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LOW

ART + ENVIRONMENT CONFERENCE 2011

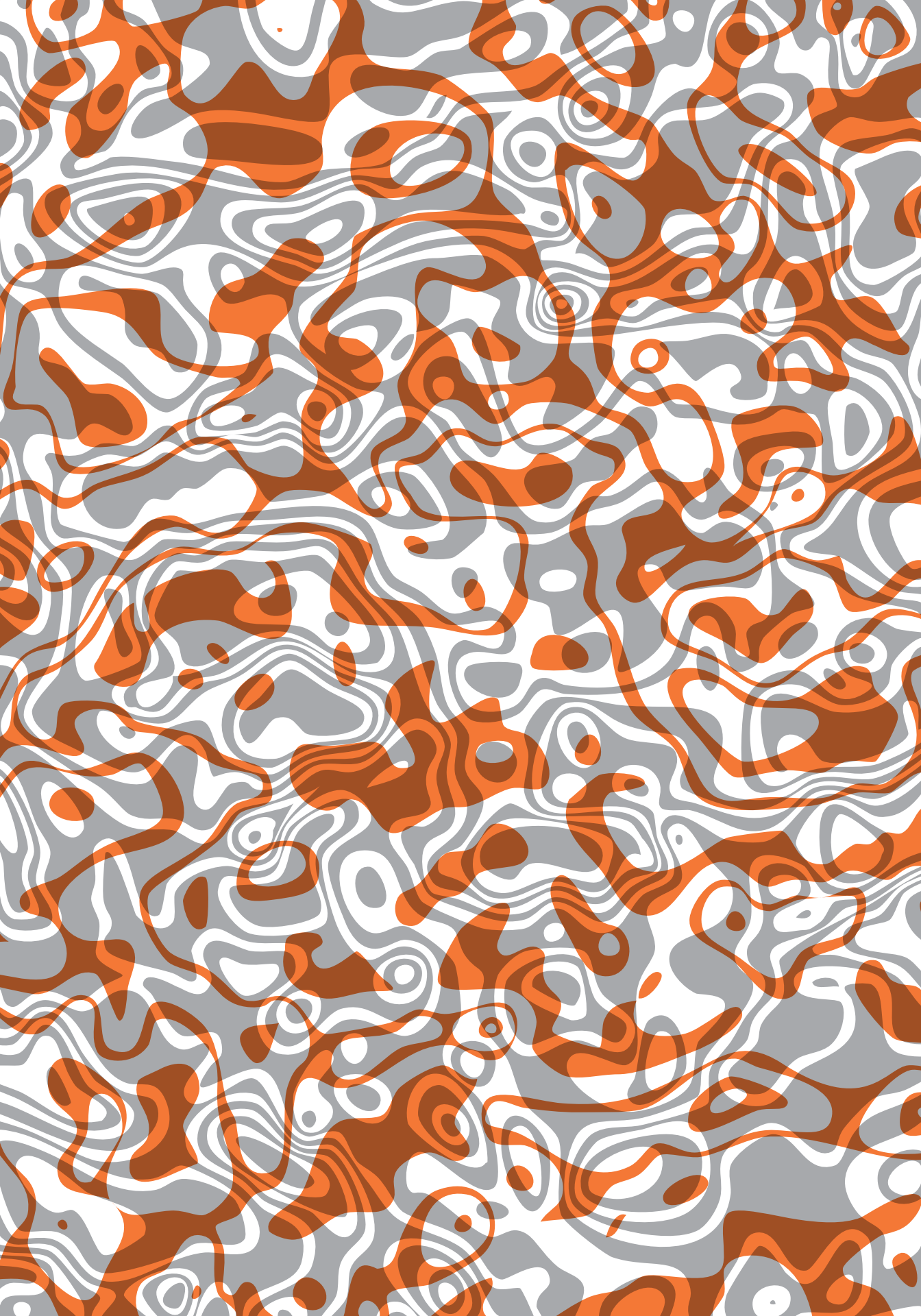
A + E H

H D

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Art museums can be temples to culture or cultural catalysts. They can be passive and predictable or unpredictably idea-driven. Museums can watch the world pass them by, or they can shape the trajectory of its course. Art and ideas matter here. We see art that challenges minds, melds environments and cultures, and responds to the uncertainties of the future. Art has a point of view and it deserves a voice at the table. That's what the Art + Environment Conference gives it.



The Art + Environment Conference at the Nevada Museum of Art reaches across continents, disciplines, and media to unite a dynamic group of thinkers shaping ideas about human interactions with global environments. A flagship program of the Museum's Center for Art + Environment, the 2011 Conference brings together artists, scholars, designers, and writers for a dialogue that fosters new knowledge in the visual arts. The Museum's galleries feature exhibitions that explore our relationships with natural, built, and virtual environments, while serving as a springboard for Conference sessions and keynote presentations.



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**DIRECTOR'S  
MESSAGE**

The remarkable growth of the Museum's Center for Art + Environment that launched following our first Art + Environment Conference in 2008, has helped define the Nevada Museum of Art as "a museum of ideas." Community interest and support reached an all time high, and internationally the Museum garnered impressive attention while securing significant funding from new sources outside of Nevada.

Generating new scholarship and knowledge continues to be a high priority for the institution. This is clearly exemplified through our Art + Environment related exhibitions, programs, publications, and the ongoing acquisition of strategic archives and artworks. The Art + Environment Conference is the flagship program of the Center and we are extremely thankful to those individuals and foundations who have underwritten this important gathering: Louise A. Tarble Foundation, Carol Franc Buck Foundation, The Phil and Jennifer Satre Family Charitable Fund at the Community Foundation of Western Nevada, Wilhelm Hoppe Family Trust, Elke Hoppe Youth Advancement Trust, Chevron Energy Solutions, Andy Warhol Foundation for the Visual Arts, Lannan Foundation, Odyssey Foundation, Lance and Karyn Tandler, Barrick Gold of North America, NV Energy, Stremmel Gallery, Earl and Meg Tarble, Carole and Robert Anderson, Bob and Del Noland, DRI, Nevada Humanities and KNPB Channel 5 Public Broadcasting.

On behalf of the Board of Trustees, Museum staff, and volunteers, I welcome you to the 2011 Art + Environment Conference.

**David B. Walker**  
*Executive Director | CEO*  
Nevada Museum of Art

## WELCOME

### Welcome to the second Art + Environment Conference at the Nevada Museum of Art.

The first conference in 2008 kicked off the establishment of the Museum's Center for Art + Environment, which remains the only research institute in the world devoted to the subject of creative interactions with natural, built, and virtual environments. In the three years since that first Conference, the Center has inaugurated an exhibition and publication series, piloted a grant program for artists and writers, and collected dozens of archives from seven continents containing work by more than 400 artists.

Why does the Center for Art + Environment collect archives? It has been estimated that up to 97% of the world's art is destroyed within one hundred years of its making. We're not familiar with the best classical Greek statues because most of them are destroyed, buried, or underwater. We've lost a century of Dutch painting due to war, and countless Asian artworks are gone because of dynastic upheavals and tragic looting. Archive collections offer a momentary stay against decay and loss, but are an important opportunity for researchers to learn from the past—even as the present accelerates away from it.

Most of the projects the Center collects help scholars around the world to not only understand environments, but to also reshape our relationships with them—whether through land art, cataloguing global change, or the design of adaptive architectures and ecologies. Key to this effort is assembling a unique archive that contains foundational materials from Michael Heizer and Walter de Maria, and contemporary works from the Center for Land Use Interpretation and Land Arts of the American West. Many Art + Environment Conference speakers are contributors to the CA+E Archive Collections. For example, the archive holds a thorough working record from artist Mandy Martin and a library of publications from Fritz Haeg. The Archive also contains materials from the recipients of the first Artists | Writers | Environment grant, Amy Franceschini and Michael Taussig, as well as notes, sketches, and records from Geoff Manaugh's *Landscape Futures* exhibition.

Over the past three years, we've also refocused the Museum's library, retaining a core survey of general art history texts, while significantly increasing holdings in topics such as land arts, green architecture, design, as well as art and science projects. And we've added special collections for the acquisition of rare and out-of-print materials from the mid-20th century that underpin the field of art and environment studies. As a physical corollary to this intellectual concentration, we are developing the library to better serve the needs of visiting scholars by expanding and uniting the archive collections, library, and gallery in one distinct space.

The study of art and environment is not just about remembering what we've done, but is also an ongoing re-creation of the future through imagination, aesthetics, and technology. That re-creation—which we call art—is dependent upon conversation, as well as collecting, conservation, and public programs.

We are honored you have joined us to be a part of the conversation.

**William L. Fox**

*Director, Center for Art + Environment*  
Nevada Museum of Art

NEW  
AND  
MUSEUM  
OF  
ART

ART  
+ ENVIRONMENT  
ONMENT

+DIANA AL-HADID

+RILAR CERECEDA

+CHRISTIE MAZUERA DAVIS

+RODRIGO PÉREZ DE ARCE

+PAUL D. MILLER

+ALEXANDER ROSE

+EDWARD BURTYNSKY

+SUBHANKAR BANERJEE

+CHRIS JORDAN

+HELEN MAYER HARRISON

+G. ROBERT DEIRO

+NEWTON HARRISON

+FRITZ HAEG

+LEO VILLAREAL

+DAVID BENJAMIN

+GEOFF MANAUGH

+MARK SMOUT

+LIAM YOUNG

THOMAS KELLEIN+

ANN M. WOLFE+

+PATRICIA JOHANSON

+AMY FRANCESCHINI

+RICHARD BLACK

+MAMY MARTIN

+GERALD NANSON

+JOHN REID

+NICOLA TWILLEY

+JORGE PARDO

+BRUCE STERLING

SEAN SHEPHERD+

LAURA JACKSON+

+GAETANO CARBONI

+JOHN CARTY

WILLIAM L. FOX+

STEPHEN G. WELLS+

ANNUAL PRECIPITATION

05 10 15 20 25 30 35 40 45 50

PARTICIPANTS MAPPED BY RELATIVE ELEVATION AND PREDICTED RAINFALL OF GEOGRAPHIC ORIGIN

# 2011 A+E CONFERENCE PROGRAM



## + THU | SEP | 29

6 – 8 pm

### Members' Premiere

#### *The Altered Landscape:*

#### *Photographs of a Changing Environment*

Conference guests are invited to join the Nevada Museum of Art for the Members' Premiere of *The Altered Landscape: Photographs of a Changing Environment*, the feature exhibition to the Conference. Music by EO – sound artist, DJ and composer. *Hosted by NV Energy*

7 – 9 pm

### Welcome Reception

Conference speakers, sponsors, attendees, Museum staff and Trustees are invited to this private Welcome Reception. Enjoy cocktails and refreshments, then join curators and artists who will offer informal presentations in the Museum's galleries beginning at 8 pm. Among those present are Diana Al-Hadid, Richard Black, Pilar Cereceda, Amy Franceschini, Helen Mayer Harrison & Newton Harrison, Geoff Manaugh, Christine Mazuera Davis, Rodrigo Pérez de Arce and Ann M. Wolfe.

9 pm

### Paul D. Miller aka DJ Spooky: Ice Music

Paul D. Miller aka DJ Spooky that Subliminal Kid, has spent much of his career as a composer, multimedia artist, and writer, creating bridges between sound art and contemporary visual culture. Most recently, DJ Spooky has created sound samplings using live symphonic performance and electronic music to conceptually interpret the environments of the Arctic and Antarctic, human interactions with them, and environmental changes affecting these fragile places. Musicians from the Reno Philharmonic, led by Dustin Budish, perform live as DJ Spooky recreates sonic soundscapes of the Earth's polar regions. *Sponsored by the Stremmel Gallery*

## + FRI | SEP | 30

9 – 9:15 am

### David B. Walker and William L. Fox

#### Conference Welcome

9:15 – 9:45 am

### Alexander Rose

#### Designing for Longevity

Futurist Bruce Sterling will introduce Alexander Rose, Director of The Long Now Foundation, who will discuss the design and construction of a monument-sized, 10,000-year clock as an icon to long-term thinking. Long Now is currently constructing the first version of the clock in west Texas, and owns property adjoining Great Basin National Park in eastern Nevada where it plans to build a final public version. The Long Now Foundation was established in 1996 to creatively foster long-term thinking and responsibility in the framework of the next 10,000 years.

9:45 – 9:55 am

### Ann M. Wolfe

#### Altering the Landscape

An introduction to the signature photography collection of the Nevada Museum of Art, *The Altered Landscape: Photographs of a Changing Environment*, reveals how individuals and industries have marked, mined, toured, tested, developed, occupied, and exploited landscapes over the last fifty years.

9:55 – 10:30 am

### Edward Burtynsky

#### In The Wake of Progress

In his large-scale photographs, Canadian photographer Edward Burtynsky examines nature as it is transformed through industry. Recycling yards, mine tailings, quarries and refineries are

all places outside the everyday experience of the average person, yet Burtynsky notes that we all partake of their industrial production on a daily basis. Burtynsky's dramatic images are metaphors for the dilemma of modern existence, as they seek a dialogue between attraction and repulsion, seduction and fear. *Presented by the Carol Franc Buck Foundation*

10:30 – 10:45 am

### Break

10:45 – 11:40 am

### Subhankar Banerjee,

### Edward Burtynsky, Chris Jordan

### Ann M. Wolfe, Moderator

#### Framing Consumption:

#### Photographies of Sustainability

Photographers Subhankar Banerjee and Edward Burtynsky join Chris Jordan in a conversation about global consumption and sustainability. A photographer, writer, and environmental activist, Subhankar Banerjee is a leading voice on issues of arctic conservation, resource development, and climate change. Photographer Chris Jordan gains access to some of America's largest industrial waste facilities and factories to photograph the detritus of our consumer culture at an immense scale. *Presented by the Carol Franc Buck Foundation*

11:40 am – 1 pm

### Lunch

noon – 12:45 pm

### Brown Bag Lunch

### Living Legend: G. Robert Deiro and Earthworks in Nevada

Once a trusted advisor to artists Michael Heizer and Walter de Maria, G. Robert Deiro helped to manage the creation of some of the largest earthworks

in the American West. As a pilot and director of aviation for Howard Hughes in Las Vegas in the late 1960s, Deiro helped Heizer and de Maria identify and secure land, engineer plans, order supplies, and establish project costs for some of their most significant undertakings. Deiro, who recently donated significant archive materials to the Center for Art + Environment, will share stories about his encounters and relationships with these iconic artists and artworks.

*Bring your lunch to this program presented in the Founders' Room on the Third Floor. Space is limited and seating is available on a first come, first served basis.*

1 – 1:30 pm

### Helen Mayer Harrison & Newton Harrison Fahrenheit Rising: Adapting Ecologies in the Sierra Nevada

Scientists have recorded ongoing temperature increases in the Sierra Nevada that threaten beneficial plant species and the invasion of harmful ones. Internationally-renowned environmental artists Helen Mayer Harrison & Newton Harrison propose a series of long-term ecological responses that have the potential to mitigate the effects of global warming on the Sierra's ecosystems. *Presented by the Wilhelm Hoppe Family Trust and the Elke Hoppe Youth Advancement Trust*

1:30 – 2 pm

### Fritz Haeg

### Designing the Wild and Cultivating the City

The ecological initiatives of artist, gardener and designer Fritz Haeg fuse fields of performance, architecture, and eco-activism. Currently a Rome Prize Fellow at the American Academy in Rome, Haeg presents images and thoughts on recent directions in his work.



# 2011 A+E CONFERENCE PROGRAM

2 – 2:30 pm

**Thomas Kellein**

**Chinati at a Crossroads:**

**Art and Environment in West Texas**

A contemporary art museum based upon the ideas of its founder Donald Judd, The Chinati Foundation is located on 340 acres of land on the site of former Fort Russell in Marfa, Texas. Chinati preserves and presents permanent large-scale installations by Judd, John Chamberlain, Dan Flavin, Richard Long, Claes Oldenburg and Coosje van Bruggen, with an emphasis on works that are inextricably linked to the surrounding landscape. Recently appointed director of the Chinati Foundation, Thomas Kellein, formerly of the Kunsthalle Bielefeld museum in Germany, will outline his innovative plans for the future of the Foundation.

2:30 – 3 pm

**Break**

3 – 3:30 pm

**Leo Villareal**

**Meditations on Mediation:**

**Leo Villareal on Technologies of Perception**

The most prominent light sculptor of his generation, Leo Villareal creates immersive interactive sculptures that combine strobe lights, neon, and LED bulbs activated by his own custom-made software. Villareal's large-scale installations respond to unique architectural features of the built environment, while simultaneously activating these spaces in hypnotic and exhilarating ways.

3:30 – 5 pm

**David Benjamin, Geoff Manaugh,**

**Mark Smout, Liam Young**

**Bruce Sterling, Moderator**

**Designing Architectures for**

**Environmental Change**

*Landscape Futures* curator Geoff Manaugh asserts that planetary landscapes, and our perceptions of them, can be utterly transformed by technology and design. This session, moderated by futurist Bruce Sterling, explores shifting terrains of architectural invention, where the construction of new spatial devices on a variety of scales—from the inhabitable to the portable—uncover previously inaccessible aspects of the built and natural environments. David Benjamin explores adaptive technologies and responsive architecture through open source, collaborative, hands-on research and design. London-based architect Mark Smout presents *Envirographic Architecture* that explores how natural landscapes can be transformed into sensitive drawing devices. Liam Young of futures think tank Tomorrows Thoughts Today discusses his series *Specimens of Unnatural History*, a collection of near future taxidermy that explores the possibilities of emerging technologies in complex ecosystems. *Programming related to this presentation is supported by the Graham Foundation for Advanced Studies in the Fine Arts and the National Endowment for the Arts*



+ SAT | OCT | 01

9 – 9:30 am

**Sean Shepherd and Laura Jackson**

**Composing Place: Music of Sean Shepherd**

A graduate of The Juilliard School and a winner of multiple awards for his musical compositions, Sean Shepherd—2011 Composer-in-Residence with the Reno Philharmonic—presents a new musical work written in response to the Nevada landscape. Conversation follows between Shepherd and Laura Jackson, Music Director of the Reno Philharmonic, about how Shepherd's new composition *Silvery Rills* and Antonín Dvořák's historical *Symphony No. 9* refer to time and place in completely different ways.

9:30 – 10:20 am

**Patricia Johanson**

**Ecologies of Infrastructure**

Art, ecology, landscaping and functional infrastructure meet in all of Patricia Johanson's creative endeavors. Since the 1960s, her innovative and multi-dimensional design approach to infrastructure projects such as municipal flood basins, sewers, water-treatment systems, and flood control structures have resulted in landscapes that are functional, sculptural, and enjoyed by the public. From mine-scarred land to typical highway structures, Johanson creates multi-functional designs where life can flourish. She will discuss projects in Dallas; Petaluma, CA; Salt Lake City, UT and Scranton, PA.

10:20 – 10:50 am

**Amy Franceschini and Gaetano Carboni**

**Not Horsing Around: Amy Franceschini and Farming in the Future**

Amy Franceschini's most recent project, *This is Not a Trojan Horse*, concerns rural regeneration in the

Abruzzo region of Italy, where globalization has had a significant impact on traditional modes of farming and agriculture. Franceschini's large-scale, mobile sculpture, designed to move throughout the Italian countryside, collects traces of rural farming practices including seeds, tools, interviews, recipes and products with an aim to enliven the imaginations of farmers and locals through discourse and artistic production. The project was commissioned by Gaetano Carboni, General Director of the Polinaria Arts Center and Organic Farm in Abruzzo. *The Center for Art + Environment awarded the first Artists | Writers | Environments grant to artist Amy Franceschini and writer Michael Taussig for this project. The grant was sponsored by the Andy Warhol Foundation for the Visual Arts.*

10:50 – 11:05 am

**Break**

11:05 am – 12:30 pm

**Richard Black, John Carty, Mandy Martin,**

**Gerald Nanson, John Reid**

**William L. Fox, Moderator**

**Navigating the Waters of Art and Science in Australia**

This session brings together a range of creative voices working around rivers and their environments in Australia. Renowned scientist Gerald Nanson will first provide an overview of the rivers of the flattest and hottest continent. Artist Mandy Martin will discuss the *Desert Channels* project, which focuses on the region of southwestern-Queensland, and then is joined by curator John Carty to discuss the recent Paruku expedition in Western Australia. Architect Richard Black proposes a series of sustainable design solutions to improve the health of the Murray River system, and artist John Reid presents *Fishman*,

## 2011 A+E CONFERENCE PROGRAM

a unique project that is part visual art, natural history theater, and conservation campaign for New South Wales. Dr. Stephen G. Wells, President of the Desert Research Institute (DRI) will introduce the panelists.

12:30 – 2 pm

### Lunch

2 – 2:15 pm

#### Geoff Manaugh and Nicola Twilley

##### VENUE: A Special Announcement

Geoff Manaugh, author of BLDGBLOG and Contributing Editor of WIRED UK, and Nicola Twilley, author of the blog Edible Geography and Food Editor for the magazine GOOD, embark on a project in collaboration with the Center for Art + Environment.

2:15 – 3:15 pm

#### Jorge Pardo

##### Visual Eclectics: Jorge Pardo's Art(chitectures)

Recognized as a 2010 Fellow by the John D. and Catherine T. MacArthur Foundation, Jorge Pardo continually challenges the definition of traditional fine art by blurring the boundaries between design, architecture, and everyday objects. While exploring the relationship between spectatorship and participation, Pardo's work complicates issues of virtual space and environment, the valuation of objects and artworks, and the question of where art ends and real life begins.

3:15 – 4 pm

#### Bruce Sterling

##### Critical Velocity: Bruce Sterling Speculations

Author and visionary Bruce Sterling will reflect on the issues raised at the 2011 Art + Environment Conference and suggest potential directions for future dialogue.

4 – 6 pm

#### Wrap Party

The Conference closes with a cocktail celebration hosted by the Nevada Museum of Art. The party is open to all speakers, sponsors, and attendees. Music by Starfox.





# HOW DO WE DESIGN FOR DEEP TIME?



9:15 – 9:45 am

FRI | SEP | 30

ALEXANDER ROSE

## Designing for Longevity

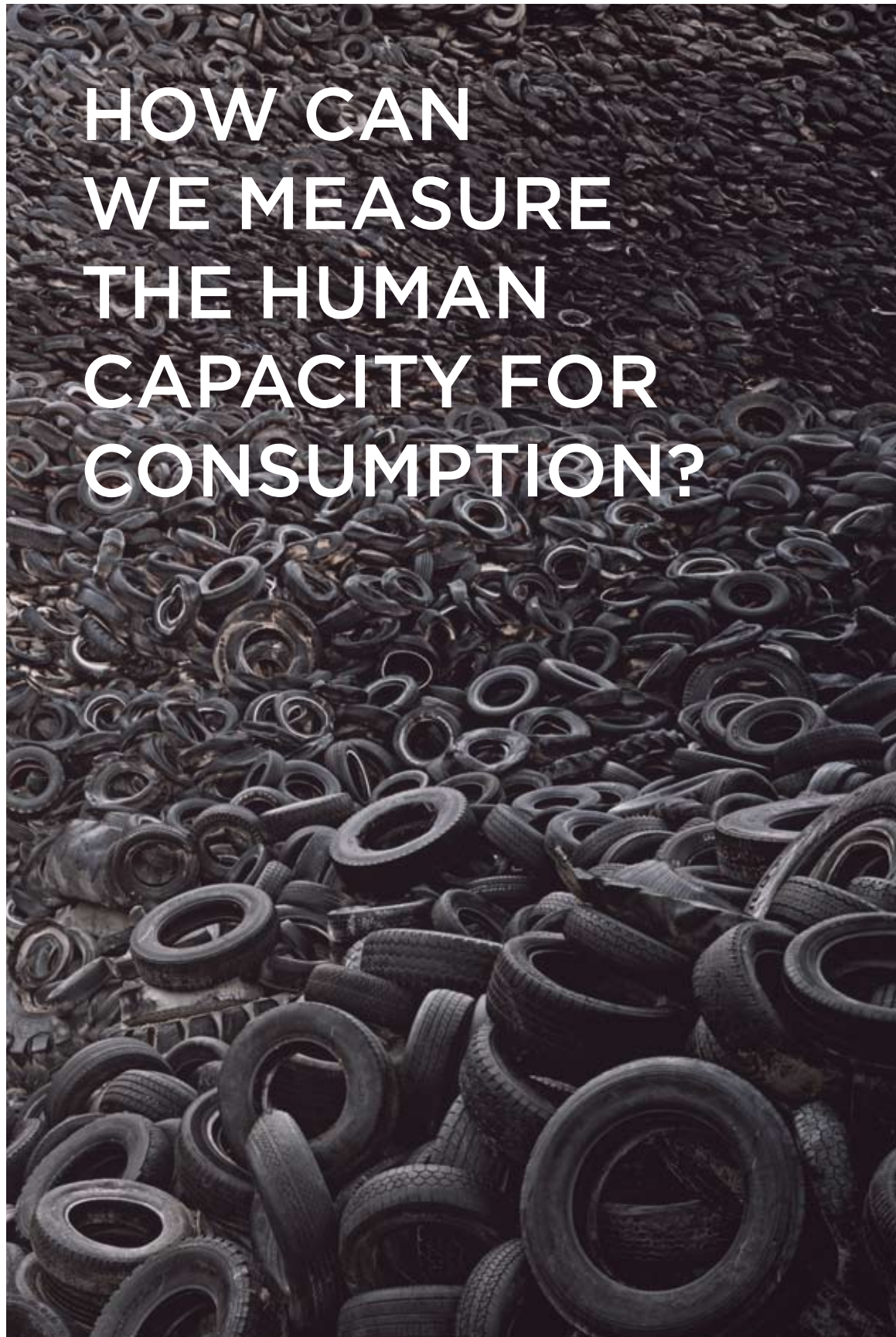
Futurist Bruce Sterling will introduce Alexander Rose, Director of The Long Now Foundation, who will discuss the design and construction of a monument-sized, 10,000-year clock as an icon to long-term thinking. Long Now is currently constructing the first version of the clock in west Texas, and owns property adjoining Great Basin National Park in eastern Nevada where it plans to build a final public version. The Long Now Foundation was established in 1996 to creatively foster long-term thinking and responsibility in the framework of the next 10,000 years.

Underground Construction Begins, 2010. Digital photograph by Kevin Cordell. © The Long Now Foundation.



[Respond to Designing for Longevity](#)

Scan this code to become part of the dialogue  
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# HOW CAN WE MEASURE THE HUMAN CAPACITY FOR CONSUMPTION?

Edward Burtynsky, *Oxford Tire Pile #9b*, Westley, California, USA, 1999 (detail). Courtesy Nicholas Metivier, Toronto / Howard Greenberg & Bryce Wolkowitz, New York



9:55 - 10:30 am

EDWARD BURTYNSKY

## In The Wake of Progress

In his large-scale photographs, Canadian photographer Edward Burtynsky examines nature as it is transformed through industry. Recycling yards, mine tailings, quarries and refineries are all places outside the everyday experience of the average person, yet Burtynsky notes that we all partake of their industrial production on a daily basis. Burtynsky's dramatic images are metaphors for the dilemma of modern existence, as they seek a dialogue between attraction and repulsion, seduction and fear.

*Presented by the Carol Franc Buck Foundation*



Respond to [In The Wake of Progress](#)  
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10:45 - 11:40 am

# CAN CONTEMPORARY LANDSCAPE PHOTOGRAPHY EFFECT CHANGE?

SUBHANKAR BANERJEE, EDWARD BURTYNSKY  
AND CHRIS JORDAN

ANN M. WOLFE, *Moderator*

## Framing Consumption: Photographies of Sustainability

Photographers Subhankar Banerjee and Edward Burtynsky join Chris Jordan in a conversation about global consumption and sustainability. A photographer, writer, and environmental activist, Subhankar Banerjee is a leading voice on issues of arctic conservation, resource development, and climate change. Photographer Chris Jordan gains access to some of America's largest industrial waste facilities and factories to photograph the detritus of our consumer culture at an immense scale.

*Presented by the Carol Franc Buck Foundation*



Respond to Framing Consumption

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Helen and Newton Harrison, Truckee-Yuba Rivers Divide. © 2010 Jeff Erickson.

# CAN WE CREATE A CULTURE THAT SUSTAINS NATURE?



1 - 1:30 pm

HELEN MAYER HARRISON  
& NEWTON HARRISON

## Fahrenheit Rising: Adapting Ecologies in the Sierra Nevada

Scientists have recorded ongoing temperature increases in the Sierra Nevada that threaten beneficial plant species and the invasion of harmful ones. Internationally-renowned environmental artists Helen Mayer Harrison & Newton Harrison propose a series of long-term ecological responses that have the potential to mitigate the effects of global warming on the Sierra's ecosystems.

*Presented by the Wilhelm Hoppe Family Trust and the Elke Hoppe Youth Advancement Trust*



**Respond to Fahrenheit Rising**

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# WHO DESIGNS THE ECOLOGIES OF URBAN ENVIRONMENTS?



Fritz Haeg, *Edible Estate #0: Rome, Italy*, 2010-11. Rooftop homestead at the American Academy in Rome, recycled plastic bottle seed-starters. Photo by Fritz Haeg.

FRITZ HAEG

## Designing the Wild and Cultivating the City

The ecological initiatives of artist, gardener and designer Fritz Haeg fuse fields of performance, architecture, and eco-activism. Currently a Rome Prize Fellow at the American Academy in Rome, Haeg presents images and thoughts on recent directions in his work.



Respond to *Designing the Wild and Cultivating the City*  
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# HOW DOES ART ALTER PERCEPTIONS OF PLACE?



Donald Judd, *100 untitled works in mill aluminum*, 1982-1986, (detail), Permanent collection, the Chinati Foundation, Marfa, Texas, Photo by Douglas Tuck, 2009, Courtesy of the Chinati Foundation. ©Judd Foundation/Licensed by VAGA, New York, NY.



2 - 2:30 pm

THOMAS KELLEIN

## Chinati at a Crossroads: Art and Environment in West Texas

A contemporary art museum based upon the ideas of its founder Donald Judd, The Chinati Foundation is located on 340 acres of land on the site of former Fort Russell in Marfa, Texas. Chinati preserves and presents permanent large-scale installations by Judd, John Chamberlain, Dan Flavin, Richard Long, Claes Oldenburg and Coosje van Bruggen, with an emphasis on works that are inextricably linked to the surrounding landscape. Recently appointed director of the Chinati Foundation, Thomas Kellein, formerly of the Kunsthalle Bielefeld museum in Germany, will outline his innovative plans for the future of the Foundation.

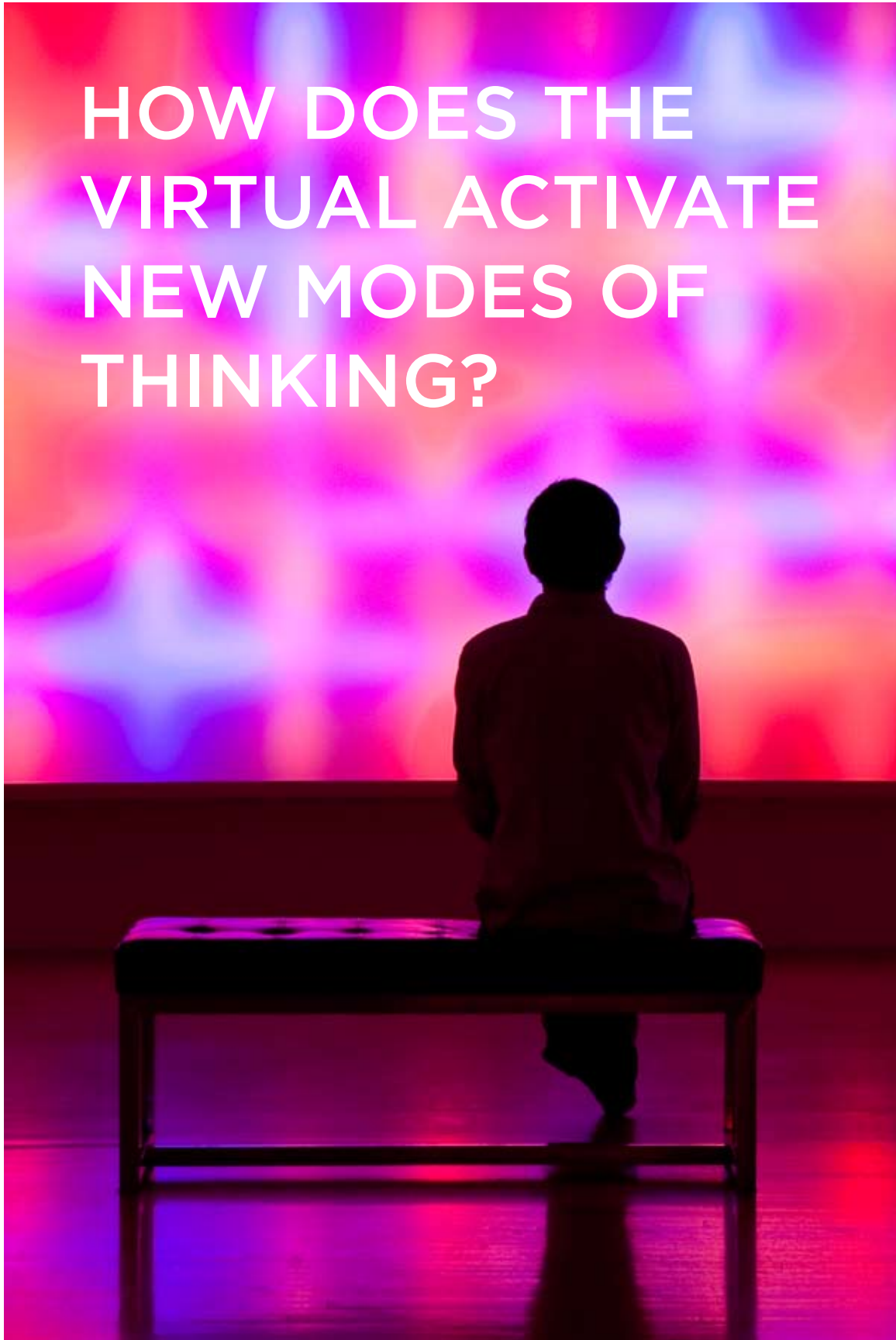


Respond to Chinati at a Crossroads

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# HOW DOES THE VIRTUAL ACTIVATE NEW MODES OF THINKING?



Leo Villareal, *Lightscape*, 2002, LEDs, wood, diffusion material, custom software, and electrical hardware, 92 x 130 x 14 inches. Courtesy of the artist. Photo by James Ewing.

LEO VILLAREAL

## Meditations on Mediation: Leo Villareal on Technologies of Perception

The most prominent light sculptor of his generation, Leo Villareal creates immersive interactive sculptures that combine strobe lights, neon, and LED bulbs activated by his own custom-made software. Villareal's large-scale installations respond to unique architectural features of the built environment, while simultaneously activating these spaces in hypnotic and exhilarating ways.



**Respond to Meditations on Mediation**  
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# WHEN DO THE DEVICES OF OUR IMAGINATIONS BECOME REAL?



3:30 – 5 pm

DAVID BENJAMIN, GEOFF MANAUGH,  
MARK SMOUT AND LIAM YOUNG  
BRUCE STERLING, *Moderator*

## Designing Architectures for Environmental Change

*Landscape Futures* curator Geoff Manaugh asserts that planetary landscapes, and our perceptions of them, can be utterly transformed by technology and design. This session, moderated by futurist Bruce Sterling, explores shifting terrains of architectural invention, where the construction of new spatial devices on a variety of scales—from the inhabitable to the portable—uncover previously inaccessible aspects of the built and natural environments. David Benjamin explores adaptive technologies and responsive architecture through open source, collaborative, hands-on research and design. London-based architect Mark Smout presents *Envirographic Architecture* that explores how natural landscapes can be transformed into sensitive drawing devices. Liam Young of futures think tank Tomorrows Thoughts Today discusses his series *Specimens of Unnatural History*, a collection of near future taxidermy that explores the possibilities of emerging technologies in complex ecosystems.

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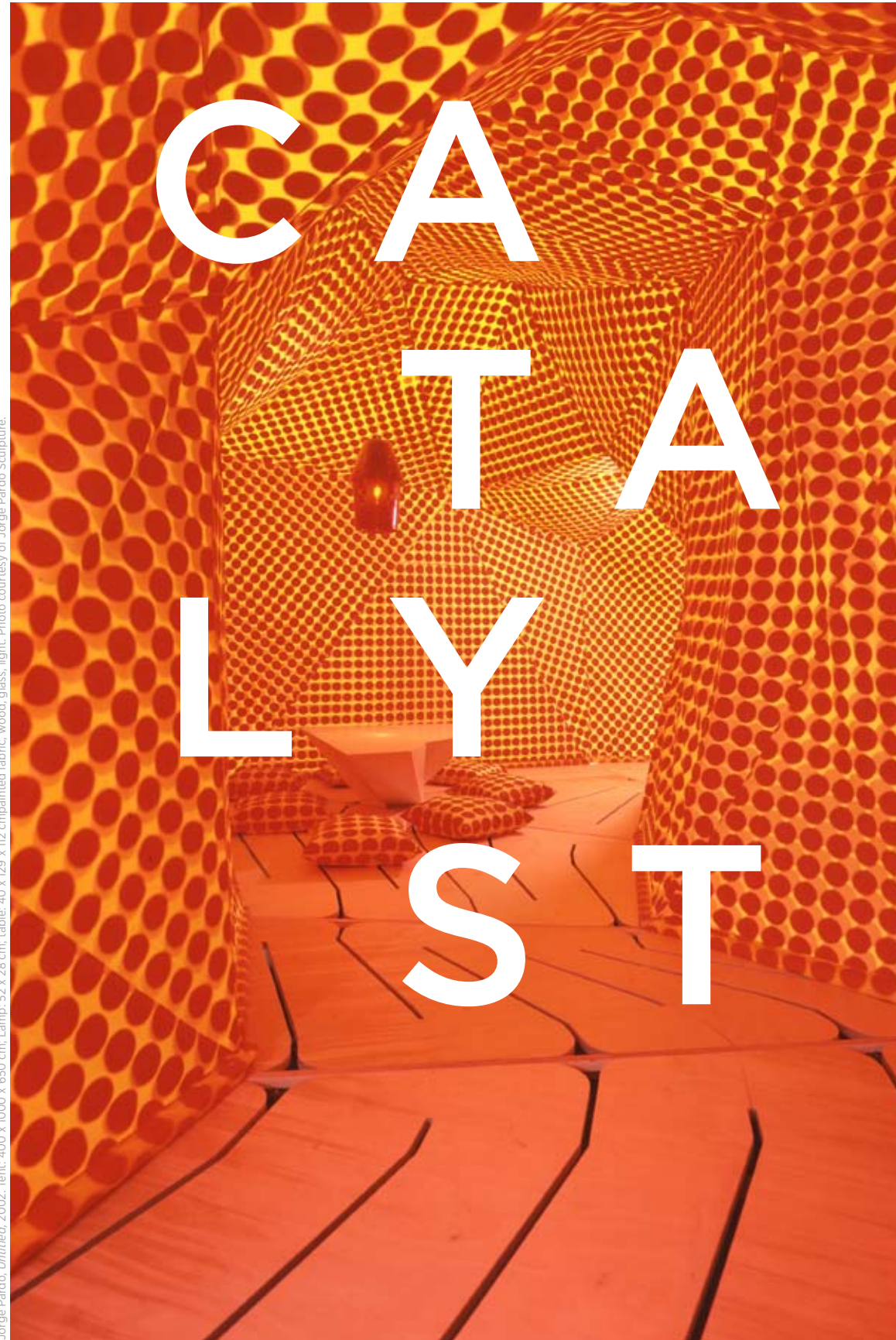


Respond to [Designing Architectures for Environmental Change](#)  
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Lateral Office (Mason White and Lola Sheppard), *The Active Layer*, 2010. Approximately 4,750 wooden dowels, 6 plastic models, 10 modular wooden floor plates, dimensions variable.



Leo Villareal, *Column 6* (detail), 2005, LED tubes, custom software, and electrical hardware, 108 x 203 x 6 inches. Collection of Martin Z. Margulies, Miami. Courtesy of the artist. Photo by James Ewing.



Jorge Pardo, *Untitled*, 2002. Tent: 400 x 1000 x 650 cm; Lamp: 52 x 28 cm; table: 40 x 129 x 112 cm; painted fabric, wood, glass, light. Photo courtesy of Jorge Pardo Sculpture.



9 – 9:30 am

SAT | OCT | 01

SEAN SHEPHERD AND LAURA JACKSON

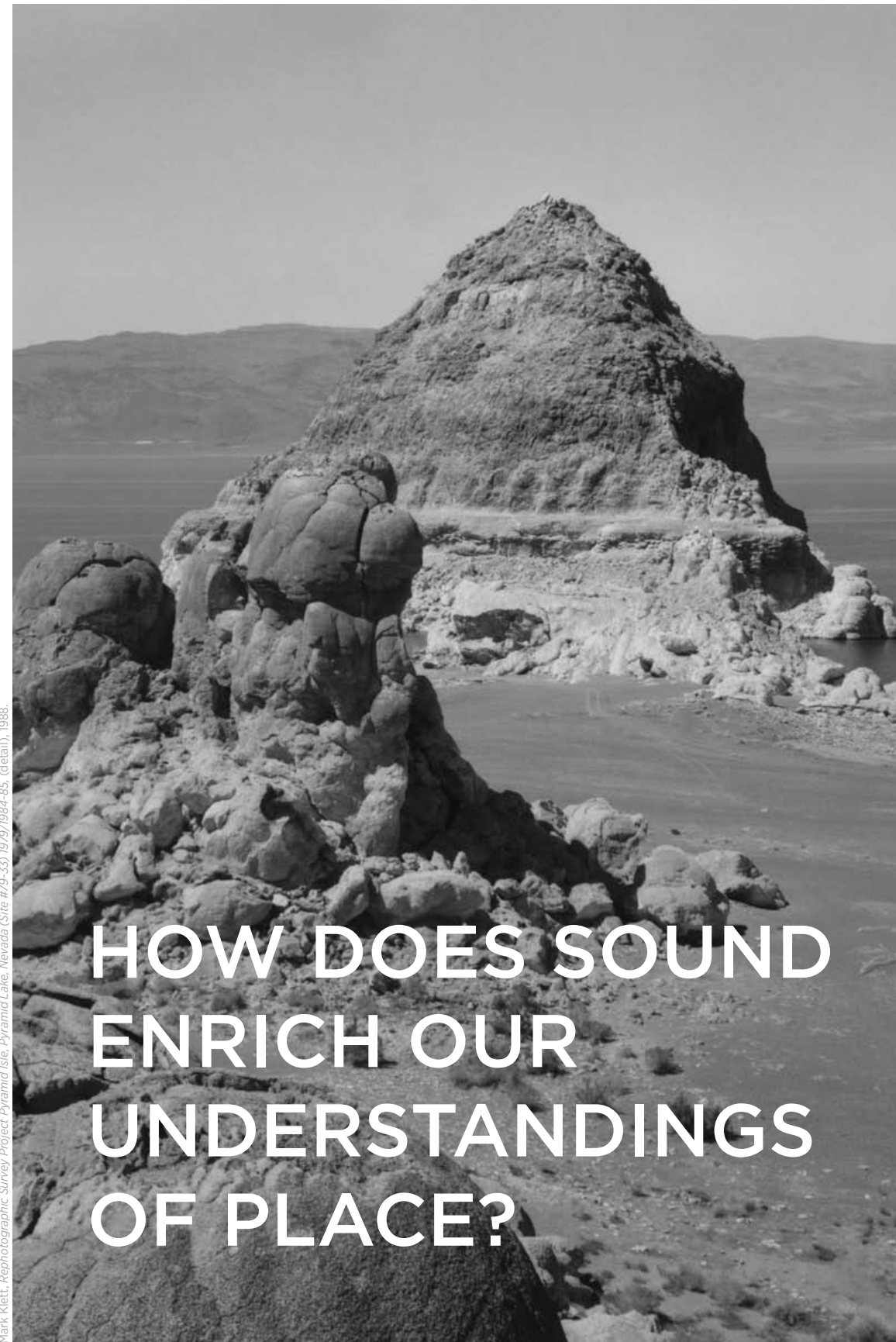
## Composing Place: Music of Sean Shepherd

A graduate of The Juilliard School and a winner of multiple awards for his musical compositions, Sean Shepherd—2011 Composer-in-Residence with the Reno Philharmonic—presents a new musical work written in response to the Nevada landscape. Conversation follows between Shepherd and Laura Jackson, Music Director of the Reno Philharmonic, about how Shepherd’s new composition *Silvery Rills* and Antonín Dvořák’s historical *Symphony No. 9* refer to time and place in completely different ways.



[Respond to Composing Place](#)

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Mark Klett, Rephotographic Survey Project Pyramid Isle, Pyramid Lake, Nevada (Site #79-33) 1979/1984-85, (detail), 1988.

# HOW DOES SOUND ENRICH OUR UNDERSTANDINGS OF PLACE?



9:30 - 10:20 am

SAT | OCT | 01

PATRICIA JOHANSON

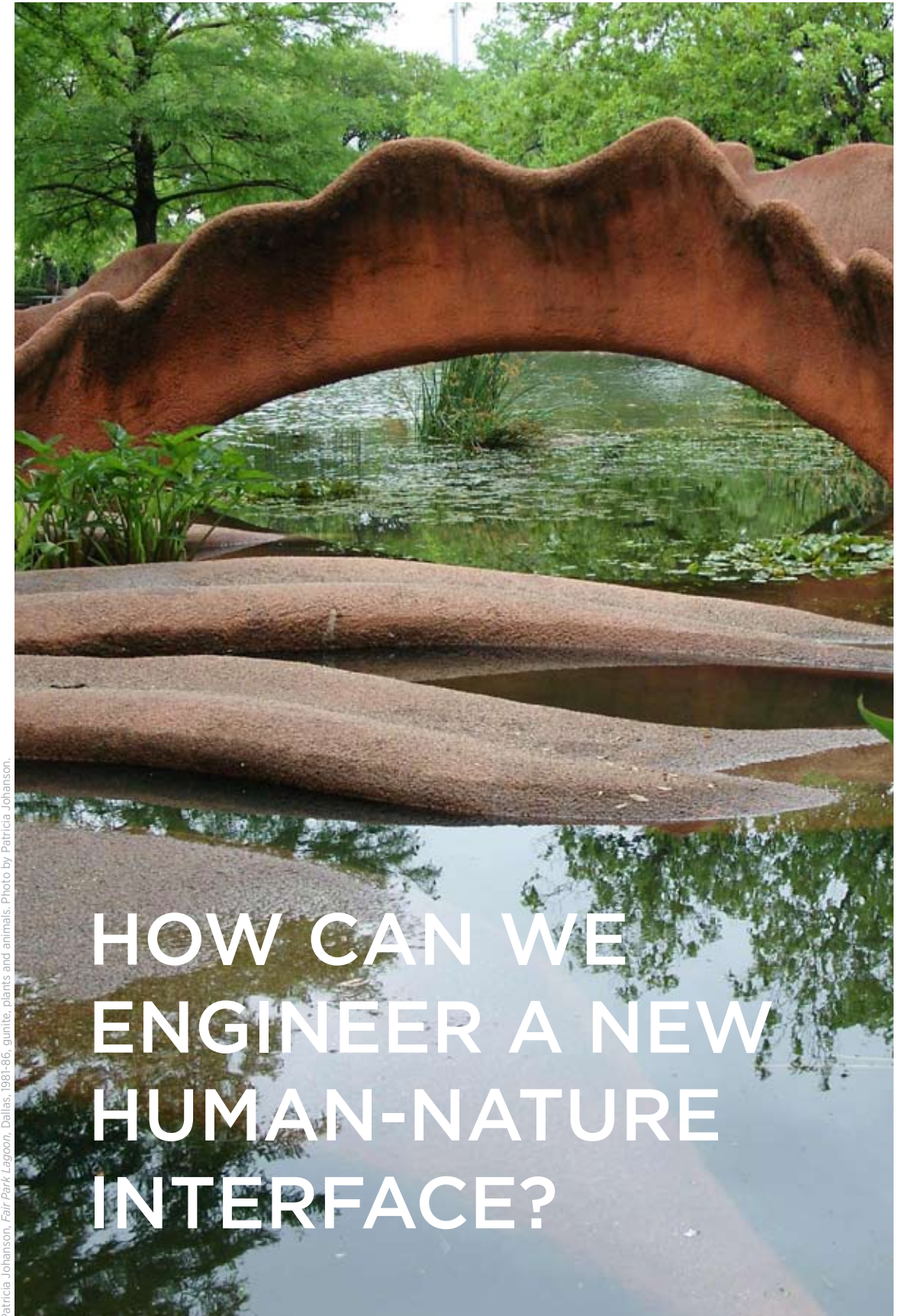
## Ecologies of Infrastructure

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[Respond to Ecologies of Infrastructure](#)

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Patricia Johanson, Fair Park Lagoon, Dallas, 1981-86; gunite, plants and animals. Photo by Patricia Johanson.

HOW CAN WE  
ENGINEER A NEW  
HUMAN-NATURE  
INTERFACE?



10:20 - 10:50 am

SAT | OCT | 01

AMY FRANCESCHINI

GAETANO CARBONI

## Not Horsing Around: Amy Franceschini and Farming in the Future

Amy Franceschini's most recent project, *This is Not a Trojan Horse*, concerns rural regeneration in the Abruzzo region of Italy, where globalization has had a significant impact on traditional modes of farming and agriculture. Franceschini's large-scale, mobile sculpture, designed to move throughout the Italian countryside, collects traces of rural farming practices including seeds, tools, interviews, recipes and products with an aim to enliven the imaginations of farmers and locals through discourse and artistic production. The project was commissioned by Gaetano Carboni, General Director of the Polinaria Arts Center and Organic Farm in Abruzzo.

*The Center for Art + Environment awarded the first Artists | Writers | Environments grant to artist Amy Franceschini and writer Michael Taussig for this project. The grant was sponsored by the Andy Warhol Foundation for the Visual Arts.*



**Respond to Not Horsing Around**

Scan this code to become part of the dialogue  
or tweet your comment with #aeconf



Amy Franceschini, *This is Not a Trojan Horse*, 2010. Image courtesy of the artist.



11:05 am – 12:30 pm

SAT | OCT | 01

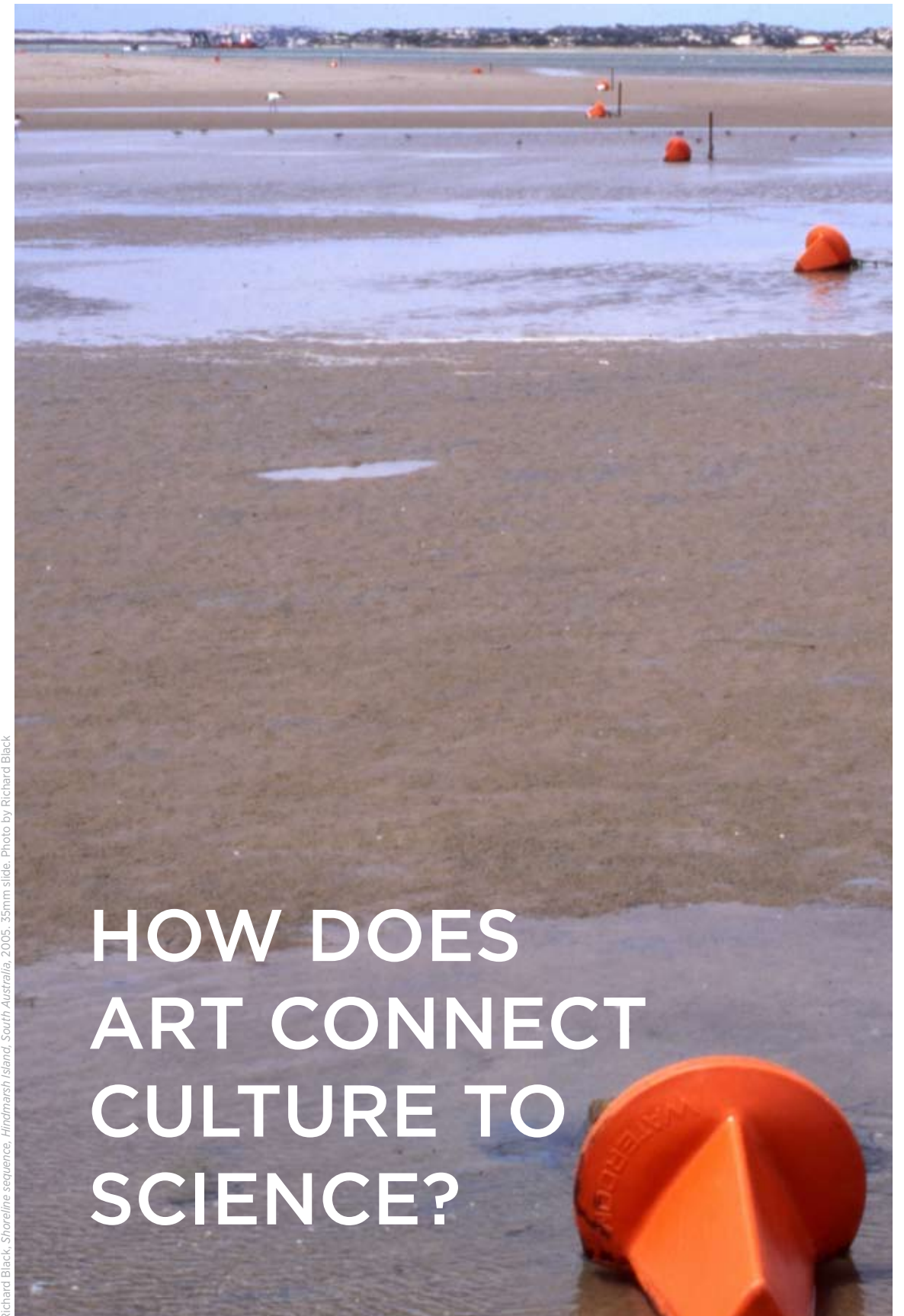
RICHARD BLACK, JOHN CARTY, MANDY MARTIN,  
GERALD NANSON AND JOHN REID  
WILLIAM L. FOX, *Moderator*

## Navigating the Waters of Art and Science in Australia

This session brings together a range of creative voices working around rivers and their environments in Australia. Renowned scientist Gerald Nanson will first provide an overview of the rivers of the flattest and hottest continent. Artist Mandy Martin will discuss the *Desert Channels* project, which focuses on the region of southwestern-Queensland, and then is joined by curator John Carty to discuss the recent Paruku expedition in Western Australia. Architect Richard Black proposes a series of sustainable design solutions to improve the health of the Murray River system, and artist John Reid presents *Fishman*, a unique project that is part visual art, natural history theater, and conservation campaign for New South Wales. Dr. Stephen G. Wells, President of the Desert Research Institute (DRI) will introduce the panelists.



Respond to [Navigating the Waters](#)  
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Richard Black, *Shoreline sequence, Hindmarsh Island, South Australia, 2005*. 35mm slide. Photo by Richard Black



JORGE PARDO

### Visual Eclectics: Jorge Pardo's Art(chitectures)

Recognized as a 2010 Fellow by the John D. and Catherine T. MacArthur Foundation, Jorge Pardo continually challenges the definition of traditional fine art by blurring the boundaries between design, architecture, and everyday objects. While exploring the relationship between spectatorship and participation, Pardo's work complicates issues of virtual space and environment, the valuation of objects and artworks, and the question of where art ends and real life begins.



Respond to Visual Eclectics  
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HOW CAN ART,  
ARCHITECTURE,  
AND DESIGN  
SHAPE A NEW  
WAY OF BEING?

Jorge Pardo, *Oliver, Oliver, Oliver*, 2009. 15 x 9.4 x 4.1 m. painted steel structure, colored makrolon, painted birch wood, painted wood, 2 textile screens, 2 dvd/vcr players, film list by Jorge Pardo. Photo courtesy Jorge Pardo Sculpture.

BRUCE STERLING

### Critical Velocity: Bruce Sterling Speculations

Author and visionary Bruce Sterling will reflect on the issues raised at the 2011 Art + Environment Conference and suggest potential directions for future dialogue.



Respond to Critical Velocity  
Scan this code to become part of the dialogue  
or tweet your comment with #aeconf

Jacob Hashimoto, *Here in Sleep, a World, Muted to a Whisper* (detail), 2010, wood, paper, acrylic, PVA and Dacron, 50 x 12 ft.

WHAT'S  
NEXT?



The Altered Landscape: Photographs of a Changing Environment

C U



Fog Garden: The Architecture of Water

C A



Landscape Futures: Instruments, Devices, and Architectural Inventions



L T

This is Not a Trojan Horse: A Project by Amy Franceschini and Mike Taussig



T A

Sierra Nevada: An Adaptation

U R



Richard Black: Australia's Murray River

L Y



Diana Al-Hadid: Water Thief



A L

The Unworthiness of Our Response: Photographs by Robert Adams



S T

Photographs by Jean-Luc Mylayne: The Heavens are Blue



Shirin Neshat: Passage

Jacob Hashimoto: Here in Sleep, A World Muted to a Whisper



Linda Fleming: Modeling the Universe

CLOCKWISE:  
Pipo Nguyen-duy, *Lazy Boy*, 2006.  
Helen and Newton Harrison,  
*Truckee-Yuba Rivers Divide*, 2010.  
Shirin Neshat, *Passage*, 2001.  
Jean-Luc Mylayne, *No. 351, Novembre-  
Décembre 2005*, (Detail) 2005.  
Diana Al-Hadid, *Water Thief*, 2010.  
Lateral Office (Mason White and  
Lola Sheppard), *The Active Layer*, 2010.

CLOCKWISE:  
Rodrigo Pérez de Arce and students,  
*Designs for Fog Garden*, 2011.  
Richard Black, *Shoreline sequence,  
Hindmarsh Island, South Australia*, 2005.  
Linda Fleming, *Arethusa*, 2009.  
Jacob Hashimoto, *Here in Sleep, a  
World, Muted to a Whisper* (detail), 2010.  
Robert Adams, *Looking Past Citrus  
Groves into the San Bernardino Valley,  
Northeast Riverside, California*, 1983.  
Amy Franceschini, *This is Not a  
Trojan Horse*, 2010.

## 2011 SEASON OF ART + ENVIRONMENT EXHIBITIONS

### **The Altered Landscape: Photographs of a Changing Environment**

September 24, 2011 – January 8, 2012

*The Altered Landscape* celebrates the Museum's signature photography collection that examines human interaction and intervention with environments. While the collection represents a diversity of artists, techniques, visual styles, subjects, and ideological positions, it is unified by two basic principles: a concern for inspiring dialogue about the impact of human activity on landscapes and an effort to depart from idealized notions of scenic beauty and pristine wilderness that were dominant in the early twentieth century. Among the 150 artists included in the exhibition are Lewis Baltz, Bernd and Hilla Becher, Edward Burtynsky, Fandra Chang, Stéphane Couturier, Pipò Nguyen-duy, Otobong Nkanga, Amy Stein, and Kim Stringfellow. The exhibition is accompanied by a 288-page publication co-published by Skira Rizzoli and the Nevada Museum of Art and distributed by Random House.

*Major Sponsor: Carol Franc Buck Foundation;*  
*Sponsors: National Endowment for the Arts, Andy Warhol Foundation for the Visual Arts, Generous Supporters: Wilhelm and Elke Hoppe Living Trust, The Robert Mapplethorpe Foundation, RBC Wealth Management, Atlantis Casino Resort and Spa, Daniel Greenberg and Susan Steinhäuser, Stremmel Gallery, Maureen Mullarkey, Kathie Bartlett.*  
*Additional Support: Cultural Services of the French Embassy, New York. Grants for equipment and technology from the following organizations also made this project possible: The Institute of Museum and Library Services (IMLS), Western States Arts Federation (WESTAF) with the Nevada Arts Council and the National Endowment for the Arts.*

### **Landscape Futures: Instruments, Devices, and Architectural Inventions**

August 13, 2011 – February 12, 2012

This exhibition explores how landscapes, and our perceptions of them, can be transformed by technology and design. Specifically, it investigates shifting terrains of architectural invention, where the construction of new spatial devices on a variety of scales, from the inhabitable to the portable, can uncover previously inaccessible aspects of built and natural environments. The exhibition is an extraordinary mix of large-scale installations, technical prototypes, wall-sized graphics, and portable devices, each of which provide unexpected access to the invisible—and often fantastical—streams of data constantly generated by the landscapes around us.

*This exhibition is guest curated by Geoff Manaugh. Sponsorship provided by the Graham Foundation for Advanced Studies in the Fine Arts, the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.*

### **Helen Mayer Harrison & Newton Harrison Sierra Nevada: An Adaptation**

September 3 – December 4, 2011

In *Sierra Nevada: An Adaptation*, internationally-renowned environmental artists Helen Mayer Harrison and Newton Harrison propose a series of long-term ecological responses to recorded temperature increases in the Sierra Nevada. Their proposals are in response to potential changes that threaten the elimination of beneficial plant species and the invasion of harmful ones. The concept is presented through a large-scale aerial image of

the mountain range, topographical sketches, and aerial photographs of sites in the Truckee and Yuba watersheds. Additionally, digital animations explore two various global warming scenarios. This exhibition represents early iterations of what will eventually be a fifty-year project.

*Major sponsorship by the Wilhelm Hoppe Family Trust and the Elke Hoppe Youth Advancement Trust. Additional support provided by the Andy Warhol Foundation for the Visual Arts.*

### **Diana Al-Hadid: Water Thief**

September 3, 2011 – January 29, 2012

Diana Al-Hadid builds elaborate sculptural installations that investigate past and present ideas about architecture, science, time, and space. *Water Thief* evokes the structure of a centuries-old water clock invented by distinguished engineer Al-Jazari, who lived in northeastern Syria during the thirteenth century. Water clocks are among the world's oldest time-measuring instruments, and were used to track the passage of time based on the flow of water. In ancient Greece, water clocks were known as *clepsydras*—or water thieves—that were sometimes associated with diminishing water flow.

### **Photographs by Jean-Luc Mylayne: The Heavens are Blue**

August 13, 2011 – March 11, 2012

A self-taught photographer and scholar of philosophy, French photographer Jean-Luc Mylayne's work is an exploration of temporality and the relationship of humankind to both nature and the environments in which we live. Jean-Luc

and his wife Mylène physically and artistically inhabit the location where the work is made, often living away from their actual home for months at a time. The images in this exhibition were made during an artist residency in Fort Davis, Texas.

*This exhibition is guest-curated by Christie Mazuera Davis of the Lannan Foundation and sponsored by the Lannan Foundation.*

### **Shirin Neshat: Passage**

June 4, 2011 – January 8, 2012

Set amidst a stark and timeless desert landscape, Shirin Neshat's stirring video presents the rituals and customs of a Muslim funeral ceremony, revealing a powerful relationship between people and place. Produced in collaboration with the American musical composer Philip Glass, Neshat's narrative follows a procession of men as they carry a body through the desert to a grave that has been hand-dug by women. Neshat has described the burial ceremony as a conversation between people and landscape, which sets the "forces of nature against the ritual of death."

### **Fog Garden: The Architecture of Water**

July 30 – December 18, 2011

Working with the Atacama Desert Center and students from the Catholic University in Santiago, architect Rodrigo Pérez de Arce is overseeing the creation of models for a large-scale complex of structures designed to collect moisture from the daily fog that rolls in over the driest region on Earth—Chile's Atacama Desert. The Fog Garden would collect enough water to both support a large garden and satisfy the needs of a nearby

## 2011 SEASON OF ART + ENVIRONMENT EXHIBITIONS

village. This exhibition is the first time these structures have been displayed, and along with sample building materials and documentation, form an archive that is important to artists, architects, and scientists.

*Sponsored by the Andy Warhol Foundation for the Visual Arts and the Louise A. Tarble Foundation.*

**This is Not a Trojan Horse:  
A Project by Amy Franceschini  
and Michael Taussig**

September 3 – December 11, 2011

*This is Not a Trojan Horse* is a large, human-powered, wooden horse built by Amy Franceschini, founder of the artists' collective Future Farmers. Set in the Abruzzo region of Italy, the project encourages working Italian farmers to explain why they still embrace their chosen vocations. The large-scale, mobile architecture and interactive sculpture collected traces of rural practices: seeds, tools, interviews, recipes and products to enliven the imaginations of farmers and locals through discourse and artistic production. The project was designed as a vehicle for social and material exchange at a pivotal moment in the Abruzzo region, when modes of traditional agricultural production are being challenged by large-scale corporate farming trends.

*The Center for Art + Environment awarded its first Artists/Writers/Environments grant to artist Amy Franceschini and writer Michael Taussig for this project. This exhibition generously supported by the Louise A. Tarble Foundation and the Andy Warhol Foundation for the Visual Arts. Sponsorship for the A|W|E Grant program provided by The Andy Warhol Foundation for the Visual Arts.*

**Richard Black: Australia's Murray River**

September 29 – December 31, 2011

Australian architect Richard Black spent eight years researching the history and ecology of the Murray River—Australia's longest and most agriculture-intensive watercourse. The Murray is continually impacted by floods and drought, and in recent years has failed to reach its natural terminus, the Tasmanian Sea. In this exhibition, which is based upon his detailed site analyses, Black proposes a sustainable architecture that makes possible the interaction of built environments with the ecological processes of the river.

*Sponsored by the Andy Warhol Foundation for the Visual Arts.*

**The Unworthiness of Our Response:  
Photographs by Robert Adams**

April 30 – November 27, 2011

Over the past forty years Robert Adams has built a distinguished career as a photographer, producing images that convey his honest and impassioned responses to changes transforming the landscapes of the American West. Although native to New Jersey, Adams has spent most of his lifetime in California, Colorado and the Pacific Northwest, where he has undertaken many of his photographic endeavors. An eloquent writer, as well as image-maker, he once described his concern for the ongoing environmental changes wrought by humans upon the natural landscape: "All that is clear, is the perfection of what we were given, the unworthiness of our response, and the certainty, in view of our current deprivation, that we are judged."

**Linda Fleming: Modeling the Universe**

July 2 – November 6, 2011

For more than three decades, Linda Fleming has drawn on an extensive web of influences to create a body of sculptural works that suggest the co-existence of the mundane, the cosmological, and the scientific. *Modeling the Universe* unites nearly forty intricate, hand-crafted maquettes. While many of these models were eventually built as full-scale sculptures, others remain small works in their own right, and serve as vestiges of an unfolding creative process informed by Fleming's diverse life experiences. A 88-page companion book published by the Nevada Museum of Art is available with text contributions by the artist and guest essayist Maria Porges.

**Jacob Hashimoto:  
Here in Sleep, A World Muted to a Whisper**

November 16, 2010 – December 31, 2011

In celebration of the Museum's 80th Anniversary in 2011, contemporary artist Jacob Hashimoto was commissioned to create a large-scale, site-specific artwork to hang in the Donald W. Reynolds Grand Hall and Atrium. Hashimoto's sculptures—fabricated from thousands of small "kites"—are made from bamboo-stiffened rice papers not unlike those used for centuries to make traditional Japanese kites. The three-dimensional cascading form—which could be interpreted as a peaceful, floating cloud or a spiraling vortex—responds specifically to the Museum's unique architecture and changing light.

*Major sponsorship for this exhibition is provided by Volunteers in Art (VIA) and the Andy Warhol Foundation for the Visual Arts.*

**Art, Science, and the Arc of Inquiry:  
The Evolution of the Nevada Museum of Art**

August 27, 2011 – January 29, 2012

This special exhibition examines the historical roots of the Nevada Museum of Art and highlights its ongoing focus on art, science, and design—an important part of the institution's programming for the past eighty years. Founded during the Great Depression in 1931, the Nevada Art Gallery (now the Nevada Museum of Art) was first envisioned by Dr. James Church and members of the Latimer Art Club, who met regularly to view and discuss the visual arts and other interdisciplinary topics across the sciences and humanities. Following a generous bequest from Charles Cutts of his art collection and residence, the institution was well on its way to becoming a scholarly resource and gathering place for the community. Since its founding, the Museum has mounted more than one thousand exhibitions and organized many thousands of educational programs and special events. While serving its broad regional community, the Museum has recently sharpened its scholarly and research focus on art and its relationship to environments. This unique thematic niche allows the institution to develop regional, national, and international collaborations with many interdisciplinary partners.

**Tim Hawkinson: Totem**

September 8, 2010 – October 1, 2012

Made from bronze, this single sculpture *Totem* evokes the forms of discarded plastic bottles or jugs, inviting conversations about water, land, and the challenges Native American cultures have faced related to these natural resources.

## 2011 A+E CONFERENCE CONFERENCE PRESENTERS

Diana Al-Hadid is a Syrian born American artist who constructs large, architectural sculptures which are often concerned with entropy and human monuments. The Tower of Babel, medieval cathedrals such as Chartres, and labyrinths are among her references. She has had solo exhibitions at the Nasher Sculpture Center, the Hammer Museum, and at the Arlington Art Center, among others. Al-Hadid has been a grantee of the Nimoy, Tiffany, and Pollock-Krasner foundations.

Subhankar Banerjee left a scientific career to begin a photography project which culminated in the book *Arctic National Wildlife Refuge: Seasons of Life and Land*. Banerjee founded climatestorytellers.org, is a contributor to *The Huffington Post*, and has been appointed Director's Visitor at Princeton's Institute for Advanced Study. Banerjee is the recipient of the Cultural Freedom Fellowship from the Lannan Foundation, the Greenleaf Artist Award from the United Nations Environment Programme, and the National Conservation Achievement Award from the National Wildlife Federation.

David Benjamin is principal of The Living, a New York-based architecture firm, as well as director of the Living Architecture Lab at Columbia University. The Living's work explores adaptive technologies and responsive architecture through open source, collaborative, hands-on research and design. Recent projects include *Living City*, a platform for buildings to talk to one another and *Architecture Biosynthesis*, a hands-on research initiative about synthetic biology, DNA programming, and innovation in building construction.

Richard Black is an Australian architect who teaches at the Royal Melbourne Institute of Technology University, and with Michelle Black is a partner in Times Two Architects. His work along the Murray River, Australia's longest and most agriculture-intensive watercourse, is a sustained investigation into the impacts of floods on the riverbanks and towns along the river. His proposed designs are based on sustainable solutions for the health of both the river system and its residents.

Canadian photographer Edward Burtynsky's depictions of global industrial landscapes are included in the collections of major museums, including the National Gallery of Canada, the Bibliothèque Nationale, the Museum of Modern Art, the Guggenheim Museum, the Reina Sofia Museum, and the Los Angeles County Museum. His exhibitions include *Oil, Manufactured Landscapes, Before the Flood, and China*. Burtynsky's images have appeared in numerous periodicals, and he has been awarded the TED Prize, The Flying Elephant Fellowship, and the Roloff Beny Book Award.

Gaetano Carboni founded the Pollinaria Arts Center and Organic Farm in Abruzzo, Italy in 2007. He is currently pursuing a PhD in environmental law and economics at the University of L'Aquila, exploring the environmental protection and regeneration role of collective property systems. Pollinaria also hosts an artist residency program which supports creative thinkers in the arts and sciences as well as fosters cultural progress and innovation in the region.

John Carty is an anthropologist and curator who works with Aboriginal artists throughout the Western Desert, Pilbara and Kimberley regions in Australia. He writes broadly about Australian Aboriginal art and the notions of human-environment relationships that desert painters explore in their work. He is co-curator of *Yiwarra Kuju: the Canning Stock Route*, an exhibition of contemporary Aboriginal art and oral history. Based at the Research School of Humanities at Australian National University, he is currently writing on the creation of 'Country' in Balgo art in the Western Desert.

Pilar Cereceda, a geographer and the Founding Director of the Atacama Desert Center at the Catholic University Santiago, is an expert on arid and semiarid areas, water collection, fog, acid rain, and their hydrography and water resources. She has written extensively for scientific journals and conference proceedings in Chile and abroad. She is a member of the Advisory Committee of the National Action Program to Combat Desertification (PANCD) and Desertification UNDP programs, and has been a consultant to the United Nations Environment Programme.

William L. Fox, Director of the Center for Art + Environment at the Nevada Museum of Art, has been called an art critic, science writer, and cultural geographer. His nonfiction titles include *Aereality: On the World from Above* and *The Void, the Grid, and the Sign: Traversing the Great Basin*. He is the recipient of fellowships from the Guggenheim Foundation, National Endowment for the Humanities, and National Science Foundation, and has been a visiting scholar at the Getty Research Institute, Clark Art Institute, as well as a Lannan Writer-in-Residence in Marfa, Texas.

Amy Franceschini is a San Francisco artist and educator who founded the artists collective Futurefarmers in 1995, and cofounded Free Soil in 2004. Her work has been included in exhibitions at ZKM|Center for Art and Media Karlsruhe, the Whitney Museum of American Art, the Museum of Modern Art and Yerba Buena Center for the Arts. She is the recipient of the 2010 Guggenheim Fellowship, Artadia, Cultural Innovation, Eureka Fellowship, Creative Capital and SFMOMA SECA Awards. She is currently a visiting artist at California College of the Arts and Stanford University.

Fritz Haeg lives and works in Los Angeles where he runs a studio practice as well as the happenings and gatherings of the Sundown Schoolhouse, and the ecology initiatives of Gardenlab (including Edible Estates). He was a Rome Prize fellow in 2010-2011, a MacDowell Colony Fellow and was nominated for National Design Awards in 2009 and 2010. Haeg has produced and exhibited projects at Tate Modern; the Whitney Museum of American Art; the Guggenheim Museum; the San Francisco Museum of Modern Art; and Mass MoCA; among other institutions.

Helen Mayer Harrison & Newton Harrison, Professors Emeriti at the University of California at San Diego and currently research professors at University of California at Santa Cruz, have been making works addressing global change since 1974. A major exhibition, *Greenhouse Britain and the Force Majeure*, was mounted by The Kala Art Institute in Berkeley in 2010, the same year they were awarded the prestigious CIWEM (The Chartered Institution of Water & Environment Management) Prize. Their work has been exhibited in numerous museums throughout the world.

In 2009 Laura Jackson was appointed music director of the Reno Philharmonic Orchestra and also maintains an active schedule as a guest conductor with orchestras across the United States. In 2005 she performed with the Colorado Symphony as winner of the Taki Concordia Fellowship. Prior to joining the Atlanta Symphony, Jackson studied conducting at the University of Michigan, and attended the Tanglewood Music Center in 2003 as the Seiji Ozawa Conducting Fellow. She has recorded with the Bournemouth Symphony in England as well as the Tanglewood Festival Orchestra.

Patricia Johanson worked as an assistant to architect Frederick Kiesler as well as artists Joseph Cornell and Georgia O'Keeffe while establishing her early career as a Minimalist painter. Later, she was commissioned by *House and Garden* to design a series of "artist garden" proposals – a body of work which continues to serve as inspiration for her large-scale infrastructure projects. Johanson, who has received two Guggenheim Fellowships, designs civic infrastructure projects that combine art, ecology and functional infrastructure into public landscapes.

Artist Chris Jordan was a corporate lawyer before devoting himself to a career in photography. He is best known for his large-format digital works based on data about human consumption. His books include *Intolerable Beauty — Portraits of American Mass Consumption, In Katrina's Wake — Portraits of Loss from an Unnatural Disaster, Running the Numbers — An American Self Portrait, and Running the Numbers II — Portraits of Global Mass Culture*. Jordan has presented at the TED conference, and traveled around the world as an international eco-ambassador for National Geographic.

Thomas Kellein is Director of the Chinati Foundation in Marfa, Texas. From 1988 to 1995 Kellein served as director of the Kunsthalle Basel in Basel, Switzerland. He then served for fourteen years as director of the Kunsthalle Bielefeld in Bielefeld, Germany. In 2009 he mounted the exhibition 1968: *The Great Innocents*, which focused on a pivotal year in world culture, and then opened *The 80s Revisited*. Dr. Kellein is an acknowledged authority on the artist Donald Judd and curated *Donald Judd: Early Work, 1955-1968*, which was shown in Bielefeld and at The Menil Collection in Houston.



## GENERAL INFORMATION

### Gallery + Store Hours

Wednesday – Sunday / 10 am to 5 pm  
Thursdays / 10 am to 8 pm  
Closed Mondays, Tuesdays and national holidays  
Galleries will be open 8 am to 6 pm during the conference.

### Café Musee

Wednesday through Sunday / 11 am to 4:30 pm

### Parking

Conference attendees are kindly asked to park in free spaces on nearby streets to avoid filling the Museum lot for the entire business day.

### WI-FI

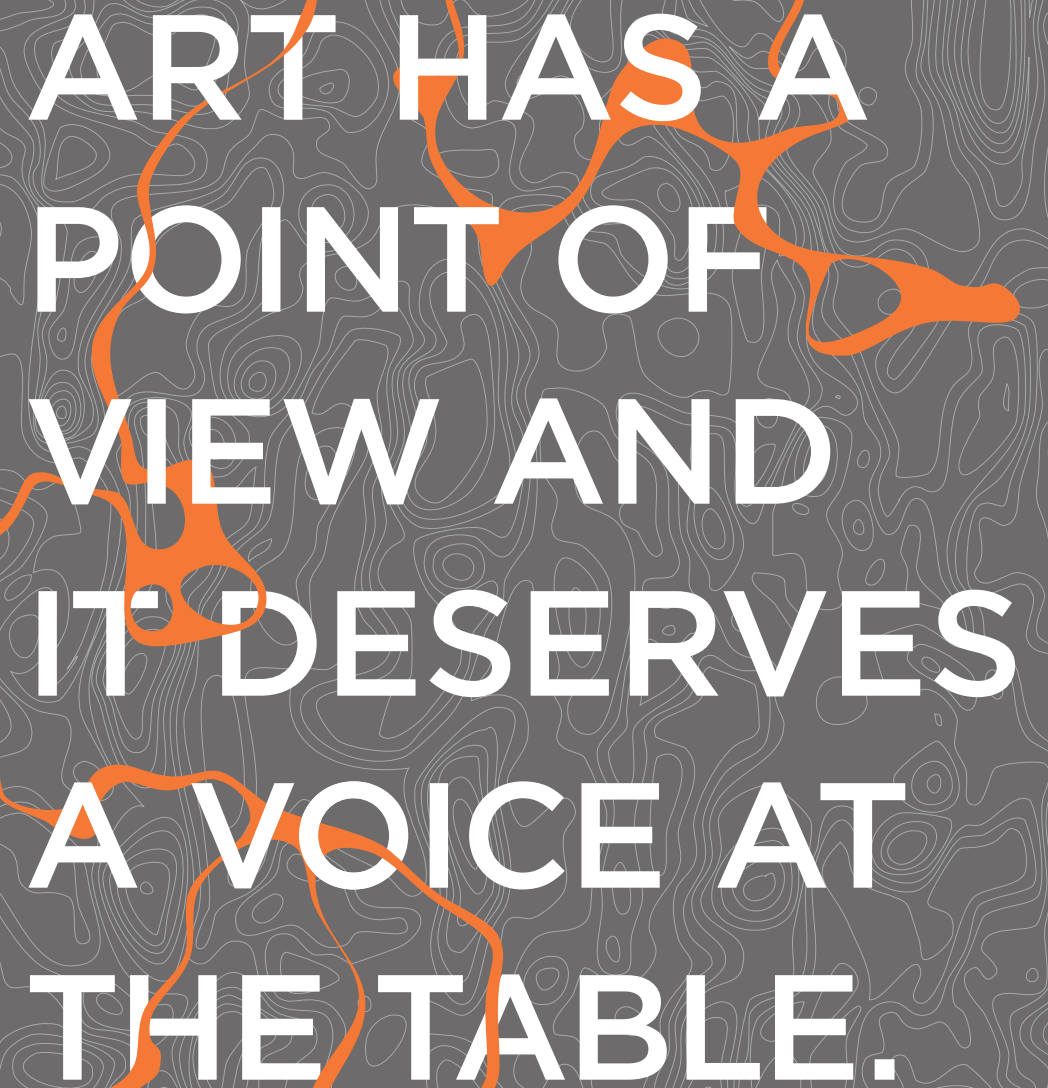
The Museum offers free Wi-Fi high-speed Internet access throughout the facility.



Concept and Design / A+E Field Guide  
Brad Bartlett Design, Los Angeles

This project was made possible thanks to a grant from Sappi's Ideas that Matter— an annual, innovative grant program that supports and transforms the creative ideas of designers into a powerful source for social good.

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that  
matter



ART HAS A  
POINT OF  
VIEW AND  
IT DESERVES  
A VOICE AT  
THE TABLE.





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Donald W. Reynolds Center for the Visual Arts  
E. L. Wiegand Gallery