of Forestry and Environmental Studies, New Haven, CT; *UNM Faculty Show*, University of New Mexico Art Museum, Albuquerque, NM. 2015—*The Land Mark Show*, Center for Contemporary Art, Santa Fe, NM; *Portrait In Place*, Big Red Gallery Ucross Foundation, Clearmont, WY; *Visualizing Albuquerque*, Albuquerque Art Museum, Albuquerque, NM. 2014—*Watershed Bounding*, Open Space Visitor Center, Albuquerque, NM; *Boundless Horizons*, Clara Hatton Gallery, Colorado State University, Ft Collins, CO; *Best Kept Secret: The Scripps College Ceramic Collection*, American Museum of Ceramic Art, Pomona, CA. 2013—*Boundless Horizons*, Kruglak Gallery, MiraCosta College, Oceanside, CA; *Earth Chronicles Project: New Mexico*, New Mexico Highlands University, Las Vegas, NM; *Earth Chronicles Project: New Mexico*, Santa Fe Art Institute, Santa Fe, NM; *Elemental New Mexico*, New Mexico State University, Las Cruces, NM; *Places of Memory / Fields of Vision*, Art Center, Thessaloniki, Greece; *Vast Horizons*, ANU School of Art, Canberra, AU. 2012—*Miami Performance International Festival,* CCE Miami, Miami, FL; *Transformative Surfaces*, ISEA, University Art Museum, Albuquerque, NM; *Invisible Cities Festival - A Cosmography*, National Museum of Contemporary Art, Thessaloniki, Greece. 2011—*Expressions of Intent*, SoA Foyer Gallery, Australia National University, Canberra, AU; *Mallee* [maeli:], Australian National University Gallery, Canberra, NSW, Australia; *Far Enough*, Bega Valley Regional Gallery,

NSW, Australia. 2010—*Drift*, Little Wing Theatre, Santa Fe, NM; *Critical Clay*, Santa Fe Community College, Santa Fe, NM.

Publications since 2010: 2015—Gilbert, Bill, "Pedagogy of Place," in *Visual March to Prespa 2007-14, A process of Experiencing the Landscape*, State Museum of Fine Arts, Thessaloniki, Greece; Gilbert, Bill, "Terrestrial/Celestial Navigations," *High Desert Journal*, Issue 20. 2012—Gilbert, Bill, "Arid Lands Pedagogy: Art in the American West," *Arid: A Journal of Desert Art, Design and Ecology*, v. 1; Gilbert, Bill, "Modeling Collaborative Practices," in Jamie Kruse and Elizabeth Ellsworth, *Making the Geologic Now: Responses to Material Conditions of Contemporary Life*, NY: Punctum Books. 2010—Gilbert, Bill, Introduction, *LAND/ART*, Santa Fe, NM: Radius Books.

Published Interviews/Reviews/Citations since 2010: 2014—Colores, KNME, television, Albuquerque, NM. 2013—Lippard, Lucy, *Undermining: A Wild Ride Through Land Use, Politics and Art in the Changing West*, NY: The New Press, 2013, 17, 92. Lewis, Sarah Elizabeth, *The Rise*, NY: Simon & Shuster Inc. 2012—Teri Reub & Larry Phan, *No Places with Names: A Critical Acoustic Archaeology*, Institute of Native American Art, Santa Fe, NM. 2011—Lanier, Chris, Bill Gilbert: *Physiocartographies*, http://sncart.blogspot.com/2011/09/bill-gilbert-physiocartographies.html; Kennedy, Randy, "The American West as Classroom, Art and Metaphor," *The New York Times*, May 3. 2010—Sanchez, Casey, "Axis of Easels, Pasatiempo," *The New Mexican*, July2-8, pp 56-57. Craggs, Mathew, "Map Quest: Bill Gilbert," *Reno News & Review*, June 17, http://www.newsreview.com/reno/content?oid=1441261

Curatorial Projects since 2006: 2016—*Mata Ortiz 1995-2015*, University of New Mexico Art Museum, Albuquerque, NM. 2013-2015—*Land Art of the American West*, John Sommers Gallery, Albuquerque, NM. 2012—*Land Art of the American West*, Center for Contemporary Art, Santa Fe, NM. 2010-2011—*Land Arts of the American West*, SCA Gallery, Albuquerque, NM. 2009—*Land Arts of the American West*, John Sommers Gallery, Albuquerque, NM; *Dispersal/Return: Land Arts of the American West 2000-2006*, University Art Museum, University of New Mexico, Albuquerque, NM. 2007—*Land Arts of the American West*, AC2 Gallery, Albuquerque, NM. 2006—*Land Arts of the American West*, John Sommers Gallery, Albuquerque, NM; *Land Arts of the American West*, Creative Research Laboratory, University of Texas, Austin, TX; *LandMinds*, Center for Contemporary Art, Santa Fe, NM.

Grants since 2000: 2013-2018—Andrew W. Mellon Foundation, Land Arts Mobile Research Center, University of New Mexico. 2010-2013—McCune Foundation, Professor of Practice in Art & Ecology for Molly Sturges. 2009—McCune Foundation, LAND/ART documentary. 2004—Lannan Foundation, Endowed Chair, University of New Mexico. 2003—Elizabeth Firestone Graham Foundation, Land Arts catalog. 2001—Raymond & Barbara Graham and Phillip Custer, Umprum, Czech Republic, exchange. 2000—Lannan Foundation, Land Arts of the American West Program. 2000—Albuquerque Community Foundation, Mata Ortiz Today Video; New Mexico Endowment for the Humanities "Crossing Boundaries/Transcending Categories" Panel; Associate Provost, UNM, Anagama kiln building grant.

Collections: New Mexico Museum of Art, Santa Fe, NM; Albuquerque Museum, Albuquerque, NM; William Rainey Harper College, Palatine, IL; Lannan Foundation, Santa Fe, NM.

◂Bill Gilbert, *Scorpio,* San Rafael Swell, Utah, USA, October 8, 2010, and Kioloa Research Station, New South Wales, AU, June 8, 2011, digital prints.



Katerie Gladdys

Associate Professor of Art + Technology, 2005-present, University of Florida, Gainesville, FL; Multimedia Education Coordinator, 2000-2004; Educational Technology, University of Illinois at Springfield, Springfield IL. kgladdys@ufl.edu and http://layoftheland.net.

MFA, 2005, New Media, College of Fine and Applied Arts, University of Illinois at Urbana-Champaign, Urbana, IL; MA, 1997, Teaching English as a Foreign Language (specialization-Discourse), Linguistics Dept., Southern Illinois University, Carbondale, IL; BA, 1986, Art and Design with honors, University of Chicago, Chicago, IL.

Katerie Gladdys is a transdisciplinarity artist who thinks about place, marginalized landscapes, sustainability, mapping, consumption, food, agriculture, and disability. She creates installations, interactive, sculpture, video, and relational performances. Her creative work has been exhibited in national and international juried venues, including the UK, Canada, Germany, Spain, and Croatia. She is currently an associate professor in Art and Technology in the School of Art and Art History at the University of Florida. Recent partners in collaboration include Forage Farm, a community resource center for educating people about sustainability and local food, University of Florida School of Forest Resource and Conservation, University of Florida Office of Sustainability and Institute of Food and Agricultural Sciences' Center for Public Issues and Education and the Gainesville community. Prior to joining the faculty at University of Florida, Gladdys was the multimedia education coordinator at University of Illinois at Springfield teaching workshops digital imaging, video and web design. Gladdys taught English in Japan. She served as an educator at the Virginia Museum of Fine Art traveling to rural counties with the Artmobile teaching K-12 workshops as well as creating exhibition programming targeting underserved communities. She received her MFA in New Media from the University of Illinois at Urbana-Champaign and a BA in Art and Design from the University of Chicago. She also has an MA in Teaching English to Speakers of Other Languages with a specialization in pragmatics and discourse from Southern Illinois University at Carbondale.

Exhibitions since 2010: Exhibitions marked with an asterisk are solo. 2016—*Go O.F.F.* [Oslo Flaneur Festival] (video screening), Oslo, Norway; *Region 4 | Superfund Remediation Project*, Santa Fe College Art Gallery, Santa Fe College, Gainesville, IL. 2015—*Eccentric Grids: Mapping the Managed Forest: Enumeration and Density*, Betty Foy Saunders Contemporary Art Gallery, Georgia State University, Statesboro, GA.* 2014—*Art, Technology, and the Natural World*, Harn Museum of Art, Gainesville, FL; *Solo Together 50th Annual Faculty Show*, Harn Museum of Art, Gainesville, FL; *Flor500*, Florida Gulf Coast University Art Gallery, Fort Meyer, FL; *Text to Textile*, The Front Gallery, New Orleans, LA; *Florida Contemporary*, The Baker Museum, Naples, FL. 2013—*Flor500*, Focus Gallery, University of Florida, Gainesville, FL; *Region 4: Transformation Through Imagination*, Santa Fe Gallery, Santa Fe College, Gainesville, Florida. 2012—*Region 4: Transformation Through Imagination*, Tallahassee Museum, Tallahassee, Florida; *Protest Thru Art, Brickhaus Artspace*, Baltimore, MD; *Region 4: Transformation Through Imagination*, EPA Regional Office, Atlanta, Georgia; *Region 4: Transformation Through Imagination*, Thomas Center, Gainesville, FL; *Just Add Water*, Reitz Union Gallery, Gainesville, FL. 2011—*Agent Orangerie*, [with JJ Higgins and J. Mikolajczyk], Godard College, Plainfield, VT, (installation in conjunction with ArtsWork conference); *More Is More*, Lexington Arts League @ Loudon House, Lexington, KY; *Oh Solo Mama Mia*, Storefront Artist's Project, Pittsfield, MA ; *Liquid Cities & Temporary Identities* (video screening), Zelena dvorana, Zabok, Croatia; *Flux* (performance/presentation) and

Cove Space (installation), *Thy Neighbor's Fruit*, Ace Art Inc., Winnipeg, Manitoba, Canada; *TPS Reports: Performance Documents*, SpaceCamp MicroGallery, Indianapolis, Indiana; *Insatiable: Our Rapacious Appetite for More*, Kniznick Gallery, Brandeis University's Women's Research Center, Waltham, MA; *Liquid Cities & Temporary Identities*, street screening video event, Lleida, Spain. 2010—*Everyone has a different view* (video projection), The Cutting Room, Nottingham Playhouse, Nottingham, UK; *Appleton Biennial 2010: Florida Installation Art* (juried Sean Miller, Director and Founder of John Erickson Museum of Art), awarded Best in Show, Appleton Museum of Art, Ocala, FL; *Agent Orangerie* (performance/installation) at Vers10n's NFO EXPO, Benton House, Chicago, IL; *Works Progress*, Recession Art at the Invisible Dog Art Center, Brooklyn, NY; *Text Fields*, Future of Digital Studies Conference, Reitz Union Gallery, Gainesville, FL; *Urban Research* (video screening), Director's Lounge Gallery, Berlin, Germany.

Collections: Rose Goldsen Archive of New Media Art, Ecopoetics Online Exhibition, Cornell University Library, http://goldsen.library.cornell.edu/internet/ecopoetics.php.

Grants, Honors, and Fellowships since 2010: 2016—Programs in Public Humanities Grant, Center for the Humanities in the Public Sphere, University of Florida, Gainesville, FL. 2015—Jentel Artists Residency, Banner, Wyoming; Fine Arts Scholarship Enhancement Grant, UF Office of Research and Graduate Studies, Gainesville, FL. 2014—Catalyst Fund Grant, Office of the Provost University of Florida Creative Campus Committee, Gainesville, FL; Faculty Research Grant, University of Florida, School of Art and Art History, Gainesville, FL. 2013—Signal Outpost Artist Residency, north side of Mount Hood, OR; Catalyst Fund Grant, Office of the Provost University of Florida Creative Campus Committee, Gainesville, FL; Faculty Research Grant, University of Florida, School of Art and Art History, Gainesville, FL. 2011—Catalyst Fund Grant, Office of the Provost University of Florida Creative Campus Committee, Gainesville, FL; Faculty Research Grant, University of Florida, School of Art and Art History, Gainesville, FL. 2010—University of Florida College of Fine Arts Graduate Mentor Advisor of the Year, College of Fine Arts, Gainesville, FL; University of Florida Sustainability Fellow, University of Florida Office of Sustainability, Gainesville, FL; Participant, National Endowment for the Humanities Summer Institute, Mapping in Art in the Americas, Newberry Library, Chicago, IL; Faculty Travel Grant, Center for European Studies, University of Florida, Gainesville, FL; Fine Arts Scholarship Enhancement Grant, UF Office of Research and Graduate Studies, Gainesville, FL; Faculty Travel Grant, University of Florida, School of Art and Art History, Gainesville, FL.

Bibliography: 2011—*Art Education*. Michelle Tillander. Creativity, technology, art and pedagogical practices. 2010—*Art Districts Magazine*. Raisa Clavijo. The Appleton Museum Biennial of Installation Art/A Conversation with Ruth Grim; *Ocala Star Banner*. Dave Schlenker. Art Without Boundaries. 2008—*Creative Loafing* (blog). Digital Comes of Age at the Polk Museum of Art, http://tampa.creativeloafing.com/gyrobase/digital_comes_of_age_at_polk_museum_of_art/Content?oid=473596. 2007—*Bilateral* ///art/exchange/events/writing/re-enactment/// (blog), Artivistic Fragments, http://www.lucazoid.com/bilateral/

Publications: 2014—Co-author with Deshae Lott, "Augmented Spirit/Extreme Embodiment: A Mapped Landscape of Vent Life." *Pedagogy, Image Practices, and Contested Corporealities*, Eds. Sarah Brophy, Janice Hladki. London: Routledge/Taylor Francis 2014. 2012—Co-author with Deshae Lott, "Augmented Spirit/Extreme Embodiment: A Mapped Landscape of Vent Life," *Review of Education, Pedagogy, and Cultural Studies* v. 34, Issues. 3-4, 107-122, 2012. 2010—Stroller Flaneur, in *Today's Global Flâneuse*, Special issue of *Wagadu, Journal of Transnational Women's and*



▲Katerie Gladdys, *Eccentric Grids: Mapping the Managed Forest: Enumeration and Density,* installation detail, 2015 custom electronics, small format video, sawdust, 1800 square feet.

Gender Studies, Winter 2010. 2008—Co-author with William Stewart and Troy Glover, "Social Ethics of Landscape Change: Toward Community-based Land-use Planning," *Qualitative Inquiry* v. 14. no. 3, 384-401, 2008. 2007—Co-author with William Stewart, James Barkley, Andrew Kerins, "Imagining parks, discovering community: Landscape change in urban-agricultural contexts," *National Recreation and Parks Assn Congress*, Indianapolis, IN, 2007; Co-author with William Stewart, James Barkley, Andrew Kerins, and Troy Glover, "Park development on the urban-agricultural fringe," *Journal of Park and Recreation Administration*, 25 (4), 117-138 Champaign, IL, 2007.

Ground Truth

Julie Anand and Damon Sauer



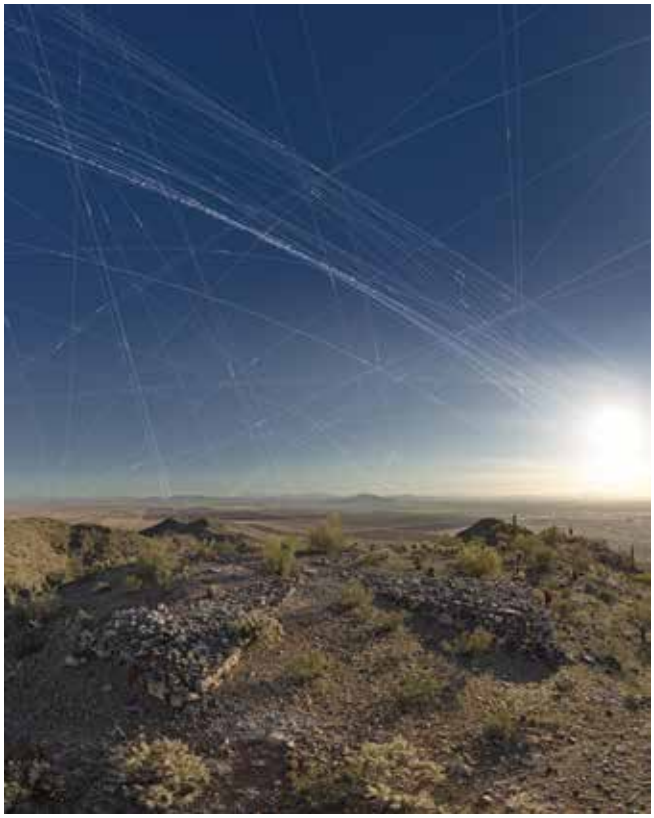
Julie Anand

Arizona State University, Associate Professor of Photography, School of Art; Senior Sustainability Scholar, Global Institute of Sustainability. janand@asu.edu.

MFA Photography, 2005, University of New Mexico; BS cum laude, 1997, University of Arizona, Ecology and Evolutionary Biology, Geosciences minor.

Selected Solo / Two-person Exhibitions: 2010—*Simultaneous Perspectives*, Lightwell Gallery, University of Oklahoma, Norman, OK; *Julie Anand & Damon Sauer*, Rayko Photo Center Gallery, San Francisco, CA. 2009—*Nowhere to Hide: Three Artists in the Desert, Art and Sustainability*, Arizona State University Art Museum, Tempe, AZ; *Between*, Shemer Art Center and Museum, Phoenix, AZ; *Fragments of Time and Space*, Coffman Gallery, University of Minnesota, Minneapolis, MN; *Interlace*, Robert A. Peck Gallery, Central Wyoming College, Riverton, WY. 2007—*Transfigured*, Pearlman Gallery, Art Academy of Cincinnati, Cincinnati, OH; *Between*, Northlight Gallery, Arizona State University, Tempe, AZ (with Patrick Nagatani); *Overlap*, Kohler Gallery, Lawrence University, Appleton, WI.

Selected Recent Group Exhibitions: 2016—*Push Comes to Shove: Women in Power*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ; *A Point of View: Contemporary Photography*, Site: Brooklyn, Brooklyn, NY; *LA Art Core Exhibition*, Los Angeles, CA; *Blue Marble*, San Luis Obispo Museum of Art, San Luis Obispo, CA; *Scope of Practice*, Northlight Gallery, Arizona State University, Phoenix, AZ. 2015—*Interstate*, Sarah Spurgeon Gallery, Central Washington University, WA; *52nd Annual Juried Exhibition*, Masur Museum of Art, Monroe, LA; *Punctum 20th Annual Juried Exhibition*, Photography Center Northwest, Seattle, WA; *Artlink Juried Exhibition*, Oasis, Phoenix, AZ; *Distilled in the Desert*, International Sculpture Conference, Grant Street Studios, Phoenix, AZ; *2nd Open Call Photography Show*, Peter Miller Fine Art, Providence, RI. 2014—*In-Focus Art Auction*, Phoenix Art Museum, Phoenix, AZ. 2013—*The Physical Photograph*, Art Intersection, Gilbert, AZ; *Green Revolution*, Tempe Center for the Arts, Tempe, AZ; *Rio Cancion*, Step Gallery, Arizona State University, Tempe, AZ; *Faculty Exhibition*, Arizona State University Art Museum, Tempe, AZ. 2011—*Construct*, School 33 Art Center, Baltimore, Maryland; *The Border Project: Soundscapes, Landscapes, and Lifescapes*, University of Arizona Museum of Art, Tucson, AZ; *Shattered*, 6th Fall National Juried Exhibition, Marin Museum of Contemporary Art, Novato, CA; *Silvia White Gallery Juried Show 2011*, Sylvia White Gallery, Ventura, CA; *Light-Struck: Abstract Photography Today*, PHOTOSTOP Gallery & Studio, White River Junction, VT; *7th Annual National Self-Portrait Exhibition*, 33 Contemporary Gallery, Zhou B. Art Center, Chicago, IL; *Arizona Biennial 2011*, Tucson Museum of Art, Tucson, AZ; *Words and Numbers National Juried Exhibit*, Union St Gallery, Chicago Heights, IL. 2010—*Border Art Biennial*, El Paso Museum of Art, El Paso, Texas and Museo de Arte, Cuidad Juarez, Mexico; *Strange Beauty*, The Center for Fine Art Photography, Fort Collins, CO. 2009—*Dispersal/Return, LAND/ART New Mexico*, University of New Mexico Art Museum, Albuquerque, NM; *Borders, Boundaries, and Ranges*, Twain C. Tippetts Gallery, Utah State University, Logan, UT. 2008—*DigitalArt.LA*, L.A. Center for Digital Art, Los Angeles, CA. 2007—*State of Being*, Gallery 621, Tallahassee, FL (3-person with Kenda North and Insoon Ha); *Contemporary Forum Artist Grant Winners Exhibition*, Phoenix Art Museum, AZ; *Los Angeles Printmaking Society 19th National Exhibition*, Riverside Art Museum, CA.



▲Ground Truth: Julie Anand & Damon Sauer, *Calibration Mark AG49 with Satellites,* 2015, archival inkjet print, 30 x 24 inches.

Selected Recent Grants and Honors: 2015—Juror's Circle Award, Masur Museum of Art, LA; First Place Award, Artlink Juried Exhibition, AZ. 2013—Herberger Institute for Design and the Arts Collaborative Research Seed Grant (with Damon Sauer); Arizona Commission for the Arts Project Development Grant (with Damon Sauer); Global Institute of Sustainability grant for Rio Cancion project with Honduran youth; Consortium on Interdisciplinary Sustainability Research, fosters collaboration across the arts, humanities, and sustainability sciences, ASU, invited committee member; Humanities for the Environment Mellon Grant, ASU, invited steering committee member. 2010—Evelyn Smith Endowed Professorship, School of Art, Arizona State University, Tempe, AZ. 2008—Artist's Project Grant (collaborative with Damon Sauer), Arizona Commission on the Arts, Phoenix, AZ. 2007—Sustainability, Systems and Ecologic Art, Institute for Humanities Collaborative Research Fellowship, Arizona State University, Tempe, AZ. 2006—Artist's Grant, Contemporary Forum, Phoenix Museum of Art, Phoenix, AZ.

Selected Recent Publications: 2015—Amy Westervelt "Can Art Schools Save the Planet?" *Sierra Magazine*. 2014—Max Vande Vaarst, "Interview with Julie Anand," *Buffalo Almanack*, Issue No. 3 March 2014, University of Wyoming. 2013—"Writing with Light: Teaching Youth to Picture Sustainability through Photography," *ASU News*; Claudia Mesch, "Art & Politics: A Small History for Social Change after 1945," *Chapter 6 Environmental Art* (Material Histories project reviewed). 2012—Margaret Regan, "Despite the Hardships: Powerful Works Make 'Border Project' Worth a Visit," *Tucson Weekly*, 19 January 2012. 2011—"Lightstruck: Abstract Photography Today," *Vermont Art Zine*, 23 August 2011; "7th Annual National Self-Portrait Exhibition at 33 Contemporary," *Chicago Art Magazine*, 12 July 2011. 2010—*SF Weekly*, 22 May 2010 (review). 2009—Adam Klawonn, "Artist of the Month," *Phoenix Magazine*, January 2010, (review); *Dispersal/Return*, University of New Mexico Art Museum, NM (exhibition catalog). 2008—Chris Taylor with Bill Gilbert, *Land Arts of the American West* (Austin, Texas: University of Texas Press). 2007—Greg Cookland, "PRC P.O.V. at BU's Photographic Resource Center," *The New England Journal of Aesthetic Research*, 17 January 2007 (review); *Passing Through, Settling In: Photographs of the Desert* (exhibition catalog) (review); Theresa Valenzuela, "Juxtaposing Art with Nature: Photographer Brings Unique Vision to Gallery," *The El Paso Prospector*, 18 October 2006 (review); Carolina Garcia, "Vinculo con el Arte," *El Diario*, Cd. Juarez, Chihuahua, MX, 14 December 2006 (review). 2005—Doug Norris, Spotlight review of "The Edge of an Impression," two-person exhibition (review), *Art New England*, 2005 Feb/March issue; Upton, Stone, Kobré, and Brill, *Photography*, 8th Edition (London, New Jersey: Prentice Hall, 2005), Chapter 3 title page.

Collections: Private collections in Cincinnati, OH; Tucson, AZ; and Phoenix, AZ. Public collections at the University of New Mexico Art Museum, Albuquerque, NM, and the Nevada Museum of Art, Center for Art + Environment, Reno, NV.



Damon Sauer

Assistant Professor, 2011-present, The Art Institute of Pittsburgh – Online DivisionDUCATI.

MFA, 2005, Photography, University of New Mexico, Albuquerque, New Mexico; BFA, 2001, Photography, Herron School of Art, Indiana University Purdue University at Indianapolis, Indianapolis, Indiana. damon.sauer@gmail.com.

Solo / Two person exhibitions: 2010—*Simultaneous Perspectives* (2 Person Show) (Lecture), Lightwell Gallery, The University of Oklahoma Norman, OK; *Julie Anand & Damon Sauer* (2 Person Show) (Lecture), RayKo Gallery, San Francisco, CA; *Expressions in Paper* (2 Person Show), Yavapai College Art Gallery, Prescott, AZ. 2009—*Interlace* (Lecture), Xavier Prepatory Academy, Phoenix, AZ; *Between*, Shemer Art Center and Museum, Phoenix, AZ; Interlace, Robert A. Peck Gallery at Central Wyoming College, Riverton, WY; *Fragments of Time and Space* (2 Person Show), Coffman Art Gallery at The University of Minnesota, Minneapolis, MN. 2007—*Transfigured* (Lecture), Pearlman Gallery at Art Academy of Cincinnati, Cincinnati, OH; *Between* (2 Person Show) (Lecture), Northlight Gallery at Arizona State University, Tempe, AZ; *Overlap*, Kohler Gallery at Lawrence University, Appleton, WI. 2006—*Holding Nothing*, Ingham Chapman Gallery of The University of New Mexico-Gallup, Gallup, NM; *Shared Shadows*, The Kitchenette Gallery, Phoenix, AZ. 2005—*Held by the Image*, Harwood Art Center, Albuquerque, NM. 2004—*The Edge of an Impression* (2 person show), Bannister Gallery of Rhode Island College, Providence, RI.



▲Ground Truth: Julie Anand & Damon Sauer, *Calibration Mark AK46 with Satellites,* 2015, archival inkjet print, 30 x 24 inches.

Selected Group Exhibitions: 2016—*A Point of View: Contemporary Photography*, Site: Brooklyn, Brooklyn, NY; *LA Artcore Exhibition*, LA Artcore Brewery Annex, Los Angeles, CA. 2015—*Punctum*, The Photographic Center Northwest, Seattle, WA; *2nd Open Call Juried Photography Exhibition*, Peter Miller Fine Art Photography Gallery, Providence, RI; *Artlink 17th Annual Juried Exhibition*, Oasis on Grand, Phoenix, AZ; *Interstate*, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA; *52nd Annual Juried Competition*, Masur Museum of Art, Monroe, LA. 2013—*The Physical Photograph*, Art Intersections, Mesa, AZ. 2012—*Construct*, School 33 Art Center, Baltimore, MD. 2011—*The Border Project: Soundscapes, Landscapes, and Lifescapes*, University of Arizona Museum of Art, Tucson, AZ; *Light-Struck: Abstract Photography Today*, PhotoStop Gallery & Studio, White River Junction, VT; *7th Annual National Self-Portrait Exhibition*, 33 Contemporary Gallery, Zhou B. Art Center, Chicago, IL; *Silvia White Gallery Juried Show 2011*, Sylvia White Gallery, Ventura, CA; *AZ Biennial '11*, Tucson Museum of Art, Tucson, AZ; *Words and Numbers*, Union Street Gallery, Chicago Heights, IL. 2010—*Sensory Consciousness / Bold Statements*, Artlink A.E. England Gallery Phoenix, AZ; *Border Art Biennial*, El Paso Museum of Art, El Paso, TX and Museo de Arte, Cuidad Juuarez, Mexico; *Strange Beauty*, The Center for Fine Art Photography, Fort Collins, CO. 2009—*Picturing Maricopa 2009*, Burton Barr Central Library, Phoenix, Arizona and Mesa Art Center, Mesa Arizona and Glendale Public Library; *Process and Surface*, Shemer Art Center & Museum, Phoenix, AZ; *Borders, Boundaries, and Ranges*, Tippetts Gallery, Utah State University,

Logan, UT. 2008—*ASU Faculty Show*, ASU Art Museum, Tempe, AZ; *Big Stuff*, UNM Art Museum, Albuquerque, NM; *Print+Making*, School of the Museum of Fine Arts, Boston, MA; *DigitalArt.LA*, L.A. Center for Digital Art, Los Angeles, CA. 2007—*Multiple Chemical Sensitivity*, The Kitchenette Gallery, Phoenix, AZ; *State of Being* (3-Person) , Gallery 621, Tallahassee, FL. 2006—*States of Siege*, The Fine Arts Center Main Gallery of The University of Rhode Island, Kingston, RI; *Adding Insult to Injury?*, Kipp Gallery of Indiana University of Pennsylvania, Indiana, PA and Central Missouri State University, Warrensburg, MO. 2005—*Alternative Processes*, White Raven Studios, Las Cruces, NM and New Mexico State University Art Gallery, Las Cruces, NM; *Looking Back at the Present*, The University of New Mexico Art Museum, Albuquerque, NM. 2004—*Albuquerque Contemporary 2004*, Albuquerque Museum, Albuquerque, NM; Ekecheiria, Schopf Gallery on Lake, Chicago, IL.

Grants and Honors: 2015—First Prize Selection, *Artlink 17th Annual Juried Exhibition*, Jurors: John Tuomisto-Bell, Bentley Calverley, Dana Mossman Tepper; Juror's Circle Award, Masur Museum of Art; Top 28 Projects Shortlist Solas Prize (700+ entries), Jurors: Natasha Egan, Frits Gierstberg, Herman Seidl, John Duncan and Tanya Kiang. 2013—Artist Project Development Grant (Co-Award), Arizona Commission on the Arts; HIDA Seed Grant, ASU Herberger Research Council. 2009 & 2010—*Picturing Maricopa – Photography Commission*, Virginia G. Piper Charitable Trust. 2009—*Review Santa Fe*, Selected Artist Center; SMOCA Symposium, Selected Artist, Scottsdale Museum of Contemporary Art.

Selected Publications: 2011—Margaret Regan, "Despite The Hardship," *Tucson Weekly*, 19 January 2011; "Border Project Examines Life on the Edge, *Arizona Public Media*, 6 December 2011, Video / Web; *Arizona Daily Star*, 31 July 2011; Serena Valdez, "Biennial Exhibit at TMA: Amazing Talent," *Phoenix New Times Blog*, 26 July 2011; Benjamin Leatherman, "Arizona Biennial 2011: Amazing Cutting Edge Work!" 2010—*Border Art Biennial 2010 / Bienal Fronteriza de Arte* 2010, catalog images and artist's statement; *SF Weekly*, 22 May 2010, Review and Image, Online and Print. 2009—*FlakPhoto.com*, 2 July 2009; Featured Image, *Utah State Today*, 29 January 2009, Sally Okenberry, Review, Online News Publication. 2006—Bill Rodriguez, *The Providence Phoenix*, 24 February 2006, Review, 12; *The Providence Journal*, 23-26 February 2006; Bill Van Sicien, *Art Scene Review*, 23; *South County Independent*, 9 February 2006; Doug Norris, Review, Section C, 1. 2005—Doug Norris, *Art New England*, February/March 2005, Review, 24, Brighton, MA. 2004—*Albuquerque Contemporary*, exhibition catalog, Magnifico Arts Inc., Albuquerque, NM.

Lectures: 2010—Artist's Lecture, The University of Oklahoma, Norman, OK; Artist's Lecture, RayKo Gallery San Francisco, CA. 2007— Artist's Lecture, *Between*, Art Academy of Cincinnati, Cincinnati, OH; Artist's Lecture, *The Soft Edges of Solid Things*, Regional SPE Conference, Center, for Creative Photography, University of Arizona, Tucson, AZ; Artist's Lecture, *Between*, Arizona State University, Tempe, AZ. 2004—Artist's Lecture, Rhode Island College, Providence, RI.

Collections: Nevada Museum of Art; University of New Mexico Art Museum; Private Collections - Cincinnati, OH; Tucson, AZ.



Eloisa Guanlao

Adjunct Professor, 2014-Present, University of Alabama in Huntsville. 2013-2014—Art Instructor, Bullis School, MD. 2010-2012—Art Instructor, Manhattan Academy, MD. 2008-2010 Adjunct Professor, Academy of Couture Art, CA. 2007-2010—Art Instructor, LAUSD, CA. 2003-2006—Graduate Instructor, University of New Mexico in Albuquerque. eguash@gmail.com; www.eloisaguanlao.com

2011-2013 Masters-Track Art History, California State University, Long Beach; MFA 2007, University of New Mexico, Albuquerque; BA 1998, Carleton College, Northfield, MN.

Selected Solo and Group Exhibitions: Exhibitions marked with an asterisk are solo. 2016—Eleanor D. Wilson Museum, Hollis University, Roanoke, VA, SECAC, Juror Jenine Culligan; Fogelman Galleries of Contemporary Art, University of Memphis, TN; *Art of the South*, Juror Chad Alligood, Crystal Bridges Museum; *Earlville Opera House Gallery, Earlville, NY; FSP Casket Gallery, Minneapolis, MN. 2014—Blair Art Center, Potomac, MD. 2013—*Angels Gate Cultural Center, San Pedro, CA. 2012—UCLA Nano Science Institute, Los Angeles, CA. 2011—Buckham Gallery, Flint, MI. 2010—*621 Gallery, Tallahassee, FL; Contemporary Artists Center, Troy, NY. 2009—Kearney Street Workshop 11th Annual APAture Runway, San Francisco, CA; SCA Contemporary, Albuquerque, NM. 2007—516 Arts, Albuquerque, NM, Juror Laura Steward Heon, SITE Santa Fe. 2006—*Los Angeles Union Station, CA; *Albuquerque International Airport, NM; Grounds for Sculpture, Hamilton Township, NJ. 2005—Harwood Art Center; Albuquerque, NM; Jonson Gallery, University of New Mexico in Albuquerque, Ana Mendieta Prize, Juror Joel Peter Witkin. 2003—Tahiti Fête, Hilo, HI. 2002—Mauna Kea and Mauna Loa, HI. 1998—Franconia



▲Eloisa Guanlao, maquette for construction of *Holo Mai Pele*, 2016, bamboo and piña cloth, 14 feet long and 14 feet high.

Sculpture Park, Shafer, MN; Carleton College, Northfield, MN. 1996—Lacoste School of Arts Quarries, Lacoste, France. 1993—Historic Southwest Museum, Los Angeles, CA.

Residency, Awards and Recognitions: 2010—Contemporary Artists Center, NY; International Sculpture Center Outstanding Student Award, NJ. 2006—*Sculpture Magazine*. 2004-2006—Graduate Research and Travel Grants, NM. 1997—Frogmen's Press, SD. 1993—*Art Education Magazine*.

Professional Affliation: 2015-Present—ALWCA, Alabama Women's Caucus for the Arts; SECAC, Southeastern College Art Conference. 2010-Present—CAA, College Art Association.



Jeanette Hart-Mann

Artist, 2001-present, Anton Chico, New Mexico. 2006-present, Director of Creative Research. Fodder Project Collaborative Research Farm. Anton Chico, NM. 2015-present, Field Director Land Arts of the American West and Assistant Professor Art and Ecology, University of New Mexico, Albuquerque, NM.

MFA in Visual Art, 2012, Vermont College of Fine Arts, Montpelier, VT. BFA summa cum laude and University Honors summa cum laude, 2002, University of New Mexico, Albuquerque, NM.

Awards, Grants, and Honoraria: 2016-17—Robert Rauschenberg Foundation, Climate Change Solutions Fund Grant in partnership with Native Seeds/SEARCH, SeedBroadcast, $15,000. 2016—McCune Charitable Foundation Grant, SeedBroadcast, $20,000; 2015—516 ARTS, Habitat Block Party Grant, SeedBroadcast, $300; Albuquerque Museum Honorarium, SeedBroadcast, $200; International Seed Library Forum Honorarium, SeedBroadcast, $870; McCune Charitable Foundation Grant, UN|silo|ED, $1,000; McCune Charitable Foundation Grant, SeedBroadcast, $20,000; SDSU Arts Council and Common Experience Honorarium, SeedBroadcast, $1,300. 2014—McCune Charitable Foundation Grant, SeedBroadcast, $15,000; Native Seed/SEARCH Honorarium, SeedBroadcast $1,000. 2013—Kindle Project Grant, SeedBroadcast, $5,000; McCune Charitable Foundation Grant, SeedBroadcast, $12,500; Mira Costa Community College Honorarium, $500. 2012—Kindle Project Grant, SeedBroadcast, $5,000; Feast on the Street and Arizona State University Honorarium SeedBroadcast, $1,000. 2009—Land Arts of the American West Dispersal/Return Grant, $5,000.

Public Installations and Creative Community Engagement in 2016: 2016—LAAW Remix, Our Land 2: Tracing the Acequia Commons, Santa Fe, NM. In 2016 Mobile Seed Story Broadcasting Station CO (SeedBroadcast Collective) hosted the following projects: Biodynamic Conference, Santa Fe, NM; Bees + Seeds, Albuquerque, NM; Dandelion Festival, Durango, CO; The Ecozoic Era: Plant|Seed|Soil, New Mexico State Capital, Santa Fe, NM; Seed Sovereignty in the Face of Climate Change, Tesuque Pueblo, Tesuque, NM and Acoma Pueblo, Acoma, NM; Earth Day, Civic Plaza. Albuquerque, NM; Earth Day at Escuela del Sol, Albuquerque, NM; Sustainability Festival, University of New Mexico, Albuquerque, NM; Seed Celebration, Silver City, NM; Ówînegh Táh Pueblos Y Semillas, Nambe, NM; Taos Seed Exchange, Juan I. Gonzales County Agricultural Center, Taos, NM; Santa Fe Seed Exchange, Frenchy's Field, Santa Fe, NM; Anton Chico Seed Exchange, Anton Chico, NM; Institute of American Indian Arts, Santa Fe, NM; ABC Seed Fest, Albuquerque Main Public Library, Albuquerque, NM.

Group Exhibitions since 2014: 2016—*Without soil there is no color*, multi-media installation, group exhibition: *A Portrait in Place*, originally at Ucross Foundation Art Gallery, Clearmont, WY, in 2015 with a catalogue, and in 2016 at Lannan Foundation, Santa Fe, NM, and Yale University, Kroon Hall, New Haven, CT; *Maiz Morphology*, HD Video, *The Ecozoic Era: Plant|Seed|Soil*, New Mexico State Capital, Santa Fe, NM; *SWAP,* Interactive Installation, *The Ecozoic Era: Plant|Seed|Soil*, New Mexico State Capital, Santa Fe, NM (SeedBroadcast Collective). 2014—*Boundless Horizons*, Clara Hatton Gallery, CSU, Fort Collins, CO; *Visual March to Prespa 2007 – 2014*, State Museum of Contemporary Art, Moni Lazariston, Thessaloniki, Greece (in collaboration with Land Arts of the American West and Yannis Ziogas); *Fertile Ground Conference*, North Lights Arts, Dunbar, Scotland (SeedBroadcast Collective); *Watershed*

▾Jeanette Hart-Mann, *terradigest,* 2010-2013, decomposable materials, soil, performativity, chromogenic prints, video, and website www.terradigest.com.



Bounding, Albuquerque Open Space Visitors Center, Albuquerque, NM; *Exuberant Politics, SWAP*, Public Space One, Iowa City, IA, and Legion Arts, Cedar Rapids, IA (SeedBroadcast Collective).

Artistic Director/Facilitator of Collaborative Projects and Exhibitions since 2015: 2016—LAAW Water Rights in Partnership with Santa Fe Art Institute Water Rights Residency. Southwestern bioregion; *Stories Out/In Place*, multimedia collaborative installation, CFA Downtown Studio. Albuquerque, NM (in collaboration with Paula Barteau, CB Bryan, Harriet Fawcett, Clark Frauenglass, Ryan Henel, Joanna Heane Lopez, Sarah Molina, Kacie Smith, Malcolm Benally, Larry Emerson, Running With Arrows). 2015—Gila Collaborative Project, Land Arts of the American West and US, Department of Arts and Culture #DareToImagine, Gila River, NM (in collaboration with Orien MacDonald and Carol Fugagli).

Web-Based Projects: 2012 through 2016—Mobile Seed Story Broadcasting Station, http://www.seedbroadcast.blogspot.com/p/about.html (SeedBroadcast Collective). 2014—*Radical Intimacies: Dialogue in Our Times*, Festival of Socially Responsible communication and Art, Memefest Kolectiv, www.memefest.org, Slovenia and Australia (SeedBroadcast Collective). 2013—terradigest, http://www.terradigest.com/composite.html

Book and Journal Projects: 2013 through 2016—*agri-Culture Journal*, #6 (2016), #5 (2015), Spring 2015, Spring and Autumn 2014, Autumn 2013 (SeedBroadcast Collective). 2012—*How to…*, April 2012 (SeedBroadcast Collective). 2011—Collective Seed Book Broadcast, July 2011 (SeedBroadcast Collective).

Commissions: 2006—Public Art Commission, *toposquall*, Site Specific Installation, TIME New Mexico ARTS, Grant County Courthouse, Silver City, NM. $5,000. 2004—Private Art Commission, *piquetfence*, Site Specific Sculpture, Palo Alto, CA, $15,000.

Bibliography in 2016: 2016—Abatemarco, Michael. "Earth of a Nation," *Pasatiempo*, 6 May 2016, Online; Jadrnak, Jackie, "'Ecozoic' exhibition explores our connection to nature through plants, seeds, soil," *Albuquerque Journal*, 6 May 2016, Online and Print; Kruse-Peeples, Melissa, "Seed Sovereignty Events in New Mexico," *Native Seed/SEARCH Newsletter*, 5 May 2016, Online; Lopez, Natalie, "Landscape on display in Kroon Hall exhibition," *Yale Daily News*, 29 January 2016, Online and Print; Miller, Elizabeth, "Seeds of Change," *Santa Fe Reporter*, 4 May 2016, Online and Print; Snyder, Gail, "plant, seed, soil," *Local Flavor* June 2016, Online and Print.

Publications as Author/Artist: "New Mexico Soul Food," *Edible Santa Fe*, Issue 42, March 2016. "Edible Original," *agri-Culture Journal*, Autumn 2014. "SeedBroadcast Featured at Mountainfilm Ice Cream Social," *Telluride Inside*, 17 May 2014. "SeedBroadcast," *Here*, La Frontera/Borderlands, 2014. "Agri-Culture," *Edible Santa Fe*, Issue 31, Spring 2014. *SeedBroadcast - Logics of Inquiring Diversity*, Self-published, July 2012. "Into the Field: Land Arts of the American West," *Temporary Art Review*, 6 January 2012. "Marfan Colony," *The Donkey Gallery Journal*, v. 2, June 2005.

Collections: Deanne and Joseph Bogdan, Toronto, ON; Krysten Cunningham, Los Angeles, CA; Paul Hansen, Madison, WI; Andrea Merx, Brooklyn, NY; Randy Miller, Albuquerque, NM; Center for Art + Environment, Nevada Museum of Art, Reno, NV; Tony Oviedo, Chimayo, NM; Susan Rosenberg, Palo Alto, CA; Susan Spratt, Atlanta, GA; J. Thomas, Albuquerque, NM.

Artist Residencies: 2015—Santa Fe Art Institute Food Justice Residency, Santa Fe, NM (April 2–June 27) (SeedBroadcast Collective). 2013—Ucross Foundation, Clearmont, WY (July 17–July 31).

Curator and Juror: 2016—Santa Fe Art Institute Water Rights Residency Juror. Santa Fe, NM; *Stories Out/In Place*, co-curated with Ryan Henel, CFA Downtown Studio, Albuquerque, NM. 2015—*Land Arts of the American West 2015*, co-curated with Bill Gilbert and Ryan Henel, John Sommers Gallery, University of New Mexico, Albuquerque, NM. 2014—*Land Arts of the American West 2014*, co-curated with Bill Gilbert and Ryan Henel, John Sommers Gallery, University of New Mexico, Albuquerque, NM; *Watershed Bounding*, co-curated with Ryan Henel, Open Space Visitors Center, Albuquerque, NM. 2013—*Continuing Collaborations,* co-curated with Bill Gilbert and Ryan Henel, Centro Artistico y Cultural, El Paso, TX; *Land Arts of the American West 2013*, co-curated with Bill Gilbert and Ryan Henel, John Sommers Gallery, University of New Mexico, Albuquerque, NM. 2012—*Connecting Liminal Nowhere*, co-curated with Erin Elder and Bill Gilbert, Center for Contemporary Arts, Santa Fe, NM. 2011—*Land Arts of the American West 2011*, co-curated with Bill Gilbert and Catherine Harris, SCA Contemporary Art, Albuquerque, NM. 2010—*Land Arts of the American West 2010*, co-curated with Bill Gilbert and Catherine Harris, SCA Contemporary Art, Albuquerque, NM. 2009—*Land Arts of the American West 2009*, co-curated with Bill, John Sommers Gallery, UNM, Albuquerque, NM.

The Last Glacier

Todd Anderson, Bruce Crownover, and Ian van Coller



Todd Anderson

Todd Anderson was born in Rochester, Minnesota, USA. Anderson received his Bachelor of Fine Arts from the University of Wisconsin-Madison in 1997 and his Master of Fine Arts, with Distinction, from the University of New Mexico in 2004. He currently resides in Clemson, South Carolina, where he is a researcher and professor at Clemson University. His artwork has been widely shown both nationally and internationally at approximately 100 unique exhibitions. Highlights include a presence at numerous art fairs including Art Basel Miami, Art Chicago, Art Santa Fe, Editions/Artist's Books Fair, Impressions Orlando, the New York Affordable Art Show and the San Francisco International Art Exposition as well as Scope Los Angeles and Scope London. Todd is represented by Kai Lin Art (Atlanta), Hole Editions (Newcastle-Upon-Tyne, UK) and The Robert Blackburn Printmaking Shop (New York City).



Bruce Crownover

Bruce Crownover was born in 1961 in Southern California. He earned his BFA from Utah State University and his MFA in printmaking from the University of Wisconsin-Madison in 1989. Crownover worked with Keiji Shinohara, a Japanese Ukiyo-e master printer at Cherrywood Press, in Boston, creating prints for Sean Scully, Chuck Close, Robert Stackhouse and John Newman. In 1992, Crownover returned to Madison and became an associate printer at Tandem Press, a fine art print studio affiliated with the University of Wisconsin-Madison. He also worked for Off Jones Road Press, in Arena, WI, making paper and prints. In 1994, Crownover became a master printer at Tandem Press. An expert in woodcarving, relief, and intaglio, Crownover is known for his wide range of printmaking techniques. He has become a notable printmaker and close collaborator with many significant nationally and internationally known artists. He has been a guest lecturer in museums, colleges, and universities, both on his own art and that of Tandem Press, and has recently developed a series of prints and an artist book entitled, *The Last Glacier.*



Ian van Coller

Ian van Coller was born in 1970, in Johannesburg, South Africa, and grew up in the country during a time of great political turmoil. These formative years became integral to the subject matter van Coller has pursued throughout his artistic career. His work has addressed complex cultural issues of both the apartheid and post-apartheid eras, especially with regard to cultural identity in the face of globalization, and the economic realities of everyday life. Most recently his work has focused on environmental issues. Van Coller received a National Diploma in Photography from Technikon Natal in Durban, and in 1992 he moved to the United States to pursue his studies where he received a BFA (photography) from Arizona State University, and an MFA (photography) from The University of New Mexico. He currently lives in Bozeman, Montana with his wife, children and two dogs, and is an Associate Professor of Photography at Montana State University. His work has been widely exhibited in the United States and South Africa, and is included in many significant museum collections including The Philadelphia Museum of Art, The Getty Center, The Scottsdale Museum of Contemporary Art and The South African National Gallery (IZIKO). Van Coller is represented by JDC Fine Art in San Diego, Lisa Sette Gallery in Scottsdale, Arizona and Schneider Gallery in Chicago, Illinois. He is a member of the Piece of Cake photography collective.







Erika Osborne

Artist Gallery Representation: Robischon Gallery, Denver, CO. osborne.erika@gmail.com; www.erikaosborne.com.

MFA with Distinction, 2005, University of New Mexico, Albuquerque, NM; BFA with Honors, 2000, University of Utah, Salt Lake City, UT.

Selected One-Person Exhibitions: 2013—*The Back of the Map*, Nevada Museum of Art, Reno, NV. 2012—*Chasms and Other Site-Specific Paintings*, Eugene Binder Gallery, Marfa, TX; *Imprinting Place*, 707 Penn Gallery, Pittsburgh, PA; *Re-Manifesting Destiny*, Nicolaysen Art Museum, Casper, WY. 2010—*Wood Work*, Mesaros Gallery, West Virginia University, Morgantown, WV. 2009—*Symbiosis*, Birke Gallery, Marshall University, Huntington, WV. 2008—*Woodwork*, the LAND/an art site Gallery, Albuquerque, NM. 2007—*Tree Drawings*, Impost Art Space, Albuquerque, NM; 2005—*Seeing the Forest… and the Trees*, Trevor Lucero Gallery, Albuquerque, NM. 2001—*Landscape Paintings*, Union Gallery, Salt Lake City, UT; *Repetitive Nature*, Oasis Gallery, Salt Lake City, UT.

Selected Two-Person and Group Exhibitions since 2014: 2016—*The Mountain and the Bumblebee*, Pennsylvania College of Art and Design, Lancaster, PA; *Soul Drift,* Winter Festival Sarajevo, Mala Sala, Historijski muzej Bosne I Hercegovine (Museum of Natural History Sarajevo), Sarajevo, Bosnia/Herzegovina. 2015—*Tahoe: A Visual History*, Nevada Museum of Art, Reno, NV; *Diaspora of Being*, Bethlehem, Palestine; *Identity, Place, Memory*, Bogota Arte Contemporaneo Gallery, Bogota, Colombia, and 15 other venues in the following Colombian cities/towns, Villavicencio, Acacias, Granada, Leticia, Puerto Narino, San Jose De Guaviare, Yopal, Mitu, Puerto Inirida, Puerto Carreno, Saravena, Tame, Arauca; *The Mountain and the Bumblebee*, Media Arts Gallery, Robert Morris University, Pittsburgh, PA, Schuylkill Center for Environmental Education, Philadelphia, PA, Space Gallery, Pittsburgh, PA. 2014—*Answering Gauguin: Where Do We Come From? Who Are We? Where Are We Going?*, Gallery of the Academy, Academy of Fine Arts, Sarajevo, Bosnia; *Moving Beyond Capitalism*, Center for Global Justice, San Miguel de Allende, Mexico; *Testing Ground*, Robischon Gallery, Denver, CO; *Art and Poetics*, Mahmoud Darwish Museum, Ramallah, Palestine; *International Drawing Exchange*, Elysium Gallery, Swansea, Wales; *International Drawing Exchange*, Hatton Gallery, Colorado State University, Fort Collins, CO; *Watershed Bounding*, Albuquerque Open Space Visitors Center, Albuquerque, NM; *Identity*, University of the Andes, Bogota, Colombia; *Drawing on Nature*, Dean Schmidt Gallery, Philadelphia, PA.

Permanent Collections: Artnauts, Nettie Lee Benson Latin American Collection, University of Texas, Austin, TX, 2014-2015. General Collection, Nevada Museum of Art, Reno, NV, 2015. Erika Osborne Artist Archive, Nevada Museum of Art, Reno, NV, 2013. The LAND/an art site Archive, Nevada Museum of Art, Reno, NV, 2010. Land Arts of the American West Archive, Nevada Museum of Art, Reno, NV, 2009.

Articles and Reviews since 2012: 2016—Shaw, Kurt, "Space Gallery's Eco-Art Exhibit Takes on Sublime, Sacred Issues," *Pittsburgh Tribune-Re-*

◂[top] Bruce Crownover, *Thunderbird*, 2014, reductive woodcut, 24 x 36 inches.

◂Todd Anderson, *Blackfoot*, 2014, reductive jigsaw woodcut; six runs and eight colors; printed on Okawara rice paper, 20 x 30 inches.



▲Erika Osborne, *Returning from the Long Walk*, 2014, oil on linen, 44 x 70 inches.

view, Art and Entertainment (online and in print), 10 January 2016; Guiden, Mary, "Sustainability Education Through Art," *CSU Source*, 18 February 2016, http://source.colostate.edu/sustainability-education-through-art/. 2015—Turner, Cherie Louise, "Report: Reno/Tahoe," *Art Ltd.*, November 2015, print and online; Bender, Alison, "The Lake of the Sky Throw Many Eyes," *Tahoe Quarterly*, Summer, 2015, print and online; Cervi, Juilianna, "The Fine Art of Sustainability," *The Coloradan, @Colorado State U*, vol. 3, issue 3, 4 November 2015. 2013—Armitage, Diane, "Critical Reflection: Changing Perceptions of the Western Landscape," *THE Magazine*, Santa Fe, NM, August, 2013; Bannon, Anthony, "Together or Apart? VACI's 'Contemporary Couples' Troublesome on the Whole, But Features Stellar Individual Work," *The Chautauquan Daily*, 20 July 2013, Visual Arts Section; Steinberg, David, "Change Your Perception," *The Albuquerque Journal*, Albuquerque, NM, 12 May 2013, Arts Section; Thomas, Mary, "Associated Artists of Pittsburgh Annual Show Leaner and Edgier," *Pittsburgh Post-Gazette*, Art and Architecture Section, 22 May 2013; Shaw, Kurt, "Variety Spices Up Associated Artist's 102nd Annual Exhibition at Carnegie," *Pittsburgh Tribune-Review*, Sunday Art Section, 4 May 2013. 2012—Staff Writer, "Two One-Person Exhibitions at Eugene Binder," *The Big Bend Sentinel*, Marfa, TX, vol. 79, no. 27, 4 October 2012, 11 and 13; Raczka, Robert, "Erika Osborne's Work Explores Place as a Concrete Manifestation of Nature," *Pittsburgh City Paper*, 26 September 2012; Ailanthus, Caroline, "Connecting to Our Landscape Through Art – Whole Terrain Interviews Erika Osborne," *Whole Terrain: Reflective Environmental Practice Blog*, July 14, 2012, http://wholeterrain.com/2012/07/14/connecting-to-our-landscape-through-art-whole-terrain-interviews-erika-osborne/; Payne, Ann, "Dunkard Creek: Developing an Exhibit," *GNSI Journal of Natural Science Illustration*, 2012 no.3.

Catalogs and Books: 2015—*Tahoe: A Visual History*, Skira Rizzoli, New York, NY, 2015, (art work and description on 412, 428-429); *Studio Visit Magazine*, v. 29, Open Studio Press, 138. 2014—*The Mountain and the Bumble Bee*, exhibition catalog, Kipp Gallery, Indiana University of Pennsylvania, 2014; *Drawing From Here and There*, exhibition catalog, Elysium Gallery, Swansea, Wales, 2014. 2013—*New American Paintings*, no. 106, Southern edition (Editor's Selection). 2012—*Making the Geologic Now: Responses to Material Conditions of Contemporary Life*, Punctam Books, 2012 (authored photo essay "Exposing the Anthropocene: Art and Education in the 'Extraction State'"). 2011—"Boundaries," *Whole Terrain Journal*, v. 18, Antioch University, New England, 2011 (artwork on 24); *Pittsburgh Biennial*, exhibition catalog, Pittsburgh Cultural Alliance, Pittsburgh, PA. 2010—*Land/Art New Mexico*, Radius Books, 2009 (artwork on 38-39, 163); Moore, JS, *Rooting Branches*, Outskirts Press, 2010 (artwork on back cover and 136, 173-174). 2009—Taylor, Chris and Bill Gilbert, *Land Arts of the American West*, University of Texas Press, 2009 (writing, artistic work and images highlighted on 36-37, 46, 196-197, 256, 264, 308, and 358). 2007—*Weather Report: Art and Climate Change*, exhibition catalog, Boulder Museum of Contemporary Art, Boulder, CO. 2006—*Biennial Southwest*, exhibition catalog, Albuquerque Museum, Albuquerque, NM. 2005—*Transitions: Albuquerque Contemporary 2005*, exhibition catalog, 516 Art Space, Albuquerque, NM. 2004—*Albuquerque Contemporary*, exhibition catalog, Magnifico, Albuquerque, NM; *Illustrious*, exhibition catalog, Magnifico, Albuquerque, NM.

Awards, Grants and Residencies: 2014—SoGES Research Fellow, School of Global Environmental Sustainability, CSU, Fort Collins, CO. 2013—Editor's Pick, New American Paintings, no. 106, Southern Edition, Ucross Foundation Residency, Ucross, WY; Senate Research Grant, Faculty Senate, West Virginia University; Tillie Speyer Memorial Award, Tillie Speyer Memorial Fund, Pittsburgh, PA. 2012—Myers Distinguished Research Award, School of Art and Design, West Virginia University, Morgantown, WV. 2011—Senate Research Grant, Faculty Senate, West Virginia University, Morgantown, WV Professional Development Grant, West Virginia Department of Culture and History, Charleston, WV; Myers Distinguished Research Award, Division of Art, West Virginia University, Morgantown, WV; 3rd Prize, Inside/Outside juried exhibition, GoogleWorks, Redding, PA. 2009—Center for Land Use Interpretation Artist-in-Residence, CLUI, Wendover, UT; Art Interview, *Online International*, Honored Artist, Berlin, Germany. 2007—Land Arts of the American West Post MFA Grant, University of New Mexico/Lannan Foundation. 2005—Juror's Award, Transitions Exhibition, Albuquerque, NM.

Curator: 2014—*Boundless Horizons*, Hatton Gallery, Fort Collins, CO. 2011—*Reflections on Dunkard Creek*, Monongalia Arts, Morgantown, WV. 2008—*Given Take*, the LAND/an art site, Mountainair, NM (an on-site exhibition project on 40 acres in the Manzano Mountains of New Mexico); *Take Back* – the LAND/an art site Gallery, Albuquerque, NM; *Land Arts of the American West*, [AC]2 Gallery, Albuquerque, NM. 2007—*Wilderness Studio (Cont.)*, John Sommers Gallery, University of New Mexico, Albuquerque, NM; *Land Arts of the American West*, [AC]2 Gallery, Albuquerque, NM. 2006—*Wilderness Studio (Cont.)*, John Sommers Gallery, University of New Mexico, Albuquerque, NM. 2005—*Land Arts of the American West*, John Sommers Gallery, University of New Mexico, Albuquerque, NM. 2001—*Oasis Arts Festival*, Salt Lake City, UT.

Postcommodity

Raven Chacon (Navajo), Cristóbal Martínez (Xicano), and Kade L. Twist (Cherokee)



Solo Exhibitions: 2016—*A Very Long Line*, Center for Contemporary Art, Santa Fe, NM; *People of Good Will*, Musagetes Foundation, Guelph, Canada, 2014-2016. 2015—*Repellent Fence*, US/Mexican Border, Douglas, AZ, U.S., Agua Prieta, Sonora, Mexico, October; *The Advice Seekers Want To Be Told Their Right,* Denver Art Museum, Denver, CO, Spring; *Gallup Motel Butchering*, CentralTrak Gallery, University of Texas, Dallas, TX, Spring; *Pollination, SouthwestNET: Postcommodity*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ, Spring. 2013—*It's My Second Home, But I Have a Very Spiritual Connection With This Place*, Headlands Center for the Arts, Sausalito, CA, Spring. 2011—*The Night is Filled With the Harmonics of Suburban Dreams*, Lawrence Arts Center, Lawrence, KS, Fall. 2010—*It Wasn't the Dream of Golden Cities*, Museum of Contemporary Native Arts, Santa Fe, NM, Fall. 2009—*Worldview Manipulation Therapy*, Ice House, Phoenix, AZ, December. 2007—*Intersections*, Institute Slavonice, Center for the Future, Slavonice, Czech Republic, May.

Group Exhibitions: 2016—*Visions Into Infinite Archives*, SOMArts Cultural Center, San Francisco, CA, January. 2015—*Ende Tymes Festival of Noise and Liberation Knockdown Center*, Brooklyn, NY, May; *Image Festival, A Non-Place in A Space*, A Space Gallery, Toronto, ON, April; *You Are On Indian Land*, Radiator Gallery, New York, NY, March 2015. 2014—*Boundary//Battle*, Redline, Denver, CO, December; *Free State Festival*, Lawrence Art Center, Lawrence, KS, June. 2012—*18th Biennale of Sydney*, Sydney, Australia, June; *Time Lapse*, Site Santa Fe, Santa Fe, NM March; *Adelaide International 2012: Restless*, Adelaide, Australia, March. 2011—*Here*, Pennsylvania Academy of Fine Art Museum, Philadelphia, PA, October; *Nuit Blanche*, Toronto, Canada, October; *Contour 2011*, 5th Biennial of Sound and Image, Mechelen, Belgium, August; *Half Life: Patterns of Change*, Santa Fe Art Institute, Santa Fe, NM, June; *Close Encounters*, Plug In Institute of Contemporary Art, Winnipeg, Canada. 2010—*Muorrajurdagat*, The National Museum of Art, Architecture and Design, Oslo, Norway. 2009—*Native Confluence: Sustaining Cultures*, Arizona State University Art Museum; *Martha and Mary Street Fair*, Arizona State University Art Museum Happening. 2007—*4+4+4 Days in Motion Festival*, Prague, Czech Republic, May.

Performances and Happenings since 2014: 2016—Espectro Electromagnético sound performance, Mexico City, Mexico; Center for Contemporary Arts sound performance, Santa Fe, New Mexico, April; Human Resources sound performance, Los Angeles, California, February; Grand Central Art Center sound performance, Santa Ana, California, February; Life Changing Ministries sound performance, Oakland, California, February; The Lab sound performance, San Francisco, California, February. 2015—Heritage Hall sound performance in collaboration with Douglas Ewart, Guelph, Ontario, November; Ende Tymes Festival of Noise and Liberation sound performance, Brooklyn, New York, May.

Publications by Postcommodity: 2016—Postcommodity, "Art is Deaf," in *Wood Land School Critical Reader*, Movement Forthcoming, Print. Postcommodity, "Repellent Fence / Valla Repelente" in *Art21*, Movement Jan/Feb issue, Print. 2015—Postcommodity, "Repellent Fence in Our Own Words," in *Art Matters*, Print. 2014—Postcommodity, "With Salvage and Knife Tongue," in *Art in the Global Present*, Eds. Papastergiadis, Nikos, and Victoria Lynn, Print. 2010—*Postcommodity + Magor*, Postcommodity Publications (PCP).

Publications Written About Postcommodity: 2016—"Gang Up: 16 Great Canadian Art Collaborations" in *Canadian Art*, 27 June 2016, Print; "Projects We Love" in *Public Art Review*, Issue 54 - Spring/Summer 2016. Print; Susan Wider, "Critical Reflection" in *THE Magazine* June 2016, Print; Deborah Ross, "A temporary artwork by the art collective Postcommodity visibly transcends the US-Mexico border" in *art ltd.*, Jan/Feb 2016, v. 10 no. 1. Print. 2015—Karina Taylor, "'Repellent Fence' Stares Across the U.S.-Mexican Border" in *World Policy Blog*, December 2015, Web; Matthew Irwin, "Column Follow up: Postcommodity Threads Indigenous Narrative into Border Narrative" in *Adobe Airstream*, 15 November 2015, Print; Carolina A. Miranda, "Column Follow up: A 'Repellent Fence' made of air rises at the border" in *Los Angeles Times*, *Culture High and Low*, 3 November 2015, Print; Adele Olivera, "Artists Bisect the US-Mexico Border with Balloons" in *Hyperallergic*, 16 October 2015, Print; Lynn Trimble, "Postcommodity Stitched Together the U.S./Mexico Border With Repellent Fence" in *Phoenix New Times*, 13 October 2015, Print; Lynn Trimble, "Postcommodity Artist Collective Creates Repellent Fence at Arizona-Mexico Border" in *Phoenix New Times*, 6 October 2015, Print, Carolina A. Miranda, "A border fence made of air: Native Artists to create two-mile installation" in *Los Angeles Times*, 18 September 2015, Print; Bob Duggan, "Borderline: How 'Repellent Fence' Clears Up the Immigration De-



▲Postcommodity, [and detail below] *Worldview Manipulation Therapy,* 2009, multichannel video, sound and mixed-media installation, duration: 12 hours, installation view, The Ice House, Phoenix, AZ.

bate" in *BigThink*, September 2015, Print; Cait Munro "Artist Collective Postcommodity to Fly Giant Eyes Over US/Mexican Border" in, *artnet news*, 18 August 2015, Print; Lucy Lippard, "Postmodern Ambush" in *Afterall*, Summer 2015, Print; Bill Kelly, Jr., "Reimagining Ceremonies: A Conversation With Postcommodity" in *Afterall*, Summer 2015, Print; Erin Joyce, "Glimpses of a Pastoral Dystopia" in *Hyperallergic*, 9 April 2015, Print.

Recordings: 2011—*We Lost Half the Forest, and the Rest Will Burn This Summer*, Anarchy Moon Records, full length LP; *Pile of Cougar Pelts*, featured in The Contour 2011 Sound + Vision LP, Plug In Editions and Contour vzw, 2011; *Your New Age Dream Contains More Blood Than You Imagine*, Anarchy Moon Records, full length LP, 2011. 2010—*Postcommodity + Magor*, Postcommodity Publications (PCP), 2010.

Exhibition Catalogs: 2012—*All Our Relations*, 18th Biennale of Sydney; *Adelaide International 2012*, Adelaide Festival. 2011—*Here*, Pennsylvania Academy of Fine Art; *Contour 2011*, 5th Biennial of the Moving Image; *Close Encounters: The Next 500 Years*, Plug In Institute of Contemporary Art. 2009—*Defining Sustainability*, Arizona State University Art Museum.

Speaking Engagements in 2016: 2016—Artist Talks in 2016 entitled "Hacking the Coordinates: Postitionality and the Repellent Fence" at Idyllwild Arts Academy, Idyllwild, CA, February, University of California, Riverside, Riverside, CA, University of Southern California, Los Angeles, CA, San Francisco Art Institute, San Francisco, CA, University of California at Davis, Davis, CA, and Concordia University, Montreal, Canada. Artist Talk, "Repellent Fence / Valla Repelente" MLA Subconference, Austin, TX, January.



Artist Residencies: *Cycles of Creation, Decay and Renewal in Art and Life*, Santa Fe Art Institute, Santa Fe, NM, May 2011. *GPS or Hacking the Coordinates to Enable Shape Shifting* and *Shadow Networks* (Residency by Postcommodity), Hosted by Banff Centre, Banff, Canada, January 2014. Denver Art Museum Artist Residency, Denver Art Museum, Denver, CO, April-May 2014. *VR2167 + Indigenous Future Imaginaries Artist Residency*, Concordia University, Montreal, Canada, January 2015. SOMA Residency, SOMA, Mexico City, Mexico, June 2016.

Awards and Grants: 2014 Native Arts and Cultures Foundation Grant. 2013 Art Matters Grant. 2012 Creative Capital Artist Grant. 2010 Joan Mitchell Foundation Painters and Sculptors Grant. 2010 Harpo Foundation Grant. 2010 National Museum of the American Indian, Expressive Arts Grant. 2010 Elly Kay Fund Award for excellence in contemporary art. 2009 Artist Project Grant, Arizona Commission on the Arts. 2008 Common Ground Grant, First Nations Composers Imitative, American Composers Forum. 2007 Telluride Institute Fellowship for a residency at the Center for the Future in the Czech Republic.



Photo credit: Chris Calhoun

Lucy Raven

The Artist lives and works in New York.

MFA, 2008, Bard Milton Avery Graduate School of the Arts, Annandale-on-Hudson, NY; BFA, 2000, studio art, BA art history, University of Arizona, Tucson, AZ; Escola Massana, 1999, Barcelona, Spain.

Solo Exhibitions: 2016—Serpentine Gallery, London, UK; *Tales of Love and Fear*, Park Avenue Armory: Artists Studio series, New York; *Tales of Love and Fear*, Western Front, Vancouver, BC, Canada; *Low Relief*, Columbus Museum of Art, Columbus, Ohio. 2015—*Lucy Raven*, Centre Vox de l'image contemporaine, Montréal, Quebec; *Tales of Love and Fear*, Experimental Media and Performing Arts Center, Troy, NY. 2014—*Curtains*, Portikus, Frankfurt, Germany; *Hollywood Chop Riding*, Yerba Buena Center for the Arts, San Francisco, CA; *Curtains*, Interaccess Gallery, Toronto, Canada. 2012—*Hammer Projects: Lucy Raven*, Hammer Museum, Los Angeles, CA. 2010—*Lucy Raven: China Town*, Nevada Museum of Art, Reno, NV.

Selected Group Exhibitions since 2014: 2016—*Sam Lewitt and Lucy Raven: Wild Sync and Weak Locals*, Pilar Corrias Gallery, London; *Kevin Jerome Everson, Lucy Raven, Dierk Schmidt, Cheyney Thompson*, Andrew Kreps Gallery, New York; *The Artist's Museum*, ICA Boston; *La Biennale de Montréal: The Grand Balcony*, Montréal, Canada. 2015—*The Owl's Legacy and Its Discontents*, National Gallery of Prague, Czech Republic; *Over you/you*, 31st Biennial of Graphic Arts, Ljubljana, Slovenia; *Gjon Mili International Photography Exhibition*, Prishtina, Kosovo; *Art in the Age of Planetary Computation*, Witte de With, Rotterdam, The Netherlands. 2014—*A Perpetual Journey*, Parse Gallery, New Orleans, LA; *Beyond Earth Art*, Cornell University, Ithaca, NY.

Selected Screenings: 2016—Tate Modern, Starr Cinema as Collection, London, UK; Tiroler Künstlerschaft, Innsbruck, AT; Brno Biennial, Off programme: "Image, Text, Time" Brno, CZ; Monash University Museum of Art, "Limits to Growth," Melbourne, AU; On Screen/Sound, Experimental Media and Performing Arts, Troy, NY; Mumok (with Thirteen Black Cats), Vienna, AT. 2015—Parallel Formats, ARE at Cinema Lucerna, Prague; Docufest: Uncharted States of America, Prishtina, Kosovo; Oberhausen, Oberhausen, Germany. 2014—Motion(less) Pictures, Anthology Film Archives; Exploded View Microcinema, Tucson, AZ; Finger Lakes Environmental Film Festival, Ithaca, NY. 2013—Wavelengths, Toronto International Film Festival, Toronto, Canada; The Movement of Capital, PS 1, LIC, New York; New Directors New Films, New York, NY; Oberhausen, Oberhausen Short Film Festival, Germany; Forum Expanded, Berlinale, Berlin, Germany. 2012—Hammer Museum, Los Angeles, CA; Images Festival, Toronto. 2011—REDCAT (Roy and Edna Disney Cal Arts Theater), Los Angeles, CA; Pacific Film Archives, Berkeley, CA. 2010—Documentary Fortnight, MoMA, NY; 56th Robert Flaherty Film Seminar, Hamilton, NY; Frieze Film, Frieze Art Fair, Regents Park, UK; Bradford International Film Festival, Bradford, UK; Princeton University Museum of Art, Princeton, NJ; Overgarden, Denmark, Copenhagen; Hampshire College, Amherst, MA; Flaherty Film Seminar; CPH: PIX, Denmark. 2009—Light Industry, Brooklyn, NY; Abandon Normal Devices, Liverpool, UK; Oberlin College, Oberlin, OH; SPACES, Cleveland, OH; Chicago Underground Film Festival, Chicago, IL; Nevada Railroad Museum, Ely, Nevada; Bureau of Land Management, Ely, Nevada; Migrating Forms Film Festival, New York, NY; MASS MoCA, North Adams, MA; Storefront for Art and Architecture, New York, NY; The Wexner Center for the Arts, Columbus, OH; California College of the Arts, San Francisco, CA; Studio for Urban Projects, San Francisco, CA; Exploratorium, San Francisco; UCLA, Los Angeles, CA; Telic/Public School, Los Angeles, CA; Manhattan Neighborhood Network, Performa 09. 2008—Panda Public Access TV, Tivoli, NY. 2006—Monkeytown, Brooklyn, NY. 2004—NW Film Forum, Seattle, WA.

Recent Honors/Grants/Residencies: 2014—Artist in residence, Experimental Media and Performing Arts Center, Troy, NY. 2013—Artadia Award recipient, Bay Area. 2012—Foundation for Contemporary Arts Travel Grant; Artist-in-residence at Oakland Museum of California for Oakland Standard. 2011—Artist Research Residency, Hammer Museum, Los Angeles, CA. 2010—Art Matters Grant Recipient; Selection for Flaherty Film Seminar, Hamilton College, curated by Dennis Lim. 2008—Residency Award and Joan Mitchell Foundation Fellowship, Atlantic Center for the Arts, New Smyrna Beach, FL. 2007—Die schönsten deutschen Bücher 2007 for Road to Reno (Steidl), of text and photographs by Magnum photojournalist Inge Morath. 2006-8—Residency Award, Art and Tech, The Wexner Center for the Arts, Columbus, OH. 2005—Residency Award, The Center for Land Use Interpretation, Wendover, UT. 2004—Best Music Scribing Award, "Death Wish Soundtrack by Herbie Hancock" illustrated essay for Sound Collector Audio Review, 2004.

Shows/Projects/Symposia Curated: 2015—On Animation and Workflow: Film Series and Jaffe Colloquium (co-organized with Vic Brooks and Evan Calder Williams) at the Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute. 2013—We Will Show You Film in a Handful of Dust: Symposium on cinema and architecture (co-organized with Vic Brooks and Evan Calder Williams) at the Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute; Wonder Valley Way Station (with Corrina Peipon), High Desert Test Sites, Joshua Tree. 2010—Nachleben (with Fionn Meade); Wyoming Room: The Goethe Institute, New York, NY. 2008—The Marfa Sessions, (with Regine Basha and Rebecca Gates) Ballroom Marfa, Marfa TX (September '08–April '09). 2006—Fine Print: an evening with The Relay Project , PS 1, Long Island City, NY. 2002–04—The Relay Project audiomagazine (with Rebecca Gates). 2003—Twin Powers Lecture Series, Brooklyn, NY.

Selected Writing & Interviews since 2010: 2015—*Artforum*, "500 Words," February 24; *Incite #5* Blockbuster Issue, "Deep Background." 2014—*Mousse* magazine, Roundtable discussion with Ed Atkins, Eric Baudelaire, Nathaniel Dorsky, Mark Lewis, Ben Rivers, Anri Sala, and Hito Steryl, moderated by Apsara DiQuinzio, February. 2013—*Art in America*, "Digital Flow" September *Artforum*, Chris Marker memorial "Letter From Siberia," January. 2012—*BOMB*, Interview by Jason Simon, Fall; This Long Century "Double Vision," entry 175. 2011—*Mousse* magazine, interview by Fionn Meade, November; *Artforum*, "Artists' Artists: Homai Vyarawalla," December; *Oc-*

tober, "The Second Eye," December; *Leap* Magazine, Artist Portfolio, January. 2010—*Artforum*, "The Long Take: In Conversation" with Thom Andersen, September; Catalogue essay for Rachel Harrison, "The Past Is So Bright," [CCS/Whitechapel]; Catalogue essay for Deborah Stratman, "It Could Be Good," [Gahlberg Gallery].

Selected Bibliography since 2009: 2016—Jhaveri, Shanay, *Frieze Highlights 2015: Curtains*, January 4. 2015—Higashino, Yuki, Critic's Picks, *Artforum*, "The 31st Ljubljana Biennial of Graphic Arts," Thirteen Black Cats: 1/56; Balsom, Erika, "Parallax Plurality," *Artforum*, September; Buss, Esther, "Pop Goes the Picture," *Frieze Berlin*, Issue 20, June-August; Kidner, Dan, "Film in Three Dimensions: Postcard from the 61st International Short Film; Festival Oberhausen," *Frieze* blog, 1 June 2015; Michell, Kalani, "Animierte Bildkulissen, Über Lucy Raven im Portikus, Framkfurt/M;" Texte Zur Kunst #97; Clover, Joshua, brochure essay for Centre VOX. 2014—Stratman, Deborah, "Falls the Shadow," brochure essay for Hollywood Chop Riding, Yerba Buena Center for the Arts; DeOcampo, Pablo, "Curtains," brochure essay for Interaccess; Huther, Christian, "Compuer Besiegen den Menschen," *Frankfurter Neue Presse*, Oct. 23; Danicke, Sandra, "Malerische Überlappungen," *Frankfurter Rundschau*, Oct. 8; Cohan, Nate, "Maching Vision: Lucy Raven at the Kitchen," *Art in America*, Feb. 21; Yue, Genevieve, "Rep Diary: Motion(less) Pictures, *Film Comment*, March 24. 2013—Bates, Rebecca, "The Whitney Museum's Test Pattern Exhibition Challenges the Production of Digital Images," *Architectural Digest*, August 26; Alcauskas, Katherine, "Standardizing Sight: New Screenprints by Lucy Raven;" Inside/Out MoMA blog, Sept. 5; Sicinsky, Michael, "TIFF 2013. Wavelengths Experimental Films—The Shorts and the Mediums: RP31" mubi.com notebook, Sept. 8; Butler, Grant, TBA 2013: A Rousing Night at The Works opens 11th annual Time Based Arts Festival, *The Oregonian*, Sept. 13; Lee, Nathaniel, artforum.com, "Picks: Your Content Will Return Shortly," March 11. 2012—Bernadini, Andrew, *LA Weekly*, "Lucy Raven Turns Test Patterns Into Art, at the Hammer Museum," December 27; Schjeldahl, Peter, *The New Yorker*, "Not Like the Other Ones," March 12. 2010—Haeg, Fritz, *Frieze*, "City Report: Los Angeles," 226, October; Kleinman, Adam, *Artforum*, Review "Greater New York," September; McGarry, Kevin, *New York Times' T Magazine*, "Greater New Yorkers," May 13. 2009—Comer, Stuart, *Frieze*, "Best of 2009: Film" for China Town, Jan/Feb 2010; Coolidge, Matthew, *Artforum*, "Best of 2009: Artist's Artists: Lucy Raven/China Town,"December; Beck, Graham T., *Frieze*, "Performa09 in Review: "Lucy Raven This is Only a Test," December; Berra, John, *The Big Picture Magazine* [UK], "China Syndrome," 14–17; Wooten, Julie, *Mining Quarterly*, "China Town;" Miguel, Victoria, "Editor's Choice: The Marfa Sessions," *BOMB* Magazine, Spring; Liebert, Emily, "The Marfa Sessions," *Frieze* Magazine, March; Droitcour, Brian, "Surveying the Limitless Field: Migrating Forms at the Anthology Film; Archives," *Rhizome*, April, 23; Wang, Michael, "Form and Function," artforum.com, April 9.

Public Collections: Berkeley Art Museum/Pacific Film Archives, Berkeley, CA; Guggenheim Museum, New York, NY; Hammer Museum, Los Angeles, CA; Museum of Modern Art, New York, NY; mumok, Vienna, Austria; Tate Modern, London, UK; Whitney Museum of American Art, New York, NY.

▾Lucy Raven, *China Town,* 2009, photographic animation, 51:30 minutes.





Photo credit: Jason Schmidt

Victoria Sambunaris

The Artist lives and works in New York and is represented by Yancey Richardson Gallery in New York.

MFA, 1999, Yale University School of Art, New Haven, Connecticut; BA, 1986, Mount Vernon College, Washington, DC.

Each year, Victoria Sambunaris structures her life around a photographic journey traversing the American landscape. Equipped with a 5x7 inch field camera, film, a video camera and research material, she crosses the country alone by car for several months. Her large-scale photographs document the continuing transformation of the American landscape with specific attention given to the expanding political and industrial interventions in the space.

Sambunaris completed a 3-year project in 2011 along the 2000-mile border between the US and Mexico concentrating on the intersection of geology, industry and culture along the international boundary. This work prompted her most recent work examining the petrochemical, trade and energy infrastructure integral to the Texas Gulf coast region.

Over the years, she found herself drawn not only to the magnificence of open land, dramatic vistas, and vast skies — the landscape as such — but also to the recurring sprawl of housing developments punctuated by windowless manufacturing plants, massive distribution warehouses, the endless rows of parked trucks and containers stacked on trains, massive mining operations, infinite pipelines and other stages where nature meets culture unexpectedly.

Her ongoing series, "Taxonomy of a Landscape," encompasses 16 years of work including the images and the collected ephemera that form the essential and incidental elements of her work as a photographer and researcher. This work includes video documentation of experiences and observations on the road: snapshots, maps, road logs, journals, geology and history books, mineral specimens and artifacts.

Sambunaris received her MFA from Yale University in 1999. She is the recipient of the 2010 Aaron Siskind Foundation Individual Photographer's Fellowship and the 2010 Anonymous Was a Woman Award. In 2011, "Taxonomy of a Landscape" debuted at the Albright Knox Art Gallery in Buffalo, New York, the Museum of Contemporary Photography in Chicago, the Albin O. Kuhn Library Gallery in Baltimore, the Nevada Museum of Art in Reno and the Rubin Center, University of Texas, El Paso. Her work is held in the collections of the Museum of Modern Art, New York; the Museum of Fine Arts, Houston; the National Gallery of Art, Washington, DC; the San Francisco Museum of Modern Art; Yale University Art Gallery; the Albright-Knox Art Gallery; the Museum of Contemporary Photography, Chicago; and the Lannan Foundation, Santa Fe. Her first monograph was published by Radius Books in 2014. Sambunaris is represented by Yancey Richardson Gallery in New York.

Solo Exhibitions: 2015—*Shifting Baselines: Texas Gulf Coast*, Galveston Artist Residency, Galveston, TX; *Taxonomy of a Landscape*, Rubin Center, University of Texas, El Paso, TX; *Taxonomy of a Landscape*, Nevada Museum of Art, Reno, NV. 2014—*Taxonomy of a Landscape*, Albin O. Kuhn Library Gallery, University of Maryland, Baltimore, MD. 2013—*Taxonomy of a Landscape*, Museum of Contemporary Photography, Chicago, IL. 2012—*Between Worlds*, Tops Gallery, Memphis, TN; *Infinite/Ubiquitous*, The Demuth Museum, Lancaster, PA. 2011—*The Border*, Yancey Richardson Gallery, New York, NY; *Taxonomy of a Landscape*, Albright-Knox Art Gallery, Buffalo, NY. 2010—*Terra Firma*, Nicole Fiacco Gallery, Hudson, NY. 2009—*Terra Firma*, La Foundation d'Enterprise Hermès, New York, NY; *Overland: Photographs by Victoria Sambunaris*, Lannan Foundation, Santa Fe, NM; *A Space of Time*, James Kelly Contemporary, Santa Fe, NM. 2008—*Victoria Sambunaris: Yet All Remains*, Yancey Richardson Gallery, New York, NY. 2005—*Site Specific: Victoria Sambunaris & Robert Toedter*, Richard & Dolly Maass Gallery, Purchase College, Purchase, NY. 2004—Christine Burgin Gallery, New York, NY. 2003—Lynn Goode Crowley, Marfa, TX. 2001—Christine Burgin Gallery, New York, NY; *WorkPlace*, Deborah Berke Architect, New York, NY; *Monuments of the Road*, James Kelly Contemporary, Santa Fe, NM; *WorkPlace*, Yale School of Architecture Gallery, New Haven, CT. 2000—Deborah Berke Architect, New York, NY.

Group Exhibitions since 2012: 2016—*Petcoke: Tracing Dirty Energy*, Museum of Contemporary Photography, Chicago, IL, July. 2015—*Island Time: Galveston Artist Residency-The First Four Years*, Contemporary Art Museum, Houston, Houston, TX; *In Passing: American Landscape Photography*, SCAD Museum of Art, Savannah, GA. 2014—*Altered Landscapes*, National Gallery of Art, Washington, DC; Desert *Serenade: Drones, Fences, Cacti, Test Sites, Craters and Serapes*, Lannan Foundation Gallery, Santa Fe, NM. 2013—*Legacy: Photographs from the Emily Fisher Landau Collection*, Aldrich Contemporary Art Museum, Ridgefield, CT, in collaboration with the Whitney Museum of American Art. 2012—*American in View: Landscape Photography 1865 to Now*, Museum of Art at Rhode Island School of Design, Providence, RI; *Decade: Contemporary Collecting 2002-2012*, Albright-Knox Art Gallery, Buffalo, NY; *The Permanent Way*, Apexart, New York, NY.

Selected Bibliography since 2010: 2016—Klaasmeyer, Kelly, "Review: Shifting Baselines: Texas Gulf Coast," *Houston Press*, January 2016; "Portfolio: Taxonomy of a Landscape," *RELIEFS*, January 2016, 98-107. 2015—Wood, William Geoffrey, "Changing the Channel," *Houstonia*, December 2015; "Feature: Taxonomy of a Landscape", *Chinese Photography*, November, 60-69; "Portfolio: Victoria Sambunaris," *Prefix Photo*, May 2015. 2014—Stauffer, Tema, "On the Road with Victoria Sambunaris," *American Photo*, March 2014. 2013—Weinberg, Lauren, "Victoria Sambunaris," Museum of Contemporary Photography, Chicago, *ARTnews*, September. 2012—"The Permanent Way," *Apexart for Review ARTFORUM*, July 2012. 2011—"Critic's Pick: Victoria Sambunaris," *Albright-Knox review ARTFORUM*, December 2011; "Victoria Sambunaris," *ARTFORUM*, May 2011.

Publications: 2013—Monograph: *Taxonomy of a Landscape*: Victoria Sambunaris, essay by Natasha Egan, published by Radius Books. 2012—*Making the Geologic Now*, edited by Elizabeth Ellsworth and Jamie Kruse, published by Punctum books. 2011—*Allied Works Architecture Brad Cloepfil: Occupation*, published by Gregory R. Miller & Co. 2010—*Living Architecture Greatest American Houses of the 20th Century*, published by Assouline. 2008—*Deborah Berke*, Yale University Press. 2007—*Responding to Kahn: A Sculptural Conversation*, Yale University Art Gallery; *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, Yale University. 2006—*A Place for the Arts: The MacDowell Colony, 1907-2007*, edited by Carter Wiseman. 2004—*Sections thru a Practice: Cesar Pelli & Associates*, edited by Raul Barreneche. 2001—"Connecticut Hall, Yale University," *US Postal Service*, commemorative postal card.

Honors & Awards: 2015—Charles Redd Fellowship in Western American Studies, Brigham Young University, Provo, UT. 2010—Aaron Siskind Foundation Fellowship Grant; Anonymous Was A Woman Award Grant. 2000—Rema Hort Mann Foundation Grant. 1999—George Sakier Memorial Prize. 1998—Yale Norfolk Summer Fellowship, Yale School of Art.

Fellowships, Lectures & Residencies since 2014: 2015—Guest Lecturer, University of Texas, El Paso, TX; Guest Lecturer, Talk Contemporary: Victoria Sambunaris, Seattle Art Museum, Seattle, WA; Guest Lecturer, In Nature's Wake: The Art and Politics of Environmental Crisis, Georgetown

University, Washington, DC; Guest Lecturer, Concordia University, Montreal, Canada. 2014—Galveston Artist Residency, Galveston, TX; Guest Lecturer, University of Maryland, Baltimore County, Baltimore, MD; Guest Lecturer, Santa Fe University School of A&D, Santa Fe, NM; Guest Lecturer, Camera Club, School of Visual Arts, New York, NY.

Collections: Albright-Knox Art Gallery, Buffalo, NY; Lannan Foundation, Santa Fe, NM; Museum of Contemporary Photography, Chicago, IL; Museum of Fine Arts, Houston, TX; Museum of Modern Art, New York, NY; National Gallery of Art, Washington, DC; National Museum of Women in the Arts, Washington, DC; The Nelson-Atkins Museum of Art, Kansas City, MO; San Francisco Museum of Modern Art, San Francisco, CA; Virginia Museum of Fine Arts, Richmond, VA; Whitney Museum of American Art, New York, NY; Yale University Art Gallery, New Haven, CT.

▾Victoria Sambunaris, one panel of *24 Industrial Shipping Vessels, Houston Ship Channel, Texas,* 2015-16, archival pigment print mounted on dibond, 23⅞ x 16⅞ inches each.

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▲Cathleen Faubert, *Woodland Studio Cabin, Bernheim, Kentucky*, 2015, photograph variable.

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