

Sheila C. Johnson
Design Center

Anna-Maria &
Stephen Kellen Gallery
2 West 13th St., NYC

ART

ON VIEW
**SEP 28—
DEC 15,
2012**

ENVIRONMENT

PARSONS THE NEW SCHOOL FOR DESIGN

ACTION !

S
E
PO
C
T

MON

TUE

WED

THU

FRI

SA/SU

28 29/30

TRADE SCHOOL

In Residence

SEP 28–OCT 28**PLOTS**

DIY Aerial

Imaging

10 AM – 4 PM**PLOTS**

DIY Aerial

Imaging

9 AM – 12 PM

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3

4

FUTURE-FARMERSLocal Area Seed
Network NY**9 AM – 4 PM**

5

6/7

8

FUTURE-FARMERSLocal Area
Seed Network
NY**9 AM – 4 PM**

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FUTURE-FARMERSEthnobotanical
Architecture
With Studio-X**9 AM – 4 PM**

10

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FUTURE-FARMERSEthnobotanical
Architecture
With Studio-X**TIME TBD**

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ECOARTTECH

In Residence

OCT 15–19

16

ECOARTTECH

basecamp.exe

12–1:30 PM

17

ECOARTTECH

basecamp.exe

6–7:30 PM

18

ECOARTTECH

basecamp.exe

4–5:30 PM

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20/21

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**BEATRIZ
DA COSTA**The Anti-
Cancer-
Survival-Kit**OCT 22 – NOV 2**

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**BEATRIZ
DA COSTA**Flavonoid
Time!**6–8 PM**

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**BEATRIZ
DA COSTA**Plant
Your Own
Anti-Cancer-
Garden**6–8 PM**

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**MICHAEL
MANDIBERG**Drawing for
Wikipedia**6–8 PM**

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TATTFOO TANMaking paper
with Junk Mail**6:30–8:30 PM**

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FOREWORD

Art, Environment, Action! is a nimbly choreographed and brilliantly curated exhibition that expands traditional gallery practice into the realm of situated learning and civic engagement. In many ways this current exhibition builds on highly successful past shows organized by the Sheila C. Johnson Design Center (SJDC), including *Ours: Democracy in the Age of Branding* (2008), *Control: Print* (2009), *Living Concrete/Carrot City* (2010), and *U-N-F-O-L-D* (2011), in collaboration with the Vera List Center for Art and Politics at The New School, the Royal College of Art, Ryerson University, and Cape Farewell respectively. Each of these explored critical issues of contemporary society: the intersection of democracy and branding, the role of print in a digital age, urban agriculture, and climate change. At the same time each exhibition situated the work it showed within the curricular framework of Parsons The New School for Design. Through the planning and presentation of these exhibitions, Radhika Subramaniam, the director of the SJDC and assistant professor of Art and Design History at Parsons, has crafted a unique and important voice for the gallery that is at once independent and fresh and builds on the academic and innovative work that is ongoing across The New School. This delicate dance of balancing public identity with curricular relevance comes to full fruition with *Art, Environment, Action!*

Art, Environment, Action! is more than an exhibition. It may end up with the appearance of a traditional show when, at its conclusion, the aggregation of work and

experiences produced during its run can be read by the tracings left on the gallery walls and among the shared and individual experiences of the participants of its many workshops. Its opening, however, is more of a framing of possibilities that establish a tool kit — “a flexible toy box” as Subramaniam calls it — that will enable the gallery to keep changing throughout the semester. By organizing the show as an iterative and linked set of activities curated around the theme of *Art, Environment, Action!*, Subramaniam draws from the pedagogy of the studio environment that is at the heart of Parsons. And by linking it to themes that are central to The New School, she extends this studio methodology to the rich cross-disciplinary research of the many faculty and students of the university. Indeed *Art, Environment, Action!* provides a deeply compelling example of the potential embedded in the idea of “design and social research,” an idea that has become the distinguishing characteristic of a Parsons / New School education.

Given the remarkable potential of this project to work beyond and within the gallery walls, to transcend and integrate practice and discipline across the university, and to do so with an eye toward engaging the core questions of the urban environment today, it is a great pleasure to be able to open the exhibition and to encourage you all to participate in making it a profound success. I also offer congratulations to Radhika and the entire SJDC team for this important work and thank the many artists, educators, and urbanists involved for their contributions.

Joel Towers
Executive Dean, Parsons The New School For Design

INTRODUCTION

Do you remember when you could draw a line on the floor to mark water from land, even flinging yourself immediately behind the protection of your hut of couch cushions before the imaginary wave crashed over it? Or when the seeds you planted in a coffee tin on the windowsill, with a few drainage holes hammered in, could germinate gardens of possibility? This was still a time when an entire universe could be conjured into being by a few props and a lot of imagination. Over time, most of us have received more guidance, training, practice, and acquired other techniques and skills but for all that, it seems the world we now want to bring into being is more of a struggle to create. This conjuring wand lives on in theatre, film, and literature in whose worlds we are still content to believe in the reality of the improbable and the fantastical. And it is to the directorial *abracadabra* — lights, camera, action! — that this lab owes the inspiration of its title and its design.

Art, Environment, Action! is a creative teaching laboratory and environmental “artshop.” The creative capacity, to see something anew and to remake it, stems from an ability to question our very ways of seeing and the schooling of that vision. Creative criticality is as epistemological as it is pedagogic. As they question assumptions, many artists and designers have been active in the reconsideration of educational paradigms, dismantling the ways in which knowledge is imparted and skills exchanged. Many who have urgently taken up cudgels for social, political, and environmental issues have embraced the need for

retooling, and engaged in different forms of social practice, participatory learning and collaborative expression.

Over the course of the fall, AEA! brings together artists, designers, architects, dancers, chefs, and scientists who work at the intersections of art, pedagogy, and ecology and invites the public to join them to transform and activate the gallery. Designed as a “toybox” of possibilities, the program relies on participation. Visitors may engage through workshops, off-site explorations, walks, movement, radio, dialogue, and other interactive exchanges that encourage their active participation as makers and thinkers. This call to action is a call for imagination, a proposition that the crises of our planet are better served by actions born of the ingenuity still available in our hands and minds than by actions born of fear or virtue.

The subject matter and modes of engagement in AEA! draw from the ongoing research and practice of the artists. They range from ethnobotanical explorations of local seed networks and architecture (Futurefarmers) to the keeping of urban chickens (Tattfoo Tan) to a culinary investigation of the human ecology of the Atlantic (OPENrestaurant / Jerome Waag); from a site-specific dance and design workshop at the Jamaica Bay Wildlife Refuge (Jennifer Monson and Kate Cahill) to a site-specific augmented reality walk in the West Farms neighborhood in the Bronx (Stephanie Rothenberg / REV-); from explorations of the ecology of the gallery’s immediate neighborhood using a mobile app (Leila Nadir + Cary Peppermint I ecoarttech) or through eco-art techniques (Beverly Naidus); from collaborative methods of graphic design and storytelling

(Beehive Design Collective) to illustrating environmental concepts on Wikipedia (Michael Mandiberg); from building a hut out of recycled plastic bottles at The New School (Jill Sigman/thinkdance) to reclaiming rights to the city through radio and food in Brooklyn and Queens (Red76); from DIY aerial mapping (Public Laboratory for Technology and Science) to the mapping of phantom perceptions (the Cotard Syndicate); and from barter for learning (Trade School) to the exchange of life and death in an anti-cancer survival kit (Beatriz da Costa).

As the artists offer provocations that take participants on a journey to and from the gallery, the space itself offers its flexibility. Working with exhibition designers, Manuel Miranda and Jiwon Lee, we created a structure in the center that houses the resources for workshops while also providing the surface for a sit-down exchange. Part bleacher, part prop shop, this is also the literal “toy box” from which “art-shop” participants can create their own sets and stages. The artifacts of each workshop are the compost for future dialogue and exchange, thereby helping to collectively grow an environment in the gallery.

Every gallery in the cultural glut of New York inevitably questions its relevance and place and we are no different at the SJDC. Our location in a school of art and design means that we continually question our dual role as an artistic and educational space, the ways in which we connect to the studios and classrooms upstairs and also bridge the university to the city and the world beyond. We explore what it means for our spaces to be tools to think with, inviting and open, designed to encourage the provisional, participatory

and processual, rather than serve only as containers or surfaces for exemplary displays. We try to sustain conversation, foster creative research connections, and experiment with pedagogies without simply turning the galleries into classrooms. For the past two years, environmental issues—food systems, urban agriculture, and climate change—have been the preoccupation of our fall season, particularly the role of art and design in these knotty problems. In this ongoing exploration, this lab is Take 3. Come in. There is no quiet on *this* set.

Art, Environment, Action!

Radhika Subramaniam
Curator

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The True Cost of Coal

WEDNESDAY
DEC 5, 6–8 PM

Over three years in the making, *The True Cost of Coal* is a collaboratively-made, highly-detailed, allegorical illustration brought to life by the Bees themselves: volunteer activists, storytellers, and educators who use hand-drawn cartoons and stories from grassroots communities to explore the connections between our local, everyday stories and the bigger picture of our historical moment.

The True Cost of Coal depicts the complex history of Mountaintop Removal coal mining, the most extreme form of surface mining for coal. Emphasizing the resiliency of communities on the frontlines of coal extraction, globalization, and climate change, the Bees highlight global, grassroots, community-led solutions to the energy crisis and invite us to look critically at corporate greenwashing, green consumerism, and top-down strategies that promise more crisis, inequality, and destructive “business as usual” in the pivotal years to come. Told in plainspoken and accessible language, the Bees’ engaging narrative combines

clearheaded analysis with the heartfelt imperative to organize, support, and engage these often overwhelming issues ... together!

With a gigantic portable mural teeming with intricate images of plants and animals from the most biodiverse temperate forest on the planet, the Bees’ mission is to “cross-pollinate the grassroots,” drawing audiences together around common experiences and hopeful possibilities for collective action. Join this beehive of conversation!

Graphics for the Commons

THURSDAY
DEC 6, 6–8 PM

The Beehive Design Collective will lead a hands-on workshop demonstrating collaborative methods of making *Graphics for the Commons* —powerful story-telling images that boost our collaborative idea-generation, the value of graphics to our work, and hands-on collaborative design. Everyone is welcome —
YOU DON'T HAVE TO DRAW TO MAKE GREAT GRAPHICS!!

Beehive Design Collective hums with activity, tackling issues as diverse as biotechnology, corporate globalization, food and agriculture, and colonialism. Our mission is to “cross-pollinate the grassroots” by creating images that educate the public and deconstruct complex geopolitical issues. Our body of work is distributed as “anti-copyright;” individuals and organizations are encouraged to reproduce the graphics for non-profit use as a means of circulating information and awareness. We make all this possible through an experimental, consensus-based, comprehensively-collaborative “live-work-create” structure, based in the small town of Machias, Maine, where we have also restored and reopened The Machias Valley Grange Hall and Cultural Center, and accept visitors and volunteers from all over the world.



The Phantom Economy of Torments: A Workshop in Sensory (mis)Perception

SATURDAY
NOV 17, 10 AM–5 PM

Drawing from an ongoing cross-disciplinary art/science research project conducted by The Cotard Syndicate, this workshop is an exploration of the fallibility and malleability of our senses in order to examine the ways in which urban dwellers respond to their perceived alienation from the 'natural'. With this in mind, we propose that the amputated relationship we hold with the wilderness has become analogous to the somatic dynamics of "phantom limb" syndrome.

Our realities are established through the physical limitations of our sense organs — we sense more at our fingertips and with our tongue than with our backs or thighs; our ability to see is restricted by the Blue-Red color range that our eye receptors perceive; our ears are susceptible to a certain limited range of mechanical

vibrations — between 20–20,000Hz. Our senses and our perceptions grow and learn—for instance, the salt content in food has slowly increased over time, and now our tongues have 'adapted' to that high salt taste. This all day workshop will lead participants through a range of olfactory, sonic, visual, taste, and touch tests that measure responses and highlight some of the limitations and permutations of our sense receptors.

We will delve into training our senses to 'perceive more,' the concept of phantom sensing, the adaptability and plasticity of our sensory systems, and how it is processed in the brain. We will focus on tactile tests in which the malleability and vulnerability of perception is made evident, in order to expose the ways in which our senses are influenced and manipulated by those interested in selling ideas, desires, and objects that supposedly re-connect us to natural states.

The Cotard Syndicate is a collaboration:

Stefani Bardin is a media maker working between video, film, installation, and performance. She is currently engaged with a body of work entitled *The Pharmacology of Taste*, which looks at the role of technology on our food systems. Her projects include the repurposing of gastroenterology devices that record images and information from the GI tract in concert with synthetic food scents, sound, behavioral neuroscience, and cultural history to re-imagine and re-contextualize our food systems within the influences of corporate culture and industrial food production. (www.petrifiedunrest.net)

Toby Heys produces music, sound/video installations, and web projects as a member of Battery Operated (www.batteryoperated.net). For fifteen years he has been exhibiting in Europe, North America, and Australasia at festivals, museums, and biennales with his robotic/electronic media projects as a member of The KIT Collaboration (www.kitcollaboration.net). Heys is a member of the research unit named AUDiNT along with Steve Goodman (Kode9). He runs the sound/video label Cocosolidciti (www.cocosolidciti.com) which has been releasing CD/DVDs and touring artists for twelve years. In 2011, Heys (an Arts & Humanities Research Council scholar) finished a PhD (focusing on the utilization of sound, infrasound

and ultrasound as a weapon) at Liverpool John Moores University and he is currently a Digital Technologies Post-Doctoral Research Fellow at the MIRIAD Institute of Manchester Metropolitan University.

Siddharth Ramakrishnan, PhD, is a Neuroscientist joining the University of Puget Sound as the Jennie M Caruthers Chair in Neuroscience in Fall 2012. As a research scientist at Columbia University, he designed microchips to record from brain cells and used proteins to create bio-batteries and biosensors. As a postdoctoral researcher at UCLA (2006–2009) he studied the development and physiology of reproductive neurons in the zebrafish brain. His previous research addressed pattern-generating networks in snails and how they were modulated to elicit various behaviors. A Fellow of the UCLA Art|Sci center, his collaborations with artists have led to exhibitions and documentaries that blend the worlds of art and science highlighting topics like Hox genes, animal umwelts, and biomimicry. He has co-taught hybrid Art and Science courses at Parsons The New School for Design (2009–2012). www.siddharthramakrishnan.com.

The Anti-Cancer-Survival-Kit

IN RESIDENCE
OCT 22–NOV 2

The Anti-Cancer-Survival-Kit is a current project by Beatriz da Costa and several of her collaborators. It is designed to be a practical and enticing print, online, smartphone, and physical objects kit, for people living with cancer, as well as their friends and family.

During her two-week residency, da Costa and her collaborators will be working towards the completion of this project and offering two hybrid presentation/hands-on workshops. Among her collaborators are Donald Daedalus (www.donaldaedalus.com), Michelle Fuerst (www.homemadecook.com), and Crys Moore (www.crysmoore.com).

Flavonoid Time! (an Anti-Cancer-Cooking-Class)

WEDNESDAY
OCT 24, 6–8 PM

Workshop leaders: Beatriz da Costa, Michelle Fuerst, and Crys Moore.

This workshop will offer a brief overview of the different 'schools' and approaches to anti-cancer cuisines, followed by the preparation of a simple anti-cancer meal. Chef Michelle Fuerst will lead the cooking portion of this workshop, using affordable and portable cooking equipment such as camping gas stoves and electric plates. This workshop is also related to one of da Costa's other current projects entitled *The Delicious Apothecary*.

Plant your own Anti-Cancer-Garden

THURSDAY
OCT 25, 6–8 PM

This workshop will offer a brief introduction into the usage of medicinal anti-cancer plants, mushrooms, and herbal kitchen staples, followed by planting a small number of seeds and seedlings selected from the overall list (designed as a take-away kit for those who are interested). Soil, a selection of seeds/seedlings, pots, index cards providing planting instructions, and presumed anti-cancer activities, as well as carrier boxes, will be provided by the Anti-Cancer-Survival-Kit-Team. This workshop is related to one of da Costa's previous ongoing projects *The Life Garden* (with Donald Daedalus). An early version of this project was exhibited at Eyebeam in New York City in Fall 2011.

Beatriz da Costa is an artist based in New York and Los Angeles. Her practice is situated at the intersection of experimental art, social engagement, and the life sciences. da Costa has received numerous grants, awards, and residencies such as the Creative Capital Foundation grant in 2009, The Montalvo Arts Residency in 2010, The Cultural Innovation Grant in 2011, as well as a Rhizome Commission and Residency at Eyebeam in New York during the same year. Her work has been exhibited at venues such as the Andy Warhol Museum, the Natural History Museum in London, and the Centro Andaluz de Arte Contemporáneo in Sevilla, Spain. She has been reviewed in academic publications as well as major media outlets such as the *New York Times* and the *Boston Globe*. In 2008 she co-edited *Tactical Biopolitics: Art, Activism, and Technoscience*, an anthology comprising new writings by members of the soft and hard science communities as well as artists, literary scholars, and long term activists (ed. B. da Costa & K. Philip, MIT Press 2008). da Costa is an Associate Professor of Art, Electrical Engineering, and Computer Science at the University of California, Irvine. (www.beatrizdacosta.net)

basecamp.exe

OCT 15–19
IN RESIDENCE

TUESDAY
OCT 16, 12–1:30PM

WEDNESDAY
OCT 17, 6–7:30 PM

THURSDAY
OCT 18, 4–5:30 PM

basecamp.exe is an urban campsite in update and an ongoing participatory lab for hikers exploring the wilderness of NYC's Village neighborhood. A meeting place, a platform for dialogue, and a recharging station, *basecamp.exe* invites participants to contribute to its development through interactive observation and study of the diverse ecological landscape of twenty-first century life. For the duration of their weeklong workshop, ecoarttech founders, Leila and Cary, will facilitate daily excursions into the environment surrounding the Sheila C. Johnson Design Center with their mobile app Indeterminate Hikes+ (IH+), available on Android/iPhone. Rather than define nature or dictate a predetermined trail, IH+ cultivates environmental imagination un-hierarchically.

The app imports the rhetoric of wilderness everywhere, encouraging

its users to treat often disregarded spaces with the attention we usually grant “natural” wonders—so that a city sidewalk may become a site of bio-cultural diversity and wild happenings. Moving from the gallery into the street and back again, hiker-participants will collect unexpected eco-data—digital artifacts, natural debris, and industrial rubble—and integrate them into *basecamp.exe*'s evolving design. The result will be a collaboratively built exploratory outpost of wild urban bio-cultural diversity, an aesthetic gesture toward a new language for landscape between the country and the city in a post-natural world. Like all ecoarttech works, *basecamp.exe* merges traditional and emerging networked technologies to stage experiences that disrupt and expand the concept of wilderness, cross-pollinating ecological elements from sparsely populated backcountry environs to densely packed cities.

Leila Nadir and Cary Peppermint founded ecoarttech in 2005 to explore what it means to be a modern ecological being amidst networked environments, from biological systems to digital networks. Merging primitive with emergent technologies, ecoarttech's work investigates the overlapping terrain between “nature,” built environments, mobility, and electronic spaces. Between the two of them, Leila and Cary's research has been awarded a New York Foundation for the Arts Digital/Electronic Arts Fellowship, a New York State Council on the Arts Media Arts Distribution Grant, a Mellon Post-Doctoral Fellowship in Environmental Humanities, and a Franklin Furnace Performance Grant. They have exhibited and lectured at the Whitney Museum of American Art, UCLA, MIT Media Lab, Banff New Media Institute, European Media Art Festival, Neuberger Museum of Art, and the Centro de Arte Contemporáneo de Málaga. Their works are in the collections of the Whitney Museum of American Art, the Walker Art Center, Rhizome.org at the New Museum for Contemporary Art, Turbulence.org of New Radio & Performing Arts, Inc., and the Cornell University Rose Goldsen Archive of New Media Art. Leila earned her PhD in literature from Columbia University and was Mellon Post-Doctoral Fellow in Environmental Humanities at Wellesley College in 2010–2011. Cary is Assistant Professor of Digital Art at University of Rochester. This past summer,

they were in residence at Joya: Arte+Ecologia, an off-the-grid eco-art residency program located in a national park in Andalucía.



Ethnobotanical Station

OCT 1–4, 2012
IN RESIDENCE

Workshop 1: Local Area Seed Network NY

THURSDAY
OCT 4, 9 AM–4 PM

Field trip to Native Plant Center, Staten Island. Meet Edward Toth, Director of Mid-Atlantic Regional Seed Bank. Daniela Shebitz, ecologist, Co-Chair of the Institute for Urban Eco-system Studies, Kean University will also lead a tour.

FRIDAY
OCT 5–SUN OCT 7

Participants work on their own.

MONDAY,
OCTOBER 8, TIME TBD

Participants present projects.

In Norway, the Svalvard Global Seed Bank is being built deep inside a glacier. In Iraq, bombing and looting destroyed Iraq's National Seedbank holding some of the world's oldest strains of wheat and foodstuffs. While the former seed-bank prepares for possible disaster, the latter demonstrates the fragility of our limited supply of seed stock.

L.A.S.N. is a response to the disparity among seed saving strategies: it is a mapping and propagation project that mines the most "local" seeds. It poses the idea that maybe every city already has a seed bank and locates available seeds within a given radius: corner stores, people's homes, toys, trash, etc. Garnered from these sites, an unexpected array of seeds unfold: bags of lentils from local stores, wheat seeds inside small toys, beans in the game of Kalaha/Mancala, sunflower seeds, corn, rice in hacky sacks, etc.

L.A.S.N. performs a new botanical expedition. We 'discover' and interpret 'everyday' rather than 'exotic' flora. For the purposes of this workshop, Futurefarmers will focus on hyper-local flora — in the NYC boroughs. Like early ethnobotanists, participants will catalog, re-classify, and rearrange their findings in order to interpret them and invent new configurations of meaning.

Workshop 2: Ethnobotanical Architecture With Studio-X, Nicola Twilley, and Janette Kim

WEDNESDAY
OCT 10, 9 AM – 4 PM

Visit NY Botanical Garden Herbarium

FRIDAY – SATURDAY
OCT 12– 13, TIME TBD

Building workshop at Studio-X

Imagine small, intricate structures hanging outside your window that efficiently harvest enough night moisture to water your herb garden. Or an array of tiny limbs attached to a tall building that capture moisture from the night sky and distribute it to a potable water reservoir. Through close examination of how plants photosynthesize, capture moisture, and pollinate, a new wave of architectural structures will emerge. This workshop will look closely at plants collected from within New York City and will use the physiologic systems of the plants to inform form, material, and behavior of architecture.

Through this workshop, participants will learn:

- to identify native, non-native plants;
- understand the mechanics of individual plants and how they relate to other plants, fauna, weather, and human impact;
- scientific field research methods;
- basic observational drawing skills;
- plant naming systems/taxonomy; and
- medicinal uses of collected plants throughout history.

Particularly suited for architects, product designers, sculptors, and all others who like to mold and make.

FUTUREFARMERS

Amy Franceschini (San Francisco) is an artist and educator who uses various media to encourage formats of exchange and production, many times in collaboration with other practitioners. An overarching theme in her work is a perceived conflict between humans and "nature." Her projects reveal the history and currents of contradictions related to this divide by collectively challenging systems of exchange and the tools we use to "hunt" and "gather." Using this as a starting point, she often provides a playful entry point and tools for an audience to gain insight into deeper fields of inquiry—not only to imagine, but to participate in and initiate change in the places we live.

Amy founded the artists collective and design studio Futurefarmers in 1995, and co-founded Free Soil, an international artist collective in 2004. Futurefarmers' design studio serves as a platform to support art projects, an artist-in-residency program, and research interests. She is currently searching for land to house Futurefarmers and create a permanent agricultural land trust.

Amy's solo and collaborative works have been included in exhibitions internationally including the Walker Art Center, ZKM, Whitney Museum, Museum of Modern Art, and Yerba Buena Center for the Arts, San Francisco. She received her BFA from San Francisco State University and her MFA from Stanford University. She is currently a visiting faculty at California College of the Arts and Stanford University.

She is the recipient of Artadia, Cultural Innovation, Eureka Fellowship, Creative Capital, and SFMOMA SECA awards.

Myriel Milicevic (Berlin) is an artist, researcher, and interaction designer based in Berlin. With her Neighbourhood Satellites she explores the hidden connections between people and their natural, social, and technical environments. These explorations are mostly of a participatory nature, emerging from collaborations with other artists and scientists, in the context of workshops, classrooms, exhibitions, residences, and out in the field.

Myriel received her MA from the Interaction Design Institute Ivrea, Italy and her diploma in Graphic Design from the Gerrit Rietveld Academie, Amsterdam. Further, she followed studies at the Conceptual and Information Arts department of San Francisco State University as part of her education. (www.neighbourhoodsatellites.com)

Nicola Twilley (Studio-X NYC) is author of the blog Edible Geography, co-founder of the Foodprint Project, and director of Studio-X NYC, an urban futures network run by Columbia University's Graduate School of Architecture, Preservation, and Planning.

Partners: Studio-X NYC/Columbia University Graduate School of Architecture, Planning, and Preservation. (<http://www.arch.columbia.edu/studiox/about>)

Janette Kim (Urban Landscape Lab) is an architectural designer

and educator based in New York City. She is a faculty member and director of the Urban Landscape Lab at Columbia University GSAPP. Janette's work focuses on design and ecology in relationship to public representation, interest, and debate. Work in the Urban Landscape Lab has been featured on NPR's *Brian Lehrer Show* and exhibited on the New York City subway system, and has been developed in partnership with numerous non-profit advocacy groups and municipal agencies. Janette's 'Underdome' project (with Erik Carver) has been awarded by the Graham Foundation and the Van Alen Institute New York Prize Fellowship. As partner of Town/Kim studio, Janette won an international design competition to design the AIDS Memorial in San Francisco. Janette holds a Masters of Architecture from Princeton University and a Bachelor of Arts from Columbia University. (<http://urbanlandscapelab.org>)

Margaret Zyro (Mentoring Fellow) is a New York based designer currently working on a masters of architecture degree at Columbia University. After receiving a BFA from James Madison University she co-founded a multidisciplinary design collaborative, Nocturne, which investigated and represented Seattle through a series of architectural installations. Her interests are in research and interpretation of political, social, ecological systems.



Drawing for Wikipedia

MONDAY
OCT 29, 6–8 PM

THURSDAY
NOV 1, 6–8 PM

MONDAY
NOV 5, 6–8 PM

Building on the work of Wikipedia Illustrated (<http://www.wikipediaillustrated.org/>) and others, Michael Mandiberg will facilitate a series of three workshops to create images and illustrations for environmentally oriented Wikipedia pages. The goal will be to use visual language to explain complex concepts without over simplifying them. This could range from the factual, such as diagrams of biological or chemical phenomena, maps of environmental issues/disasters, or charts, to the poetic or expressive. Artists, scientists, illustrators, environmental historians, designers, activists, and Wikipedians are invited to this collaborative workshop.

Wikipedia is the largest reference work ever created. It is ranked sixth globally on Alexa's list of the largest websites. Typically Wikipedia pages show up in the top three search

results. Wikipedia is also open-source, peer-produced, and peer reviewed, though in different ways to academic peer-review. Though the peer review process is anonymous and open to anyone, according to numerous academic studies, it still produces articles that are of equal quality to conventional reference works like Encyclopedia Britannica. All of this is to say; it is a highly influential cultural, intellectual, and political work that we should be helping to build. As Wikipedia is largely text based, visual artists and designers have a unique ability to contribute.

The first workshop will survey some approaches to making visual work for Wikipedia. During the first workshop, participants will form small interdisciplinary teams based on thematic affinities to brainstorm potential articles and subject matter. The second workshop will be a feedback/discussion/critique session with input from Galia Offri & Mushon Zer-Aviv. Participants will bring final versions to the third workshop where members of Wikimedia NYC will facilitate uploading the work to the Wikimedia Commons and Wikipedia.

No knowledge of Wikipedia editing is required. Participants should bring relevant materials, including but not limited to computers, sketchbooks, and thinking caps.

Michael Mandiberg is an interdisciplinary artist, designer, and scholar whose work employs each of these methodologies, in part to investigate the significance of their overlap. He creates conceptual art projects, design objects, and publications that explore themes that include environmentalism, systems of exchange, pedagogy, software art, collaboration, Free Culture, and appropriation. He sold all of his possessions online on Shop Mandiberg, made perfect copies of copies on AfterSherrieLevine.com, and created Firefox plugins that highlight the real environmental costs of a global economy on TheRealCosts.com. He is co-author of *Digital Foundations and Collaborative Futures*. He is the editor of *The Social Media Reader*. A recipient of residencies and commissions from Eyebeam, Rhizome.org, and Turbulence.org, his work has been exhibited at the New Museum, Ars Electronica, ZKM, and Transmediale. A former Senior Fellow at Eyebeam, he is currently Director of the New York Arts Practicum, Associate Professor at the College of Staten Island/CUNY, and a member of the Doctoral Faculty at the CUNY Graduate Center. He lives in, and rides his bicycle around, Brooklyn. His work lives at Mandiberg.com.

Thinking on the Ground: Studying the Jamaica Bay Wildlife Refuge through Dance and Design

SATURDAY
NOV 10, 6 AM–5 PM

A site-specific workshop led by choreographer Jennifer Monson and architect Kate Cahill, this all day activity starts at the Jamaica Bay Wildlife Refuge at 6 am. The morning walk will draw on collaborative practices created in SIP (sustained immersive process)/watershed between Monson, Cahill, composer Chris Coghburn, and dance maker Maggie Bennett, as well as Monson's on-going practice developed with Welsh environmental movement artist Simon Whitehead. Informed by sensory/perceptual awareness exercises, scientific observation and the natural history of the location, we will create simple movement, listening, and compositional exercises that continually shift our point of view as we experience the refuge. The results of the day will create actions, objects, or texts that

will be left in the gallery both as a record of the morning at the refuge and as a suggestive push towards ways of generating and understanding relationships of place and body through creative processes derived from movement, sound, and architectural design practices. We will create performative scores, drawings, and actions as both a record and jumping off point for choreographic and design projects.

Jennifer Monson (Artistic director, choreographer and performer, iLAND—interdisciplinary Laboratory for Art, Nature and Dance) uses choreographic practice as a means to discover connections between environmental, philosophical, and aesthetic approaches to knowledge and understandings of our surroundings. As Artistic Director of iLAND she creates large-scale dance projects informed and inspired by phenomena of the natural and the built environment. Her recent projects include BIRD BRAIN (2000–2011); iMAP/Ridgewood Reservoir (2007), NYC; Mahomet Aquifer Project (2009) in Illinois; and SIP (sustained immersive process)/watershed (2010) in NYC. Her current project, Live Dancing Archive, includes a solo performance and an installation based on more than 50 hours of documentation from the Osprey Migration and will be shown at The Kitchen in February 2013. Monson is on the faculty at the University of Illinois, Urbana Champaign in the Dance Department. She was hired through an initiative of the Environmental Council to foster sustainability across the campus and nationally. She is also currently a Marsh Professor at Large at the University of Vermont. (www.ilandart.org)

Kate Cahill arrived in the world of architecture through a will to combine her love of chemistry and art. She is fascinated by the intersections of social, political, and infrastructural systems in cities, and believes that urban public

space is enriched by architecture that brings clarity to these complex interactions. In 2007 she was the recipient of the Robert S. Brown Traveling Fellowship, through which she embarked on an ongoing investigation into the inscription of memory on the contested landscapes of Berlin, Belfast, and Sarajevo. Recent projects include a recipe for a low-cost, off-grid artist residence based on locally available scavenged materials; portable multi-use structures for an experimental urban school; and an investigation into the nature of collaboration engaged through the multi-dimensional topic of mushrooms supported by the 2009 iLAB Residency Program. Kate holds a BArch from Rensselaer Polytechnic Institute. She currently enjoys collaborating on interdisciplinary design teams and practicing architecture in New York City.



Eco-art: An Antidote to Dystopia

PUBLIC LECTURE: MONDAY
NOV 26, 6:30 PM

WORKSHOP: TUESDAY
NOV 27, 10PM–2 PM

A city block will become our laboratory for addressing the ecological crisis. Participants will engage in a variety of creative practices to limber their imaginations and provoke interactive art. Using walking meditation, journaling, and collaborative tools such as action/research we will stoke our creative fires. We will explore concepts from social ecology and permaculture design and look at ways to transform the dystopic moment we are living in. The workshop will conclude with proposals and questions to bring back to our communities.

Workshop participants are strongly encouraged to attend the public lecture on Monday night when Beverly Naidus will give an introduction to the field of eco-art and a discussion about how community-based art practices have evolved.

Beverly Naidus has been using art to dream, question, stir things up, and find community for a few decades. She has been teaching others to do the same for almost as long. Internationally recognized for her art, she is also the author of *Arts for Change: Teaching Outside the Frame* (New Village Press, 2009). (www.artsforchange.org)

Naidus is currently a member of the faculty of the University of Washington, Tacoma, where she has created and facilitates a unique interdisciplinary studio curriculum in art for social change and healing. She has taught at Carleton College, the Institute for Social Ecology, Goddard College, Hampshire College, CSU Long Beach, and several NYC museums and has lectured and led workshops at many alternative spaces, museums, universities, and community centers around the world. She received her BA in Studio Art from Carleton College and an MFA from the Nova Scotia College of Art and Design.

Naidus is known for her interactive installations that solicit stories about current concerns, including the environmental crisis and the perils and rewards of being an activist. Other bodies of work address consumerism, unemployment, body image, nuclear nightmares, and dreams for the future and cultural identity. (www.beverlynaidus.net)

She recently completed a community-based, eco-art project, *Eden Reframed*, located on Vashon Island near Seattle, WA. The project was inspired by

permaculture design. *Eden Reframed* includes a gleaned food forest, a soil remediation bed, and a community story hive. She currently lives in Seattle with her partner and teenage son. (www.edenreframed.blogspot.com)

Looking for Cod in New York City: A Human Ecology of the Atlantic Ocean

FOOD GATHERING:
WEDNESDAY
NOV 28, 10 AM–6 PM

COOKING:
THURSDAY
NOV 29, 6:30–8:30 PM

Once upon a time, the coastal waters of the north Atlantic were teeming with fish. As the Europeans discovered these waters, on their way to the New World, its principal resource, cod, became a staple of their diet. In its preserved form, dried or salted, cod became an important part of the historic triangular trade between Europe, Africa, and the Americas. Easy to preserve, store, and transport, it was fuel for slave labor in the Caribbean; exchanged for sugar, it turned into rum; sold in Europe, it became a delicacy deeply embedded in the local traditions; it started wars, created fortunes, and finally became practically extinct. In all these places it has become part of the culinary vernacular, creating a large variety of dishes,

all expressing different realities of this economic and social system.

In this two day workshop, we will spend the first day meandering through New York City, tracking these culinary delicacies and their cultural context, looking for traces of cod's history, encountering places and people, collecting artifacts and produce to create a diverse cultural pantry. On the second evening, we will then use this pantry to create some of the dishes we have learned about. While we are preparing, cooking, and sampling these foods, we will reflect on the history of this fish, the commercial exchanges that it facilitated, the cultures that it created, and the whole human ecology that finally led to the cod's disappearance.

OPENrestaurant originated as the project of a collective of restaurant professionals who moved their environment to an art space as a way to experiment with the language of their daily activities. This displacement turns the restaurant, its codes, and architecture, into a medium for artistic expression, which is made available to cooks, farmers, artists, educators, and activists as a way to explore issues around food and society. Taking the form of multi-disciplinary events, they range from the re-creation of a fully functioning restaurant over two days to small interventions exploring culture through food. *OPENrestaurant* events include *OPENwater* and *OPENfuture* with SFMOMA; *OPENeducation* at the Berkeley Art Museum; and *OPENharvest* with Food Light Project in Tokyo, Japan.

Jerome Waag is an artist living in San Francisco and the chef of *Chez Panisse* restaurant in Berkeley, CA. His work, mostly collaborative, borrows from performance and installation art to create frames for social interaction and collective expression. He is part of the collaborative *OPENrestaurant*, an experimental restaurant that relies on art practices to explore issues associated with the production, distribution, and consumption of food and *The Citizens Laboratory*, a platform to engage urban and civic issues. His work includes *The Flavor of Democracy* at 667 Shotwell and *The Lab*,

San Francisco, CA; *The Broken Kazan*, The Global Art Lab, Osh, Kyrgyzstan; and *April's Ful's Night*, the Oakland Standard, OMCA, Oakland, CA.

DIY Aerial Imaging and “Map Knitting”

FRIDAY
SEP 28, 10 AM–4 PM

SATURDAY
SEP 29, 9 AM–12 PM

Maps are often used by those in power to exert influence over territory, or control territorial narratives. “Grassroots mapping” attempts to invert this dynamic by using maps as a mode of communication and as evidence for an alternative, community-owned definition of a territory. To date, our open source tools have been used to contest official maps or rhetoric by enabling communities to map sites that are not included in official maps.

In this workshop, join the Public Laboratory to create your own aerial mapping rig, image a public area in the city, and report our collective results. We will build a crash housing out of a cranberry juice bottle, set up a camera to take pictures on interval and point downward, wind 1000’ of line onto a reel, tie a butterfly loop and Palomar knot in the line, and fly kites or balloons to lift the cameras

up into the air. Once we have images, we will upload them into mapknitter.org and position them over existing satellite imagery. After stretching and rotating our images, we will click “export” and produce a webmap with geoTIFF for download.

The Public Laboratory for Open Technology and Science (PLOTS) is a community that develops and applies open-source tools to environmental exploration and investigation. By democratizing inexpensive and accessible “Do-It-Yourself” techniques, Public Laboratory creates a collaborative network of practitioners who actively re-imagine the human relationship with the environment. Open source licenses – Creative Commons Share Alike with Attribution and CERN OHL 1.1 – protect both end users and contributors and enable massive collaboration. Here in New York City, the local Public Laboratory community includes a variety of partnering organizations, community groups, and individuals often investigating on pollution in urban waterways or social activity in public spaces.

Liz Barry supports the Public Laboratory community in New York City as director of urban environment. She develops geographic tools and civic science methods for collaborative cities, including co-founding a second organization, TreeKIT. Previously, she has worked at Skidmore, Owings and Merrill planning international new cities and campuses, at Durham Inner-city Gardeners (DIG) coordinating youth urban agriculture enterprise, and has travelled around the country catalyzing interaction among strangers with a “Talk To Me” sign—a project that received international press including the *New York Times*,

Associated Press, CNN, Oprah and NPR’s *This American Life*. She likes to play outside.

THIS IS (AN) A FRONT: Power2012

How does space dictate our relationships with one another? How does it engage, reflect, and manage the power we hold and the power held over us? THIS IS (AN) A FRONT, an on-going Red76 initiative, asks us to consider our daily relationship to power in all forms, macro to micro, starting with ourselves and moving outward, from our parents to our siblings, friends, lovers, strangers, cops, and world leaders alike. Created as a series of misleading facades, THIS IS (AN) A FRONT invites a growing public to enter through the backdoor to help imagine and (re)define the possible relationships to power we encounter and help energize at will and unknowingly against our will. Power2012, an internet radio station, acts as a distributed center for the discussion of these issues as well as a device in and of itself to consider means by which we can establish a growing public voice around elemental and contemporary power relations. In the fall of this year, Power2012 will situate itself in Vancouver, Canada located behind the wall of a nondescript ATM kiosk in Chinatown.

In conjunction with *Art, Environment, Action!*, Red76 will create several temporary spaces of non-hierarchical engagement in the city. Join Red76 in encouraging these autonomous spaces of discussion about the Right to the City and the Right to Imagination. Each night, we will meet at either a domestic or shuttered and transitional commercial space where through a range of experiential workshop activity, including discussion, music, text, radio broadcasts and collaborative reclamation and reconsideration of space, we as members of diverse publics, will imagine how we might create equitable future sites of growth. This front will find its way back to the gallery through print, visuals, and radio.

Workshop 1: Newtown Creek

WEDNESDAY
NOV 7, 7–10 PM

The waterways of the NYC area provide a unique perspective of how we live with one another, as well as divide our experiences. The rivers, canals, and open waters of the city can lead us to spaces unimagined, while still residing in plain site.

The nomadic arts collaborative Red76 will open up one of these sites as an entrance point to consider how land-use is determined and what we might mean when considering a “Right to the Imagination.”

For one night Red76 will run an independent ferry service on Newtown Creek which will lead to a secret location replete with live and recorded music, refreshments, and impromptu conversation regarding how we live with one another and what powers might be altered to reconsider our shared landscape. The event and the conversations and considerations which will take place within it will be broadcast on the group’s internet radio station, POWER 2012.

Workshop 2: North Brooklyn

THURSDAY
NOV 8, 7–10 PM

Details to come.

Often situating itself in public space, or creating an atmosphere wherein the definition of space maybe have an opportunity to redefine itself, Red76 initiatives utilize overlooked histories and common shared occurrences as a means of creating a framework in which to construct their public inquiries. Social histories, collaborative research, parallel politics, free media, alternative educational constructs, gatherings, masking, and public dialogue play a continuing and vital role within the methodology and concepts of Red76's work. The group, often in flux and geographically dispersed, is the moniker for initiatives most often conceived by Sam Gould, and collaboratively realized with the assistance of Gabriel Mindel-Saloman, Dylan Gauthier, Zefrey Throwell, Dan S. Wang, Mike Wolf, Courtney Dailey, Laura Baldwin, and many others.

Along with producing many independent initiatives, on street corners, in laundromats, at bars, and at kitchen tables, Gould and Red76 have engaged in projects commissioned by the Institute of Contemporary Art Philadelphia, the Drawing Center, the Yerba Buena Center for the Arts, the Lower Manhattan Cultural Council, Printed Matter, Creative Time, the Douglas F. Cooley Memorial Gallery at Reed College, 01 San Jose, SFMOMA, Rhizome/New Museum, The Bureau for Open Culture, Manifesta 8, The Walker Arts Center, and many others.

The collaborative also produces the Journal of Radical Shimming, an ongoing highly fluid free publication as discursive conduit for its initiatives and concerns.



Coming Soon! — Explorations in Urban Renewal from the Physical to the Virtual

FRIDAY
NOV 30, 9 AM–5 PM

SATURDAY
DEC 1, 10 AM–3 PM

Coming Soon! is a mixed-reality urban walking tour enabled through smart phones and iPads that explores the visible and invisible traces of urban renewal in the West Farms neighborhood of the Bronx. Using the camera of a mobile device, one discovers a series of animated, virtual billboards and texts that create a local narrative on current and future development posing questions around what remains seen and what gets left behind in the effort to revitalize. In this two-day workshop, participants will embark on the tour and conduct on-location research in the area followed by a hands-on tutorial on how to create augmented reality (AR) content based on our research.

Day 1 begins with a trip to the West Farms neighborhood of the Bronx, an area experiencing rapid regeneration. We'll use our mobile devices to take the

Coming Soon! urban tour to learn about a recently rezoned area, one of the largest in the borough, slated for redevelopment into a \$350 million mixed-use planned community encompassing over five acres of land. A short presentation from the development company will be followed by a visit to the Bronx River Art Center where we will engage in conversation with local residents.

Day 2 starts with a group discussion based on the previous day's research. We'll determine the theme for the augmented reality content we will collaboratively create using texts, photos, drawing, and digital tools. Participants will learn how to format and upload content to create augmented reality images. AR is a technology that enables 2D and 3D graphics to be virtually superimposed into physical spaces. When viewed through the camera lens of a smart phone or other mobile device, the effect is a mixed reality experience, merging the virtual with the real.

Coming Soon! is an ongoing project produced by REV-, an organization founded in 2009 that furthers socially engaged art, design, and pedagogy, in conjunction with the Bronx River Art Center's Virtual Monumental Program that explores the shifting landscape of the West Farms neighborhood in the Bronx.

Stephanie Rothenberg is an artist and educator using performance, installation, and networked media to create provocative inter-actions that question the boundaries and social constructs of manufactured desires. She has lectured and exhibited at venues including the Whitney Museum of American Art Artport; Massachusetts Museum of Contemporary Art; Sundance Film Festival; 2nd Moscow International Biennale for Young Art; and LABoral Art, and Industrial Creation Center in Gijon, Spain.

She is a recipient of 2011 Harpo Foundation Award, 2009 Creative Capital Award, and a 2008 NYSCA with recent residencies including Eyebeam Art & Technology Center and Harvestworks Digital Media Arts. She is currently Associate Professor of Visual Studies at SUNY Buffalo where she teaches courses in design and technology.

In 2009, Stephanie co-founded REV-, a non-profit organization that furthers socially engaged art, design, and pedagogy, with Marisa Jahn and Rachel McIntire. REV-'s projects, public art works, and publications have been presented internationally and received acclaim in *Wall Street Journal*, the *New York Times*, *GOOD* magazine, and more. A non-profit organization, REV- derives its name from both the colloquial expression "to rev" a vehicle and the prefix "rev-" which means to turn—as in, revolver, revolution, revolt, revere, irreverent, etc. (www.pan-o-matic.com, www.rev-it.org)

Bronx River Art Center (BRAC) is a culturally diverse, multi-arts, non-profit organization that provides a forum for community, artists, and youth to transform creativity into vision. BRAC's Education, Exhibitions, Artist Studios, and Presenting Programs cultivate leadership in an urban environment and stewardship of our natural resource—the Bronx River. (<http://bronxriverart.org/>)



Coming Soon: Explorations in Urban Renewal from the Physical to the Virtual. A Project By Stephanie Rothenberg/REV-

Hut #8

NOV 28–DEC 15
IN RESIDENCE

Movement Ritual for Hut #8: Live performance by Jill Sigman

THURSDAY
DEC 13, 7 PM

Tea in Hut #8

TUESDAY
DEC 11, 3–6 PM

WEDNESDAY
DEC 12, 3–6 PM

Join the artist in Hut #8 for tea
and talk about waste, disposability,
sustainability, and ritual.

Hut #8 will be built by Jill Sigman from discarded plastic bottles sourced on the New School campus. It is part of The Hut Project, a series of site-specific structures made from found and re-purposed materials. As ambiguous structures in which the concepts of dwelling, sculpture, and “emergency preparedness kit” meet, the huts raise questions about waste, sustainability, shelter, real estate, and home. Hut #8 will underscore the ubiquitousness of disposable plastics in our daily environment. Each hut acts as a catalyst for performances, collaborations, community dialogues, movement improvisation, micro-agriculture, and the serving of tea. Previous huts have been built in various parts of New York City; Troy, NY; and Oslo, Norway.

Everyone is invited to contribute plastic bottles to the installation. Collection is ongoing through the duration of the show.

jill sigman/thinkdance, founded in 1998, exists at the complex crossroads of dance, visual installation, live art, and theater. Often through non-traditional environments, formats, and game

structures, viewers are asked to think about pressing issues in the world around them. *jill sigman/thinkdance* has been produced by such New York venues as Dance Theater Workshop, Danspace Project, Dancing in the Streets, P.S.1 Contemporary Art Center, Arts@Renaissance, The 92nd Street Y Harkness Dance Center, The Brooklyn Museum, Brooklyn Arts Exchange, and Dixon Place. It has appeared regionally and internationally in places such as a dilapidated Belgian printing house, a former arsenal in Croatia, the American Embassy in New Delhi, and the Norwegian Opera House in Oslo. *jill sigman/thinkdance* has received support and acknowledgement from such national cultural supporters as the New York Foundation for the Arts (NYFA), the Jerome Foundation, the Bossak/Heilbron Charitable Foundation, the American Music Center, the Bay and Paul Foundations, as well as numerous space grants, fellowships, residencies, and commissions.

Trained in classical ballet, modern dance, art history, and analytic philosophy, Jill Sigman has been making dances and performance installations since the early 90s. She founded *jill sigman/thinkdance* in the same year she received her PhD in philosophy from Princeton University. Sigman was a performer in the work of Marina Abramovic at MoMA in 2010, and is currently at work on The Hut Project, an exploration of issues around waste, sustainability,

real estate, and home through the creation of a series of site-specific structures made of found materials. (www.thinkdance.org)

Raising Urban Chickens: 5 p.m. workshop

THURSDAY
SEP 27, 6:30 – 8:30 PM
(OPENING RECEPTION)

WEDNESDAY
NOV 14, 6:30 – 8:30 PM

5 p.m. (Poop Machine) are a chicken collective based in Staten Island consisting of two Silver-laced Wyan-dotte, two Easter Eggers (who lay green eggs!), and a Light Brahma. In this workshop, Tattfoo Tan and a member of the collective will lead a workshop on raising an urban flock — great companion pets, great eggs, and great manure fertilizer for your garden. Come by and meet 5 p.m. and follow their egg count on Twitter (@tattfoo).

Making Paper with Junk Mail

TUESDAY
OCT 30, 6:30 – 8:30 PM

The average person receives 560 pieces of junk mail a year. This workshop will help you transform your junk mail into sheets of beautiful recycled paper.

Tattfoo Tan's art practice seeks to find an immediate, direct, and effective way of exploring issues related to the individual in society through which to collapse the categories of 'art' and 'life' into one. Through the employment of multiple forms of media and various platforms of presentation, Tattfoo promotes group participation between himself and an 'audience'. Within this collaborative practice, both minds and bodies are engaged in actions that transform the making of art into a ritualized and shared experience. In keeping with the spirit of this transformative act, Tattfoo prefers to develop projects that are ephemeral and conceptual in nature. Tattfoo's work has been shown in various venues and institutions including: Queens Museum of Art, Lower East Side Tenement Museum, Artisphere, The City of New York Department of Cultural Affairs Percent for the Arts, Lower Manhattan Cultural Council, The Center for Book Arts, Bronx River Art Center, Jamaica Center of Arts and Learning, Aljira—A Center for Contemporary Art, Project Row Houses, and The Laundromat Project. He has been recognized for his effort, service, and artistic contribution to the community and is the proud recipient of Proclamation from The City of New York. He was also awarded the Twenty-Eighth Annual Awards for Excellence in Design by the Public Design Commission of The City of New York for his design and branding of the super-graphic at Bronx River Art Center.



OCT 28–SEP 15
IN RESIDENCE

To sign up for classes at
Trade School, go to:

<http://tradeschool.coop/newyork>.

Classes

MONDAY, TUESDAY, AND FRIDAY:
6–9 PM

SATURDAY–SUNDAY:
12–6 PM

Trade School is an alternative school that runs on barter. Students pay for classes with barter items like food, artwork, and services — not money. Trade School started in New York in 2010 and has grown into a network of over 25 self-organized Trade Schools around the world. Trade School New York has expanded as well, and is now organized by the following collective: Aimee Lutkin, Christian Diaz, Louise Ma, Rich Watts, Caroline Woolard, Or Zubalsky, Megan Snowe, Lydia Dresser, Alex Veloza, and Rachel Steinberg. Trade School is open when space is donated or bartered with Trade School. Previous venue gifts/exchanges have come from Grand Opening, a closed Catholic school, General Assembly, Cuchifritos, the Whitney Museum, and the Museum of Art and Design. Trade School New York is currently seeking a permanent location.



CREDITS

SHEILA C. JOHNSON DESIGN CENTER

Radhika Subramaniam

Director/Chief Curator

Kristina Kaufman

Assistant Director of Exhibitions
and Public Programs

Daisy Wong

Assistant Director of
the Galleries

Allison Schlegel

Gallery Technician

EXHIBITION DESIGN

Manuel Miranda

Ji Won Lee

WEB DESIGN

Ryan Raffa

LIGHTING DESIGN

**Derek Porter, IALD,
IESNA and students
from MFA Lighting
Design, Parsons**

EXHIBITION CREW

Nelson Choi

Will Fu

Lee Gibson

Nathan Rudolph

Peter Vargas

FALL 2012 GALLERY ATTENDANTS

Kevin Aranibar

Kia Benbow

Hoi Chak Cheng

Jasmine Dominguez

Charlotte Duggan

Stephanie Ferreira

Matthew Herzfeld

Lindsay Lai

Brandon Markowitz

Jonathan Jay Ramirez

Maria Silvestre

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MON

TUE

WED

THU

FRI

SA/SU

NOV

1
MICHAEL MANDIBERG
 Drawing for Wikipedia
 6–8 PM

2

3/4

5
MICHAEL MANDIBERG
 Drawing for Wikipedia
 6–8 PM

6

7
RED76
 THIS IS (AN) A FRONT
 7–10 PM

8
RED76
 THIS IS (AN) A FRONT
 7–10 PM

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JENNIFER MONSON & KATE CAHILL
 Thinking on the Ground
 6 AM–5 PM

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TATFOO TAN
 Raising Urban Chickens
 6:30–8:30 PM

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17
THE COTARD SYNDICATE
 The Phantom Economy of Torments
 10 AM–5 PM

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BEVERLY NAIDUS
 Eco-art: An Antidote to Dystopia
 6:30 PM

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BEVERLY NAIDUS
 Eco-art: Examining a City Block
 10 AM–2 PM

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OPENrestaurant WITH JEROME WAAG
 Looking for Cod in New York City

29
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30
STEPHANIE ROTHENBERG (REV-)
 Coming Soon!
 9 PM–5 PM

1
STEPHANIE ROTHENBERG (REV-)
 Coming Soon!
 10 AM–3 PM

3
JILL SIGMAN/ THINKDANCE
 In Residence Hut #8
 NOV 28–DEC 15

4

5
BEEHIVE DESIGN COLLECTIVE
 The True Cost of Coal
 6–8 PM

6
BEEHIVE DESIGN COLLECTIVE
 Graphics for the Commons
 6–8 PM

7

8/9

10

11
JILL SIGMAN/ THINKDANCE
 Tea in Hut #8
 7 PM

12
JILL SIGMAN/ THINKDANCE
 Tea in Hut #8
 7 PM

13
JILL SIGMAN/ THINKDANCE
 Ritual for Hut #8
 7 PM

14

15

DEC

FREE WORKSHOPS



SIGN UP

AT WWW.SJDCPARSONS.ORG