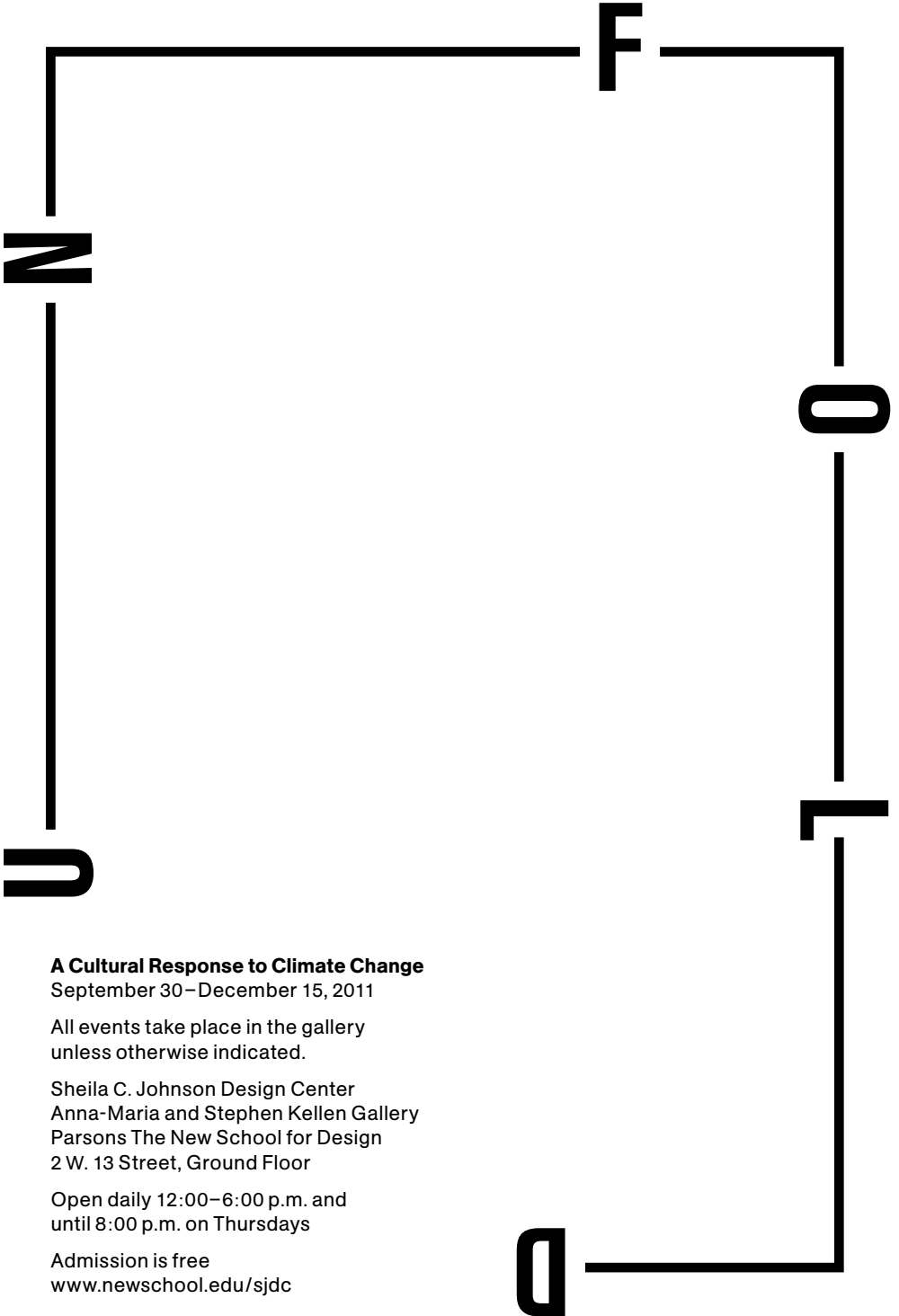


PUBLIC PROGRAMS



A Cultural Response to Climate Change
September 30–December 15, 2011

All events take place in the gallery
unless otherwise indicated.

Sheila C. Johnson Design Center
Anna-Maria and Stephen Kellen Gallery
Parsons The New School for Design
2 W. 13 Street, Ground Floor

Open daily 12:00–6:00 p.m. and
until 8:00 p.m. on Thursdays

Admission is free
www.newschool.edu/sjdc

INTRODUCTION

These days, breezy conversations by the elevator about the weather soon dip into doldrums of worry about climate. It's raining again and it's been a sodden summer. We find we know what flood zone we live in. Upstate farms have been ravaged, making our neighborhood greenmarkets places of strange melancholy. We're anxious about our tap water and perplexed by spurious choices between clean energy and clean water. Into this comes U-n-f-o-l-d, an exhibition by artists inspired by some of the most remote, desolate, and beautiful places in the world whose faraway splendor we count on when we despair of things near and close. These are no longer refuges however, their ice and forests linked to our ways of living by ties more weighty than reverie.

And yet, it is precisely because of the centrality of reverie and myth in the relationships we have to these places, and to places even more trodden that allows us to stake a claim for the role of the creative voice in dealing with environmental crises. The images, stories, and sounds that the artists of U-n-f-o-l-d bring into the gallery are, above all, expeditions into their imaginations—personal, provocative, intimate, inciting—and they offer many openings for us to enter.

At the SJDC, we actively use exhibitions to think—seeing them as incentives for the alternative explorations of materials, concepts, and approaches. Our hybrid curatorial agenda embraces exhibitions as frameworks for critical and active engagement with our world, for synthesis and reflection, and for a situated and contextual understanding of the kind of learning and research that happens at the university. We see the large windows of our galleries as invitations as much to reach out as to come in.

Throughout the fall, the place of imagination in the debates on climate change will be folded, masticated, and u-n-f-o-l-d-e-d through our public programs. Artists will speak about activism, intervention, and research in their creative practices; culinary performance artists will give you a taste of NYC soil; scientists and artists will grant a glimpse into their serious work and their

dating play. We'll look at climate change in cities across the world as well as what could happen on our own Gowanus. We'll learn about Asia's mega-deltas, everyday religion and climate change in the Himalayas, the waterlines of Venice, and Antarctica. We'll listen to a musical performance of this clement world and also to what insects tell us. Students are invited to participate in a video contest and our radio students at WNSR will direct a program from the gallery that deals with these issues.

If the exhibition is the dinner—rich, full, dense, and varied—these programs are the conversations for which one lingers after—well fuelled, freewheeling, and fanciful. You want to be there.

—Radhika Subramaniam

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PANELS & CONVERSATIONS

Conversation with the Curators: David Buckland and Chris Wainwright

Friday, September 30, 2011
6:00–7:00 p.m.

*The curators of U-n-f-o-l-d in conversation
with Sarah E. Lawrence.*

David Buckland is an artist whose lens-based works have been exhibited worldwide. In 1999, Buckland presented a one-person show of digitally mastered portraits of performers at London's National Portrait Gallery. In 2000, Buckland created the Cape Farewell project, which he now directs. A major international Cape Farewell touring exhibition includes his video work *The End of Ice* and two series of black glass collodion-based photographic pieces and a series of twelve photographic glacial text projections. Buckland's work was also shown in the UN touring Exhibition for World Environment Day. In 2007, he projected on to the Gehry stage, Millennium Park, Chicago an hour-long video work *Arctic* made in collaboration with the sound artist Max Eastley. He has produced two films for television: *Art from the Arctic* for the BBC, 2006 and *Burning Ice*, 2010. Recently, he co-curated the exhibition *Earth—Art of a Changing World*, at Royal Academy, London.

Chris Wainwright is an artist, curator, and Head of Camberwell, Chelsea and Wimbledon Colleges, the University of the Arts London, UK. He is also President of the European League of the Institutes of the Arts (ELIA), an organization representing over 350 European Higher Arts Institutions. He is currently a member of Tate Britain Council and a board member of Cape Farewell. He has been in numerous one person and group exhibitions in the UK and worldwide. Recent exhibitions include *The Moons of Higashiyama*, Kodai-ji temple, Kyoto, Japan; *The Night of a Thousand Lights*, Nara, Japan; *Trauma*, Culturalcentrum, Bruges, Belgium; and *Between Land and Sea*, Box 38, Ostend,

Belgium. His work is represented in many major public and private collections including: Victoria and Albert Museum, London; Arts Council England; Bibliothèque National, Paris; the Polaroid Corporation, Boston, US; and Unilever, London.

Sarah E. Lawrence is the Dean of the School of Art and Design History and Theory at Parsons The New School for Design. For the last ten years, she served as the Director of the MA Program in the History of Decorative Arts and Design, before which she was the Andrew W. Mellon Post-Doctoral Curatorial Fellow at The Jewish Museum, New York. She received her undergraduate degree from Swarthmore College, and her masters and doctorate from Columbia University in Renaissance Art History and in Theory and Criticism. Dr. Lawrence's scholarship focuses on Renaissance visual culture and antiquarianism in the work of Valerio Belli, Jacopo Strada, and Giovanni Battista Piranesi. She has curated such exhibitions as *Crafting a Jewish Style: The Art of Bezalel, 1906–1996 (1998–1999)* and *Piranesi as Designer (2007–2008)*. In addition to courses on the visual culture of the Renaissance, she teaches the historiography and theory of decorative arts and methods of curatorial practice.

What Ifs: Climate Change and Creative Agency

Wednesday, October 12, 2011
6:30–8:30 p.m.

*Dilip da Cunha, Aviva Rahmani, and
Susannah Sayler. Moderator: Eve Mosher.*

Dilip da Cunha is an architect and planner. He is visiting faculty at Parsons The New School for Design, New York, and the School of Design, University of Pennsylvania. He has a PhD from the University of California at Berkeley and a Masters in City Planning from Massachusetts Institute of Technology.

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da Cunha and his partner Anuradha Mathur have focused their artistic and design expertise on cultural and ecological issues of contentious landscapes. Their investigations have taken them to diverse terrains including the Lower Mississippi, New York, Sundarbans, Bangalore, Mumbai, and most recently, Jerusalem. An underlying thread in da Cunha's work is a concern for how water is visualized and engaged in ways that lead to conditions of its excess and scarcity, but also the opportunities that its fluidity offers for new visualizations of terrain, design imagination, and design practice. They are the authors of *Mississippi Floods: Designing a Shifting Landscape* (New Haven: Yale University Press, 2001); *Deccan Traverses: The Making of Bangalore's Terrain* (New Delhi: Rupa and Co., 2006); and *Soak: Mumbai in an Estuary* (New Delhi: National Gallery of Modern Art/Rupa and Co., 2009).

Aviva Rahmani is an ecological artist who works with scientists to design solutions to degraded environments. Shown and published internationally, she began her career as a performance artist in the late sixties as founder-director of the American Ritual Theatre, a street theater group. Rahmani is currently an Affiliate at the Institute for Arctic and Alpine research (INSTAAR), University of Colorado at Boulder (UCB), and a researcher with the Zurich-Node group of the University of Plymouth, United Kingdom. Best known for her seminal work, *Ghost Nets 1990–2000* (www.ghostnets.com), Rahmani received an Arts and Healing Network award in 2009 for her work on water. Her current new media project on the impact of extractive industries and climate change, *Gulf to Gulf* (2009–present), compares the impact of global warming on the Gulf of Maine and the Gulf of Mexico. It is a virtual collaboration with scientists and is fiscally sponsored by the New York Foundation for the Arts. Previous ecological art projects have resulted in the restoration of a former dump site to a flourishing wetland system (*Ghost Nets*) and helped catalyze a USDA expenditure of \$500,000 to restore 26 acres

of critical wetlands habitat (*Blue Rocks*) in the Gulf of Maine. In 2009 she began presenting performance workshops on her theoretical approach to environmental restoration, "Trigger Point Theory as Aesthetic Activism." The first event was at the Survival Academy, Copenhagen, Denmark, as part of her participation as a formal observer for the UCB, at the United Nations IPCC conference on climate change.

Susannah Sayler is an artist and co-founder of The Canary Project. Her current body of work, a series of photographic landscapes titled *A History of the Future*, has been exhibited widely in group and solo shows at: Exit Art (NY), Human Resources (LA), Denver Museum of Contemporary Art – Creative Acts that Matter Program (Denver), Everson Museum of Art (Syracuse, NY), ARTECH (Spain), Wave Hill (NY), Harvard Graduate School of Design (Cambridge, MA), Cleveland Museum of Natural History, and others. She has an upcoming exhibit at The Nevada Museum of Art. In 2006, Sayler and her long-time collaborator, Edward Morris, co-founded The Canary Project, which produces art and media that deepen public understanding of climate change. To date, The Canary Project has produced projects involving more than 30 artists, scientists, writers, designers, and educators. In 2008–09, Sayler was a Loeb Fellow at Harvard's Graduate School of Design. Sayler currently teaches in the Transmedia Department at Syracuse University.

Eve Mosher is an artist and interventionist living and working in New York City. Her works use investigations of the landscape as starting points for audience exploration of urban issues. Her public works raise issues of involvement in the environment, public/private space use, history of place, cultural and social issues, and our own understanding of the urban ecosystem. Her work has been profiled in international media including the *New York Times*, *ARTnews*, *L'uomo Vogue*, and *Le Monde*. Her public and community-based artworks have received grants from

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the New York State Council on the Arts and New York Department of Cultural Affairs, both through the Brooklyn Arts Council and The City Parks Foundation. She has an undergraduate degree in architecture and a Masters in Fine Arts.

Climate Change: Art, Activism, and Research

Wednesday, October 26, 2011
6:30–8:30 p.m.

Amy Balkin, Adriane Colburn, and Mary Mattingly. Moderator: Lydia Matthews.

Amy Balkin is an artist whose work involves land and the geopolitical relationships that frame it. Her solo and collaborative projects consider legal borders and systems, environmental justice, and the allocation of common-pool resources. These include *This is the Public Domain*, an ongoing effort to create a permanent international commons through the legal transfer of 2.64 acres of land near Tehachapi, California to the global public, and *Public Smog* (2004–present) an atmospheric park, opened through economic and political activities and gestures, such as purchasing and withholding pollution rights (NOx/CO2) in regulated emissions markets, and an attempt to add the Earth's atmosphere to the UNESCO World Heritage List. She was a collaborator on *Invisible-5* (2006), an environmental justice audio tour along California's Interstate-5 freeway between San Francisco and Los Angeles. Her recent projects include *Land: 5 Case Studies* and a public billboard project in Douala, Cameroon. She lives and works in San Francisco, where she teaches in the Social Practice Program at California College of the Arts.

Adriane Colburn is an artist based in San Francisco, Vermont, and Athens, Georgia. She has exhibited her work throughout the US and internationally, at venues such as The Yerba Buena Center for the Arts in San

Francisco, Artisterium in the Republic of Georgia, Columbia College in Chicago, and at the Royal Academy of Art in London. She has recently participated in expeditions to remote parts of the planet traveling on an Arctic seafloor mapping expedition with the Center for Coastal and Ocean Mapping in 2008, to the Andes and Amazon with Cape Farewell in 2009, and sailing from Barbados to French Guyana on an Amazon Plume research expedition. She has been an artist in residence at the Headlands Center for the Arts, the Macdowell Colony, the Kala Institute, and The Blue Mountain Center. She is currently teaching at the University of Georgia, Athens. Adriane's recent work consists of large-scale installations (comprised of layers of hand cut paper, digital prints, and projected light) that investigate the complex relationships between human infrastructure, earth systems, technology, and the natural world. These works, derived from scientific data, images, and video collected through research and while participating in scientific expeditions, look at how mapping is used to investigate fragile and remote ecosystems along the edges of the Earth's last vestiges of wilderness.

Mary Mattingly has participated in exhibitions at deCordova Sculpture Park and Museum, the International Center of Photography, Palais de Tokyo, and the Neuberger Museum of Art. She has had solo exhibitions at Occurrence Espace d'art et d'essai Contemporains in Montreal; Robert Mann Gallery, NY; the New York Public Library; Lower Manhattan Cultural Council; and Galerie Adler in Frankfurt, Germany. In 2010, she participated in the Marie Walsh Sharpe Art Foundation residency (NY), Skowhegan (ME), and was awarded an Art Matters Foundation travel grant. Currently, Mattingly is a fellow at Eyebeam Center for Art + Technology and a Jerome Foundation grantee. Her work has been featured in *Artforum*, the *New York Times*, the *New Yorker*, the *Financial Times*, *Le Monde Magazine*, *ICON*, *Sculpture Magazine*, *Aperture*, BBC News, and MSNBC.

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Lydia Matthews serves as Dean of Academic Programs and Professor at Parsons The New School for Design. Trained as a contemporary art historian at the University of California, Berkeley and London's Courtauld Institute, her work addresses how artists, artisans, and designers foster democratic debates and intimate community interactions in the public sphere. As a 2001 Spencer Foundation Fellow, Matthews worked with master craftspeople and students at the Kunming Nationalities Institute for Ethnic Minorities Peoples in China's Yunnan Province, which sparked her interest in developing a more robust critical discourse around craft. Since then, she has published widely and lectured internationally on craft's evolving role in contemporary culture, presenting radical models of marketplace emerging at the intersection of design thinking and grassroots craft practice. A curator/educational advisor for numerous institutions ranging from small artist-run spaces to international art residencies to major museums, she curates regularly in Tbilisi, Republic of Georgia, including the US contribution to Art Caucasus International (2005); Artisterium International (2008, 2010); One-Stop (temporary interventions along this volatile post-Soviet city's main boulevard, 2007); and the Life Beyond Tourism Project (2010), which sought to illuminate the cultural capital inherent in local culture. Commissioned by the Open Society Foundation, she will return in 2012 to offer new strategies for strengthening curatorial infrastructures throughout the southern Caucasus. In 2010, she helped launch a Curatorial Design Research Lab at Parsons, whose activities included a collaborative endeavor with the Benaki Museum Pireos Annex in Athens, Greece. Entitled *Against All Odds: Ethics/Aesthetics* (2011), the project examined participatory co-design in response to urgent global and local environmental and social conditions.

Under Water: Climate Change, Insurance Risk, and New York Real Estate

Thursday, November 10, 2011
6:30–8:30 p.m.

Speakers to be announced. Please check website for updates.

Co-sponsored by The New School for Public Engagement

What Insects Tell Us: A Conversation between David Dunn and Hugh Raffles

Tuesday, November 15, 2011
6:30–8:30 p.m.

David Dunn is a composer whose current work is focused upon the development of listening strategies and technologies for environmental sound monitoring in both aesthetic and scientific contexts. Dunn is internationally known for his articulation of frameworks that combine the arts and sciences towards practical environmental activism and problem-solving. His mentors included composers Harry Partch, Kenneth Gaburo, and Pauline Oliveros, in addition to Polish theater director Jerzy Grotowski. Dunn has been the recipient of over 35 grants and fellowships for both artistic and scientific research, including the National Endowment for the Arts, the Rockefeller Foundation, Langlois Foundation, McCune Foundation, Meet the Composer, Ford Foundation, Delle Foundation, Tides Foundation, New Mexico Arts Division, and the US embassies to Argentina and Japan. In 2005, he received the Alpert Award for music, and the Henry Cowell Award from the American Music Center in 2007. As a pioneer in the fields of acoustic ecology, bioacoustics, interspecies communication, and scientific sonification, he has composed a body of innovative and experimental musical work and has contributed to projects as diverse as

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sensory enhancement of healthcare environments, intervention strategies for forest and agricultural pests, and reducing sensory deprivation problems in captive animals. He has investigated, among other things, the interrelationship between music and language and the ultrasonic world beyond human hearing. As an expert wildlife sound recordist, Dunn has invented microphones to record such phenomena as the sounds of bark beetles within trees, underwater invertebrates in freshwater ponds, and the ultrasonic world of bats.

Hugh Raffles is a professor of anthropology at The New School. He is the author most recently of *Insectopedia* (Vintage), which was a *New York Times* Notable Book for 2010 and the winner of the Orion Book Prize, a Special Prize for Extending Ethnographic Understanding from the Society for Humanistic Anthropology, and a 2009 Whiting Writers' Award. Hugh's work has appeared in *Granta*, *Orion*, *Cabinet*, *Natural History*, *Conservation Magazine*, the *New York Times*, and the *Wall Street Journal*, as well as in academic journals. He is currently working on a new book about rocks and stones.

Southern Discomforts: A Focus on Antarctica

Tuesday, November 29, 2011
6:30–8:30 p.m.

Xavier Cortada, Paul D. Miller aka DJ Spooky, and Andrea Polli. Moderator: Simone Douglas.

Xavier Cortada has created art installations in the Earth's poles to generate awareness about global climate change. In 2007, the artist used the moving ice sheet beneath the South Pole as an instrument to mark time. The art piece will be complete in 150,000 years. In 2008, he planted a green flag at the North Pole to reclaim it for nature and launch a reforestation eco-art effort. Cortada has

also developed participatory art projects to engage communities in local action at points in between. He has worked with environmentalists and scientists to develop coastal reforestation initiatives in Miami (2007), an urban reforestation campaign in St. Petersburg, FL (2009), and coral reef preservation efforts in Hawaii (2010). Cortada has also worked with groups internationally to produce numerous art projects and installations, including environmental works in Holland (2009), Quebec (2009), and Latvia (2008); peace murals in Cyprus (2000) and Northern Ireland (2000); child welfare murals in Bolivia (1997) and Panama (1999); and the official International AIDS Conference murals in Geneva (1998) and South Africa (2000). The Miami artist has also been commissioned to create art for the White House (2002), the World Bank (2003), Miami City Hall (2005), Miami-Dade County Hall (2004), Miami Art Museum (2001), the Museum of Florida History (2003), and the Frost Art Museum (2008). Cortada, who was born in Albany, New York and grew up in Miami, holds degrees from the University of Miami College of Arts and Sciences, Graduate School of Business and School of Law. He currently serves as director of the Office of Engaged Teaching, Scholarship, and Creative Activities at the Florida International University College of Architecture + The Arts in Miami, FL.

Born in 1970 in Washington D.C., *Paul D. Miller* is an artist, writer, and musician working in New York. Miller is best known under the moniker of his "constructed persona" as "DJ Spooky That Subliminal Kid." Miller has recorded a huge volume of music and has collaborated with a wide variety of artists, writers, musicians, and composers such as Robert Wilson, Iannis Xenakis, Ryuichi Sakamoto, Mariko Mori, Kool Keith/Doctor Octagon, Pierre Boulez, Saul Williams, Steve Reich, Yoko Ono, Thurston Moore of Sonic Youth, Paul Auster, and Colson Whitehead among many others. In addition to his award winning book *Rhythm Science* (MIT Press, 2005),

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his written work has appeared in *The Village Voice*, *The Source*, *Artforum*, *The Wire*, *Rap Pages*, *Paper Magazine*, *The Nation*, and a host of other periodicals. Miller's work as an artist has appeared in a variety of contexts such as the Whitney Biennial; The Venice Biennial; the Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; The Andy Warhol Museum; Paula Cooper Gallery; and many other museums and galleries. His newest book, *The Book of Ice*, was published in July 2011 by Mark Batty Publishers. *Sound Unbound* (MIT Press), a collection of writings by notable authors, preceded that. His latest large-scale multimedia performance piece is "Terra Nova: Sinfonia Antarctica," commissioned by the Brooklyn Academy of Music/Next Wave Festival and other highly respected presenters.

Andrea Polli is a digital media artist living in New Mexico. Her work with science, technology, and media has been presented widely in over 100 presentations, exhibitions, and performances internationally. It has been recognized by numerous grants, residencies, and awards including a NYFA Artist's Fellowship, the Fulbright Specialist Award, and the UNESCO Digital Arts Award. Her work has been reviewed by the *Los Angeles Times*, *Art in America*, *Art News*, and *NY Arts*, among others. She has published several book chapters, audio CDs, DVDs, and papers in print including in MIT Press and Cambridge University Press journals. She currently works in collaboration with atmospheric scientists to develop systems for understanding storm and climate through sound. Recent projects include: a spatialized sonification of highly detailed models of storms that devastated the New York area, a series of sonifications of climate in Central Park, and a real-time multi-channel sonification and visualization of weather in the Arctic. In 2007/2008 she spent seven weeks in Antarctica on a National Science Foundation funded project (www.90degreessouth.org). As a member of the steering committee for New York 2050, a wide-reaching project envisioning the future of the New York

City region, she worked with city planners, environmental scientists, historians, and other experts to look at the impact of climate on the future of human life both locally and globally. Polli is currently an Associate Professor in Fine Arts and Engineering at The University of New Mexico and Mesa Del Sol Endowed Chair of Digital Media at the University.

Simone Douglas works across photography, video, and installation, and has curated numerous exhibitions. Her works have been exhibited internationally at, and are held in, collections including the Victoria and Albert Museum, London; the Art Gallery of NSW, Sydney; and the National Gallery of Victoria, Melbourne. Her work has also been exhibited at the Photographers Gallery, London; the Museum of Contemporary Art, Sydney; The National gallery of Victoria, Melbourne; the Australian Centre for Photography, Sydney; and Month of the Photo, Paris. Her work is published most recently in *Conveyor*, *Blind Spot*, and *Photography and Place: Australian landscape photography 1970s until now*, AGNSW. She was project director and curator for Picture Sydney: landmarks of a new generation at the Australian Museum, a Getty Conservation Institute Initiative. She has been a guest scholar at Köln International School of Design, and initiated the international art and design collective Conjecture, and served on the Board of Directors at First Draft Gallery, Sydney. Most recently, Douglas is running an international visual research project, The Exquisite Corpse. Before joining the faculty at Parsons, Douglas has been faculty at the College of Fine Arts, University of NSW; National Art School, Sydney; and Sydney College of the Arts, University of Sydney, where she is currently an Honorary Associate Professor. She holds an MFA and a Grad. Dip. Prof. Art Studies from the College of Fine Arts, University of NSW and a BA in Visual Arts from Sydney College of the Arts, University of Sydney.

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New York Mud Pies or A Taste of Climate Change: Urban Reforestation in NYC

Wednesday, November 9, 2011
7:00 p.m.

In partnership with Eyebeam Art + Technology Center and Stefani Bardin, Honorary Resident at Eyebeam and Part-time faculty at Parsons The New School for Design and The New School for Public Engagement.

Join a *razor, a shiny knife*, a culinary performance group that creates educational, social, and theatrical experiences around the world, in exploring climate change in New York City. Their demonstration will examine a sliver of the current ecological landscape and create a series of edible info-graphics using modern culinary techniques to evoke the soil structures that affect the trees across our boroughs.

Urban reforestation is one of the significant mitigation strategies for climate change and the urban heat island effect. Soil and trees effectively store carbon dioxide and other pollutants. In New York, one of PlaNYC's initiatives is the MillionTreesNYC (MTNYC) program whose goal is to plant and care for one million new trees across the five boroughs over the next decade. These trees capture carbon dioxide in their tissues, and their shade and vegetation cover can lower the city's surface temperature.

The NYC Urban Forest Restoration Study, which includes scientists from The New School, Yale University, and Columbia University in collaboration with NYC Department of Parks and Recreation, is assessing the long and short-term ecological impacts of the MTNYC reforestation efforts. One finding is that even as trees are planted, many fail to survive. As one component of this study, P. Timon McPhearson, Assistant Professor of Urban Ecology at The New School, is studying how urban tree planting affects soil carbon and other soil variables, and how soils, in turn, affect arboreal survival and mortality rates in the city, and thus, the success of trees as a climate mitigation strategy.

Looking at sites across the boroughs, this evening's presentation translates into a culinary experience the many variables in soil composition that affect reforestation in the city and by extension, impact our local changing climate.

A razor, a shiny knife started in 2007 as a group of friends drawn together by a passion for food and the social connections it forges who were looking for larger and more dynamic ways to express their creativity. These interactions quickly grew in scope to encompass a social table where guests were invited to participate and learn from the cooking process and not just be served a meal. What began as a humble "supper club" has become an international cultural phenomenon, and educational culinary game-changer.

P. Timon McPhearson is Assistant Professor of Urban Ecology at The New School for Public Engagement and the Tishman Environment and Design Center where he teaches ecology and coordinates Environmental Science for the university. Dr. McPhearson earned his PhD in Ecology, Evolution, and Natural Resources from Rutgers University in 2004 and did his post-doctoral work at Columbia University's Earth Institute. He is a former National Science Foundation Fellow, Columbia University Science Fellow, and while at the Earth Institute, he helped create the Columbia University's first required undergraduate science course, *Frontiers of Science*. He has taught at Rutgers University, the American Museum of Natural History, Columbia University, and The New School. Dr. McPhearson's research is focused on improving the resilience and sustainability of urban socio-ecological systems in a rapidly urbanizing world. To do this he combines ecological theory with practice to advance our understanding of how to conserve and enhance the ecosystem services and functions that urban citizens rely on. As part of this research, he leads the multi-institutional effort to understand the effects of urban forest restoration

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practices via MillionTreesNYC on the ecosystem structure and functioning of NYC parkland. Dr. McPhearson's research is supported by the National Science Foundation, Andrew W. Mellon Foundation, Eppley Foundation for Research, and Christian A. Johnson Endeavor Foundation, and has been published in books, popular press, and scientific journals (including *Nature*) both nationally and internationally. He teaches *Principles of Ecology, Environment and Society, Ecology LAB*, and *Urban Ecosystems* at The New School.

This Clement World

Tuesday, December 6, 2011
6:30 p.m.

A work-in-progress presentation of a musical performance piece addressing the global climate crisis with poetic urgency.

Performed by Cynthia Hopkins

*Designer: Jeff Sugg
Director: DJ Mendel*

This Clement World is a live performance-cum-documentary film infused with outlandish fiction and original avant-folk orchestral songs, conveying vital information regarding the climate crisis through a deeply personal and idiosyncratic lens. Like previous works by Ms. Hopkins and her collaborators, this musical performance work takes an innovative approach to narrative through the integration of a variety of media including music, songs, text, movement, visual display, and design. The multifaceted content expressed through this layered narrative structure seeks to illuminate the ways in which humanity is currently rendering its habitat inhospitable to itself and the requisite changes of behavior necessary to maintain a habitable climate for generations of people, hundreds of years into the future—people we will never meet.

Cynthia Hopkins is a writer, composer, multi-instrumentalist, and theater artist. She

creates and performs unique multi-media performance pieces that intertwine truth and fiction and have won her a host of awards, including the 2007 Alpert Award in Theater and a 2010 Guggenheim Fellowship. Her work has been presented internationally, most recently at Yerba Buena Center for the Arts in San Francisco; Soho Rep, and St. Ann's Warehouse in New York; Les Subsistances in Lyon, France; and the Edinburgh Festival in Scotland. Through the process of making performances, she attempts to alchemize disturbance into works of intrigue and hope that simultaneously stimulate the senses, provoke emotion, and enliven the mind. She has also produced eight albums with her band, Gloria Deluxe.

Jeff Sugg is an acclaimed designer of projections for live performance. He is a co-founding member of the performance group Accinosco with Cynthia Hopkins and Jim Findlay and co-designed their critically acclaimed *Accidental Trilogy—Accidental Nostalgia, Must Don't Whip 'Um* (2007 Bessie Award), and *The Success of Failure (or, The Failure of Success)*. In addition to his contributions to Accinosco, Sugg works independently as a designer, technical advisor, and instructor. Some other theater designs include *33 Variations* (projections, Broadway; 2009 Henry Hewes Award), *Compulsion* (projections, Berkeley Rep), *Making It* (co-design, set, and projections, St. Ann's Warehouse), *As You Like It* (projections, the Shakespeare Theatre), *The Book of Grace* (projections, The Public), *iEl Conquistador!* (lights, NYTW), *The Slug Bearers of Kayrol Island* (co-designer, set, and projections, Vineyard Theatre; 2008 Henry Hewes, Obie and Lucille Lortel Awards), and *The Truth: A Tragedy* (production design, Soho Rep). Sugg has also worked as a resident designer for a variety of theater companies including The Pig Iron Theatre Company (sets and lights: 1995–98); The Collapsible Giraffe (lights: 1996–2005); Transmission Projects (co-founder: lights and projections); and DASS dance (lights: 1999–2004). In addition to his work as a designer, Mr. Sugg is

PERFORMANCES

regarded as a premiere technical consultant and system designer for many organizations, projects, and artists including The Wooster Group (technical artist); Laurie Anderson (video system design); Richard Foreman (video system design); Mikel Rouse (video system design); and The Baseball Music Project (video system design). Mr. Sugg has also worked as an instructor at Swarthmore College, the University of Illinois (Urbana-Champaign), Princeton University (in collaboration with acclaimed choreographer Susan Marshall), and the Yale University Graduate Theater Department.

D.J. Mendel has written, directed, and edited original films including *Untitled: A Mystery*; *Happy Birthday*, *Miss America*; *Wake Up and Waltz*; *Hesitation*; and *Make Pretend*. He also directed a film based on the Richard Foreman screenplay *Planet Earth: Dreams*. In addition to directing his own films and plays, Mr. Mendel directs live performances by a variety of artists. Recent directing credits include: Rosanne Cash's *The List in Concert*, *Black Cadillac in Concert*, Cynthia Hopkins' *The Truth: A Tragedy*, *Accidental Nostalgia*; *The Success of Failure (Or the Failure of Success)*; and Daniel Bernard Roumain's *Darwin's Meditation for the People of Lincoln*, which premiered at BAM's Next Wave Festival. Performing credits include in Richard Foreman's *Permanent Brain Damage*, *Panic (How to be Happy)*, *The Universe*, and Lucy Thurber's *Monstrosity*. A long time collaborator with Hal Hartley he has been in Mr. Hartley's films *Fay Grim*, *The Book of Life*, *No Such Thing*, *The New Maths*, *The Girl from Monday*, and in Mr. Hartley's theatrical debut *Soon*.

The creation of *This Clement World* is made possible by the generous support of commissioning venues including the Walker Art Center (Minneapolis, MN), Les Subsistances (Lyon, France), and St. Ann's Warehouse (Brooklyn, NY); an Arctic expedition provided by Cape Farewell; residencies provided by Yaddo and MacDowell; grants from the Jerome Foundation and the MAP

Fund; and donations from individuals including Eleanor Alper, Warren Habib, Adam Max, and Jony Perez. If YOU would like to support This Clement World, please mail your tax-deductible donation to Accinosco, Inc. at 85 South 6th Street, Brooklyn, NY 11249—we need your help!

A concert of Songs for This Clement World will be presented May 4, 2012 at St. Ann's Warehouse in Brooklyn.

The completed version of This Clement World is scheduled to premiere during the 2012–13 season.

SYMPOSIA

Presented by the India China Institute (ICI) in collaboration with the Sheila C. Johnson Design Center.

Rethinking Everyday Religion and Climate Change in the Himalayas

Friday, November 18, 2011
6:00–8:00 p.m.

Anna-Maria and Stephen Kellen Auditorium,
66 Fifth Avenue, Ground Floor

What is the relationship between everyday religion and climate change? How, and to what effect, do they manifest in the Himalayas? In a roundtable event, Sanjay Chaturvedi, Anil Chitrakar, and Faiz Ali Khan will explore these topics while drawing upon examples from India, Nepal, and Pakistan.

Sanjay Chaturvedi is Professor of Political Science at Punjab University, Chandigarh, and an ICI Fellow (2010–2012). His area of specialization is the theory and practice of geopolitics with special reference to Polar Regions and the Indian Ocean Region. His current area of research is the geopolitics of climate change, environmental security, and climate justice. Chaturvedi is a member of the Steering Committee of International Geographical Union (IGU) Commission on Political Geography and the Co-Chair of Research Committee 15 (RC 15) on Political and Cultural Geography of International Political Science Association (IPSA). Chaturvedi's research on environmental security and climate change has been published in peer-review journals including *Third World Quarterly*, *Australian Journal of Political Science*, *Geopolitics*, the *Journal of the Indian Ocean Region*, and the *Ocean Year Book*.

Anil Chitrakar was born and schooled in Nepal and went on to train as an engineer and energy planner at the University of Rajasthan (India) and the University of Pennsylvania (US). Chitrakar assisted in implementing the National Conservation Strategy for Nepal between 1990 and 1997. He received an Ashoka Fellowship for launching Environmental Camps for Conservation Awareness (ECCA) in Nepal in 1987 and his works have also been

recognized by the Rolex Award, the Global Leaders recognition at the World Economic Forum in Davos, and the Tech Award in Silicon Valley, to name a few. Chitrakar also comes from an artisan family and has dedicated his life to recovering as well as finding unique and sustainable ways to conserving Nepal's built, living, and natural heritage. His organization, Crafted in Kathmandu, and his "Heritage Walks" are deeply rooted in this passion. Chitrakar has also served as a member of the Kathmandu City Planning Commission in the last elected municipal government of Kathmandu.

Faiz Ali Khan is the National Program Director for the Program for Mountain Areas Conservation with the Ministry of Environment in Islamabad. He has previously worked with WWF-Pakistan and The World Conservation Union. He holds an MSc from the University of Punjab in Zoology and Wildlife.

Water, Culture, and Climate Change

Tuesday, December 13, 2011
6:00–8:00 p.m.

Theresa Lang Community and Student
Center, 55 W. 13 Street, 2nd Floor

In a world of melting glaciers, rising seas, devastating floods, and extensive droughts, the role that climate change plays in exacerbating water overabundance and scarcity is readily apparent. This event will feature Barbara Rose Johnston and Anne Rademacher presenting new research in a public discussion with Georgina Drew on our transforming relationships with water.

Barbara Rose Johnston is the senior research fellow for human rights and the environment at the Center for Political Ecology in Santa Cruz, California and Michigan State adjunct Professor of Anthropology. Other professional appointments include reparations advisor to the World Commission on

SYMPOSIUM

Dams, water and cultural diversity advisor to UNESCO, and sociocultural/biomedical advisor to the Marshall Islands Nuclear Claims Tribunal. Her global studies and case-specific research on water, culture, and power includes a focus on hydrodevelopment, forced displacement, and related impoverishment. Her efforts to document environmental injustice and secure meaningful remedy have been acknowledged by the American Anthropological Association with the 2002 Solon T. Kimball Public Anthropology Award and the 2007 Lourdes Arizpe Environmental Issues and Policy Award. Major publications include the edited or co-authored books *Who Pays the Price? The Sociocultural Context of Environmental Crisis* (Island Press, 1994); *Water, Culture, Power* (with J. Donahue, Island Press, 1998); *Endangered Peoples of the World* (series editor, Greenwood Press, 1999–2001); *Disappearing Peoples? Indigenous Groups and Ethnic Minorities in South and Central Asia* (with B. Brower, Left Coast Press, 2006); *Half-lives and Half-truths: Confronting the Radioactive Legacies of the Cold War* (SAR Press, 2007); *Consequential Damages of Nuclear War-The Rongelap Report* (with H. Barker, Left Coast, 2008); *Waging War, Making Peace-Reparations and Human Rights* (with S. Slyomovics, Left Coast Press, 2009); *Life and Death Matters: Human Rights, Environment and Social Justice* (Left Coast, 2011). She is editor-in-chief for the forthcoming book *Water, Cultural Diversity and Environmental Change* (UNESCO / Springer, 2011).

Anne Rademacher serves as Assistant Professor in programs of Environmental Studies and Metropolitan Studies in the Department of Social and Cultural Analysis at New York University. She is also the Director of the Metropolitan Studies Program at NYU. Through ethnographic analyses of urban environmental change, Rademacher studies how place-based affinities, contested histories, and ideologies of belonging develop in struggles over the form, content, and quality of urban environments with an emphasis on water. She recently

completed a major research initiative in one of South Asia's fastest-growing and most politically dynamic cities, Kathmandu. Insights from that research are highlighted in her forthcoming book, *Reigning the River: Urban Ecologies and Political Transformation in Kathmandu*. Other recent work has addressed urban ecology as it relates to housing and migration, political stability, cultural conflict, and alternative forms of environmental knowledge. Rademacher's current research addresses the theory and practice of sustainable building, or green design, in rapid-growth cities of the Global South.

Georgina Drew is a postdoctoral scholar in the India China Institute's initiative on Everyday Religion and Sustainable Environments in the Himalayas. Her work at the institute builds upon her doctoral studies at the University of North Carolina at Chapel Hill (UNC-CH) and her extensive research activities in the Indian and Nepali Himalayas. Drew's dissertation research examined the cultural and religious dimensions of environmental conflict along the upper stretch of the Ganga River in the Indian state of Uttarakhand. Her work and writing—supported by funding from the Fulbright Hays, the National Science Foundation, and UNC-CH—demonstrates the influence of religious systems and practices on resource management decisions in the Himalayas. At the India China Institute, Drew continues her research while helping to coordinate a network of interdisciplinary scholars that address religious issues and environmental challenges in diverse contexts. She is a five-time Foreign Language Area Studies fellow for Hindi, a student of Nepali, and a Himalayan enthusiast.

SPECIAL EVENTS

New York Book Launch and Reception: Climate Change and Cities

Friday, October 21, 2011
5:00 p.m.

Book launch for Climate Change and Cities (New York: Cambridge University Press, 2011), Edited by Cynthia Rosenzweig, William D. Solecki, Stephen A. Hammer, and Shagun Mehrotra.

Join the editors for the New York book launch and a discussion of the first ongoing state-of-the-knowledge assessment report on climate change and cities. The report includes contributions from 106 scholars from 50 cities around the world who are members of the Urban Climate Change Research Network (UCCRN), a coalition of international researchers formed at the time of the C40 Large Cities Climate Summit in New York in 2007.

Moderator: John Clinton, Director, Environmental Policy and Sustainability Management, The New School

Opening Remarks: Joel Towers, Executive Dean, Parsons The New School for Design

In Partnership with The Tishman Environment and Design Center.

Climate Change: Art/Science Dating Game

Thursday, December 1, 2011
7:00 p.m.

Mary Miss and Stephanie Pfirman.
Moderator: David Berreby.

Known for her environmentally based artwork, *Mary Miss* lives and works in New York City. She has reshaped the boundaries between sculpture, architecture, landscape design, and installation art by articulating a vision of the public sphere where it is possible for an artist to address the issues of our time. Social, cultural, and environmental

sustainability are the focus of installations that allow the visitor to become aware of local history, ecology, or other aspects of the site that have gone unnoticed.

Miss is currently developing a project to transform Broadway into the new 'green' corridor of New York City and has recently completed a project for the Indianapolis Museum of Art focusing on a 6-mile stretch of the White River. She is one of four artists presenting concepts for envisioning the future of Long Island City as part of the exhibition, "Civic Action: A Vision for Long Island City" at the Noguchi Museum.

Miss has collaborated closely with architects, planners, engineers, ecologists, and public administrators on projects as diverse as a proposal to create a temporary memorial around the perimeter of Ground Zero; marking the predicted flood level in Boulder, Colorado; revealing the history of the Union Square Subway station in New York City; or turning a sewage treatment plant into a public space. A recipient of multiple awards, Miss has participated in exhibitions at the Harvard University Art Museum, Brown University Gallery, The Institute of Contemporary Art in London, the Architectural Association in London, Harvard University's Graduate School of Design, and the Des Moines Art Center.

Stephanie Pfirman is Alena Wels Hirschorn '88 and Martin Hirschorn Professor and chair of the Barnard College, Columbia University, Department of Environmental Science. She received a PhD in Marine Geology and Geophysics from the Massachusetts Institute of Technology/Woods Hole Oceanographic Institution Joint Program in Oceanography and Oceanographic Engineering, and a BA in Geology from Colgate University. Throughout her career, Pfirman has been engaged in Arctic environmental research (melting and surging glaciers; sea ice formation, melting and dynamics; transport of contaminants), undergraduate education, and public outreach. Pfirman is past-president of the Council of Environmental Deans and

SPECIAL EVENTS

Directors, past member of the National Academy of Science's Polar Research Board, and has chaired both NSF's Office Advisory Committee to the Office of Polar Programs and NSF's Advisory Committee for Environmental Research and Education. Prior to joining Barnard, Pfirmann was a senior scientist at the Environmental Defense Fund where she worked with the American Museum of Natural History to develop the 1992 award-winning exhibition "Global Warming: Understanding the Forecast." She was also a consultant on the 2010 AMNH exhibition, "Race to the End of the Earth." Other positions include research scientist at the University of Kiel and GEOMAR, Germany; staff scientist for the US House of Representatives Committee on Science; and oceanographer with the US Geological Survey in Woods Hole, Massachusetts.

BROWN BAGS: WORKS-IN-PROGRESS

Economics and Climate Change

Willi Semmler

Thursday, October 6, 2011

12:30 p.m.

Faculty Fellow at the Schwartz Center for Economic Policy Analysis at The New School, Willi Semmler, will report on the international conference The Bottom Line on Climate Change, held at The New School on September 23–24, 2011, and discuss next steps.

*Willi Semmler is Professor at the Department of Economics at The New School, New York. He is author or co-author of more than 85 refereed articles in international journals and is author or co-author of 11 books. His recent publications include the third edition of his book *Asset prices, Booms and Recessions* (Springer Publishing House, 2011) and a co-edited book *Foundations of Credit Risk Analysis* (Elgar, 2007). He is member of the New York Academy of Sciences and has been a visiting scholar of Columbia University, Stanford University, and the Cepremap in Paris. He was Fortis-Bank Visiting Professor of the University of Antwerp, Visiting Professor at the University of Marseilles/Aix-en-Provence and has taught financial economics for the European Quantitative Economics Doctorate (QED) Program at universities in Italy, Spain, Portugal, and Germany. He taught at the Bielefeld University and serves on the Board of Directors for the Center for Empirical Macroeconomics, Bielefeld University, and has served to evaluate research projects for the National Science Foundations of Austria, Germany, Belgium, and the UK. He is on the scientific committee of the Society for Nonlinear Dynamics and Econometrics, the Society for Computation in Economics and Finance, and the Workshop on Computational and Financial Econometrics. He regularly writes columns for the German publication *der Spiegel*.*

Asia's Changing Megadelta Systems

Victoria Marshall and Brian McGrath

Thursday, October 13, 2011

12:30 p.m.

The water of the Tibetan Plateau meets the North and South China Seas, the Gulf of Thailand and Bay of Bengal in nine megadeltas: 1. Yellow, 2. Yangtze, 3. Pearl, 4. Red, 5. Mekong, 6. Chao Phraya, 7. Irrawaddy, 8. Ganges-Brahmaputra, and 9. Indus. Urban designers Victoria Marshall and Brian McGrath examine Asia's urban megadeltas which are facing some of the most daunting challenges, vulnerabilities, and risks from climate change, caught between the shrinking Himalayan glaciers, rising sea levels, and massive urbanizations.

Victoria Marshall is an Assistant Professor of Urban Design at Parsons The New School for Design. She is an India China Institute Fellow 2010–2012 and the director of the BS Urban Design Program, the first undergraduate urban design program in an art and design school in the nation. Her scholarly focus linking urban design, drawing, and ecology is present in her teaching as well as TILL, a Newark based landscape architecture and urban design practice that she founded in 2002. She is a member of the Baltimore Ecosystem Study Urban Design Working Group, a Long Term Ecological Research project sponsored by the National Science Foundation. Marshall received her Bachelor of Landscape Architecture degree from the University of New South Wales and Masters of Landscape Architecture with a Certificate in Urban Design from the University of Pennsylvania. She has taught at that school as well as Columbia University, Harvard University, Pratt Institute, and the University of Toronto.

Brian McGrath is a partner at urban-interface, an urban design studio that examines the relationships between the architecture and ecology of cities. His web project, Manhattan Timeformations, has received

BROWN BAGS: WORKS-IN-PROGRESS

numerous international awards including Pris Ars Electronica. He leads the Urban Design Working Group at the Baltimore Ecosystem Study, a long-term ecological research project funded by the US National Science Foundation. McGrath is also an Associate Professor and Research Chair in Urban Design at Parsons The New School for Design. He has served as a Fellow at the India China Institute and as a Fulbright Senior Scholar in Thailand. McGrath received a Masters of Architecture from Princeton University and is the co-author of *Cinematics: Architectural Drawing Today*; the author of *Digital Modelling for Urban Design*; and the co-editor of *Growing Cities in a Shrinking World: The Challenges of Urbanization in India and China and Sensing the 21st Century City: Close-up and Remote*. He is currently editing an anthology of contemporary urban design texts in *The Urban Design Ecologies Reader*, to be published in May 2012.

Repurpose Compostables

Lauren Gropper

This event is postponed until further notice.
—SJDC

Lauren Gropper will discuss accelerating green product innovation and new business models, specifically the use of new plant based materials and waste to energy conversion models that she has employed in Repurpose Compostables.

Lauren Gropper is a leader in the field of sustainability consulting and environmental design, with a focus on commercial architecture and entertainment. She holds a Masters of Science in Environmental Planning and Design from the Pratt School of Architecture and is an adjunct professor at Pratt. Lauren has been called upon to work with Fortune 100 companies including Gensler, Bank of America, Microsoft, Korean Airlines, Conde Nast, and Fairmont Hotels. A

LEED® Accredited Professional since 2002, Lauren has consulted on over 75 LEED® Registered projects in North America as well as various residential and commercial buildings, corporations, and homes in Los Angeles, Toronto, and New York City. Ms. Gropper's film and television experience began in her role as host and consultant to HGTV's Green Force. Lauren was then hired as a green consultant to the set of HBO's Entourage and went on to become a consulting producer for Discovery's Alter Eco with Adrian Grenier. Recently, Lauren co-founded Minimal Productions, LLC, an environmental consulting firm targeted to the entertainment and advertising industries. She was selected to be a part of Absolut Vodka's Visionary campaign, and is a representative for Hyundai's LiveSmart, consulting both on and off the set for their recent carbon neutral campaign—the first ever carbon neutral commercial production. Lauren is a co-founder of SHFT.com, winner of two 2011 Webby Awards, and is founder and CEO of Repurpose Compostables.

Venice/New York: Waterlines

Simonetta Moro

Thursday, November 3, 2011
12:30 p.m.

Recollection, observation, and utopia are the guiding principles for a series of imaginary maps of New York and Venice focusing on their relationship with water and rising sea levels.

Simonetta Moro works with painting, drawing, and installation. Her practice includes map-making, psychogeography, and teaching. Her work has been exhibited in the US and in Europe, including: The Clara Hatton Gallery, Fort Collins, CO; Center for Architecture, New York; Museum of Contemporary Art, Chicago; the American Academy in Rome, Italy; and the Harris Museum, Preston, UK. Moro obtained a BFA in Painting at the Accademia di Belle Arti di Bologna, Italy; an MA in European Fine

BROWN BAGS: WORKS-IN-PROGRESS

Art at Winchester School of Art, UK; and a PhD in Studio and Theory of Fine Arts at the University of Central Lancashire in Preston, UK. She lives and works in Brooklyn, NY, and is a faculty member at Eugene Lang College, The New School for Liberal Arts.

Climate Manipulation Station

Klaus Schafner with Klaus Lackner

Monday, November 7, 2011
12:30 p.m.

Schafner will discuss Climate Manipulation Station, his ongoing art project focusing on the ambivalent character of Geo-engineering concepts—large-scale technologies that “hack the planet” to slow or even reverse climate change effects, such as removing carbon dioxide from the atmosphere using synthetic trees or reducing solar radiation through seeding clouds to be whiter and reflect more sunlight. He is joined by his collaborator, Klaus Lackner, who will speak about his scientific work on the synthetic tree as a means of tackling the challenge of global warming. Schafner will describe his plan to contextualize and visualize that approach in artistic practice. An exhibition of this work will open at the Space for Art and Industry at the Brooklyn Navy Yard on November 10, 2011.

Klaus Schafner is a Vienna-based artist who studied at Academy of Fine Arts, Vienna; School for Artistic Photography, Vienna; Faculty of Economics University Graz, and Facolta di Scienze-Politiche, Messina. In 2007, he was a fellow with Lower Manhattan Cultural Council, New York, and a visiting critic at ART OMI in 2008. For his project on Climate Manipulation Stations he was awarded a grant by the art-science initiative of the Austrian bm:ukk (2010–2012). He also works for Kunsthalle Exnergasse in Vienna on exhibition projects, and is co-curator of artist-collective K.U.L.M. His work has been shown at venues such as Anni-Art, 798, Beijing; KSAK, Chisinau; Wexner Center for the Arts

(collaboration with Dubbin and Davidson); Nottingham Playhouse; Neue Galerie Graz; Biennial of Graphic Arts, Ljubljana; Art in Odd Places, New York; MUS, Vienna; Chinese Biennale, Beijing; Moderna Museet, Stockholm; P.M. Gallery, Zagreb; and ZAIM, Yokohama.

Klaus Lackner, PhD, is the Ewing Worzel Professor of Geophysics at Columbia University, where he is also the Director of the Lenfest Center for Sustainable Energy, the Chair of the Department of Earth and Environmental Engineering, and a member of the Earth Institute faculty. Lackner earned his PhD in theoretical particle physics, summa cum laude, in 1978 from Heidelberg University in Germany and was awarded the Clemm-Haas Prize for his outstanding PhD thesis. He was awarded the Max Kade Fellowship and was named a Fleischmann Fellow at the California Institute of Technology. He was instrumental in forming the Zero Emission Coal Alliance and was a lead author in the IPCC Report on Carbon Capture and Storage and received the Weapons Recognition of Excellence Award in 1991. In 2001, Lackner joined Columbia University and his current research interests include carbon capture and sequestration, air capture, energy systems, and scaling properties (including synthetic fuels and wind energy), energy and environmental policy, lifecycle analysis, and zero emission modelling for coal and cement plants.

BROWN BAGS: WORKS-IN-PROGRESS

Designing for Resilience

Mathan Ratinam

Thursday, November 10, 2011
12:30 p.m.

Mathan Ratinam will discuss his humanitarian design practice and describe how his various projects in disaster risk reduction intersect with issues of climate change.

Mathan Ratinam is an Assistant Professor in the School of Design Strategies at Parsons The New School for Design. He co-ordinates the Humanitarian Design Platform and directs the Humanitarian Design Lab conducting design research with and advising various external partners from the humanitarian, NGO, and development community including the Red Cross (IFRC, American Red Cross), Oxfam America, World Bank, and the United Nations (UNHCR, UNISDR and UNU) and has been awarded research grants with the role of Principal Investigator from various branches of the United Nations and the World Bank. Previously at Columbia University, he directed the Moving Image Lab at Columbia (MILC), a project-based research lab exploring the role of film and animation in architecture and design, and taught courses in the Graduate School of Architecture, Planning and Preservation. His work has been screened in film festivals internationally and he continues to publish in the areas of digital representation for architecture, animation, and visual effects for film. Trained as an architect, he spent his earlier years working at the offices of Daniel Libeskind in Berlin and Diller, Scofidio + Renfro in New York before moving into film and animation. He is now a practicing filmmaker and academic exploring how to assist vulnerable communities through design with collaborative projects that bring together people from the humanitarian and development fields with design researchers and practitioners.

A Retreating Goddess? Conflicting Interpretations of Climate Change near the Gangotri Glacier

Georgina Drew

Thursday, December 8, 2011
12:30 p.m.

Sharing images and stories from the upper reaches of the sacred Ganges River, Georgina Drew will discuss localized perceptions of climate change and the mixed role that Hindu religious interpretations play in inspiring responses to the decline of the river's glacial source.

Georgina Drew is a postdoctoral scholar in the India China Institute's initiative on Everyday Religion and Sustainable Environments in the Himalayas. Her work at the institute builds upon her doctoral studies at the University of North Carolina at Chapel Hill (UNC-CH) and her extensive research activities in the Indian and Nepali Himalayas. Drew's dissertation research examined the cultural and religious dimensions of environmental conflict along the upper stretch of the Ganga River in the Indian state of Uttarakhand. Her work and writing—supported by funding from the Fulbright Hays, the National Science Foundation, and UNC-CH—demonstrates the influence of religious systems and practices on resource management decisions in the Himalayas. At the India China Institute, Drew continues her research while helping to coordinate a network of interdisciplinary scholars that address religious issues and environmental challenges in diverse contexts. She is a five-time Foreign Language Area Studies fellow for Hindi, a student of Nepali, and a Himalayan enthusiast.

VISUAL RESEARCH WORKSHOP

Down the Gowanus: Climate in Concrete

Saturday and Sunday,
October 15–16 and October 29–30, 2011

Led by Edward Morris and Susannah Sayler, The Canary Project.

This two-weekend workshop with faculty and students focuses on a cultural response to climate change by looking at our relationship to Nature. Its mission is to create a body of work that will come out of an intensive interdisciplinary investigation that includes a day of discussion and presentations followed by an expedition down the full length of the Gowanus canal by boat. The workshop is predicated on a belief that visual art can be a form of research and that such research makes valuable contributions to a given discourse. This is not an urban planning exercise; it is an exercise in imaginative and visual thinking. The results of this workshop will be on display at the Sheila C. Johnson Design Center.

The Canary Project produces art and media that deepen public understanding of human-induced climate change and energize commitment to solutions. Originally founded in 2006 as a project to photograph landscapes throughout the world where scientists are studying the impacts of climate change, it has since supported diverse projects involving more than 30 artists, designers, writers, educators, and scientists. Its focus is on cultivating research-intensive projects that contribute to knowledge building and are able to communicate that knowledge in a way that both respects complexity and inspires respect for life. Canary Project co-founders Susannah Sayler and Edward Morris also speak frequently on the topics of art and activism and communicating climate change.

VIDEO

Cool Stories for when the Planet Gets Hot II and III (New York premiere)

September 30–December 15, 2011

Plasma screens at the Sheila C. Johnson Design Center

In partnership with ARTPORT_making waves

Cool Stories III (NY premiere) is the third edition of an art video and animation contest on Climate Change by *ARTPORT_making waves*. The compilation features 19 videos focusing on forests in honor of the United Nations International Year of Forests 2011. The videos comment on the dangers of deforestation and the malaises that follow climate change, from starvation to disappearing polar bears. Eerie and ominous moods are countered with humorous commentary and sheer beauty. The winner, Sergio Sotomayor, will receive an artist residency at Guapamacátaro in Michoacán, Mexico (guapamacataro.org).

Videos by: artalquadrat (Gema and Monica del Rey, Spain), Anna Beata Baranska (Poland), Andrea Bianconi (Italy/US), Oscar Boyson (US), Annie Briard (Canada), Baptist Coelho (India), Sergio Cruz (Portugal/UK), Lesser González Alvarez (US), Guillermo Hermosilla Cruzat (Chile), IngridMwangi-RobertHutter (Germany/Kenya), Richard Jochum (Austria/US), Wojtek Klakla and Pierre-Alain Morel (Poland/Switzerland), Lemeh42 (Italy), Eva Marosy-Weide (Austria), Lukás Matejka (Slovakia), Tricia McLaughlin (US), Sergio Sotomayor (Spain), Emma Wieslander (Sweden/UK), and Sharon Zhuxiaoyuan (US/China).

Cool Stories II features 17 videos whose core message is unmistakable: if we destroy nature, we threaten our very own existence. While some artists use candid wit and sarcasm, others work with subtle symbolic imagery. They use footage found on popular websites like Flickr and YouTube, apply cartoon-like formats of Asian scroll paintings, or animated, hand drawn elements, and

experimental filmmaking to express their personal take on Climate Change. The winner of *Cool Stories II* was Rob Carter, who was awarded an artist residency at La Alquería de los Artistas in Valencia, Spain, created by the Fundación INSPIRARTE (fundacioninspirarte.org).

Videos by: Fernando Acquarone (Brazil/Italy), Michael Alstad (Canada), Monika Bravo (US/Colombia), Rob Carter (UK/US), Baptist Coelho (India), Meredith Drum (US), Joshua Frankel (US), Anita Glesta (US), Nan González (Venezuela), Richard Jochum (Austria/US), Matthew Kluber (US), Katja Loher (Switzerland/China), Lydia Moyer (US), Henrique Roscoe (Brazil), Soledad Salamá (Chile/US), Michael Wyshock (US), and Marina Zurkow (US).

ARTPORT_making waves is an international arts organization with curatorial offices in Valencia (Spain), New York, and Zurich (Switzerland) that raises awareness about current social and political issues worldwide through theme-oriented exhibitions, residency programs, and artists collaborations. Current projects explore causes and effects of Climate Change, as well as solutions. *ARTPORT_making waves* aims at creating sustainable networks of artists, curators, galleries, art collectors, and critics to promote a true globalization of the artistic discourse, giving a voice to promising artists from all over the world. At the same time, *ARTPORT_making waves* encourages the cross-fertilization of art, science, and politics. The collaborative programs will bring forward new and exciting ways to inspire positive changes across borders. *ARTPORT_making waves* was founded in 2006 by two curators, Corinne Erni and Anne-Marie Melster. In 2009, curator and art historian Oliver Orest Tschirky joined the team. artport-project.org.

RADIO

AirSpace: WNSR NEW SCHOOL RADIO

September 30–December 15, 2011

Radio booth broadcasting from the Anna-Maria and Stephen Kellen Gallery.

In partnership with WNSR.

WNSR, the New School's online college radio station, will produce radio programs from its *AirSpace* booth in the gallery, taking up climate change as a primary focus this semester. Students from a university-wide course taught by James Briggs III and Sarah Montague will lead in the programming and operation of the site at www.newschoollradio.org. WNSR follows the model of public radio, seeking to entertain but also to encourage insightful dialogue with talk shows, interviews, and newscasts. Public programs in the gallery and other special programming pertaining to the exhibit will be available in podcast form on the WNSR website. WNSR will also curate a sound art competition with highlighted works featured in a listening station at the *AirSpace* booth in the gallery in December.

James Briggs III is a mix engineer, sound designer, recordist, and composer for sonic, visual, and physical media and performance. His credits include PBS' *The Supreme Court, We Shall Remain*, and several documentaries for American Experience on PBS, work with Paul Simon and R.E.M., and a long-standing collaborative relationship with VIA Dance Collaborative. His work has been featured at *Cinesonika*, the *Tribeca Film Festival*, the *Full Frame Documentary Film Festival*, Ailey Citigroup Theater, and many other venues worldwide. He has mixed numerous programs and features for New York Public Radio, including *Fishko Files*, *Selected Shorts*, and the recent Public Radio Exchange/WNYC documentary *Living Nine Eleven*. *AirSpace*, a joint proposal of Mr. Briggs and Parsons School of Constructed Environments Professor Robert Kirkbride, was a recipient of the 2010 Innovations in

Education Fund, an initiative of The New School Provost's Office. Mr. Briggs is a part-time faculty member teaching in the New School for General Studies (Media Studies MA program), and Eugene Lang College (Cultural Studies and Media, Music).

Sarah Montague is an award-winning producer/director with over twenty years' experience in creating cultural programming for public radio, including the drama series *The Radio Stage* and the documentaries *Titanic: Unsinkable Myth*; *They Made America* (with Sir Harold Evans); and *The Fall of the City: Prophetic Classic*. Most recently, she directed the revival of Archibald MacLeish's *The Fall of the City* for the opening of WNYC's Jerome L. Greene Performance Space. The production won a 2009 Gracie Award for Best Drama. Montague is a former board member of the Association of Independents in Radio and the National Audio Theatre Festivals, and is on the faculty of Eugene Lang College, where she teaches a range of radio and audio courses. She has been the recipient of grants from the National Endowment for the Arts and the New York State Council on the Arts. In addition to the Gracie Award, she has been recognized by the International Radio Festival and the National Federation of Community Broadcasters. Montague was also a 1994 Harvestworks Artist-in-Residence.

RELATED PROGRAMS

Tishman Environment and Design Center (TEDC) Fall Climate Change Public Program Series.

“New Green City”

Saturday, October 8, 2011
10:00 a.m.–4:00 p.m.
Union Square Green Market

Sponsored by GrowNYC.

TEDC co-sponsors community-oriented exhibits on New School sustainability initiatives, including information on campus plant sustainability, AASHE Silver rating, food-related student/faculty projects, class/student presentations, New School food services, Solar Decathlon model, and other programming.

Steven Kolmes on an Environmental History of Portland

Wednesday, October 19, 2011
12:00–1:30 p.m.
Henry Cohen Conference Room,
72 Fifth Avenue, 3rd Floor

Sponsored by TEDC and Milano Brown Bag seminar series.

Steven A. Kolmes, Director, Environmental Studies Program, Professor of Biology, Molter Chair in Science, University of Portland (OR) presents an environmental history of Portland, especially the genesis of Oregon’s urban growth boundary, its unintended social consequences, and its successes.

Gernot Wagner on Smart Economics

Tuesday, November 1, 2011
6:00–8:00 p.m.
Orientation “Bark” Room, Sheila C. Johnson Design Center, 2 W. 13 Street, Ground Floor

Sponsored by TEDC.

Finally: a book that explains why fish are dying, why eagles aren’t, and why only economists—not recyclers—can stop global

warming. You are one of seven billion people on Earth. Whatever you or I do personally—eat tofu in a Hummer or hamburgers in a Prius—the planet doesn’t notice. In our confrontation with climate change, species preservation, and a planet going off the cliff, it is what several billion people do that makes a difference. The solution? It isn’t science, politics, or even activism. It’s smarter economics.

Gernot Wagner is an economist at the Environmental Defense Fund. He teaches at Columbia and graduated from both Harvard and Stanford. He doesn’t eat meat, doesn’t drive, and knows full well the futility of his personal choices.

Brian Geller on Seattle 2030 Sustainability District

Tuesday, November 15, 2011
6:00–8:00 p.m.
Orientation “Bark” Room, Sheila C. Johnson Design Center, 2 W. 13th Street, Ground Floor

Sponsored by TEDC

Talk by Brian Geller on going to scale/ concentrated efforts in urban sustainability.
www.2030district.org/seattle/

Brian Geller is Executive Director of the Seattle 2030 District, an interdisciplinary public-private collaborative working to create a groundbreaking high-performance building district in downtown Seattle. With the Architecture 2030 Challenge for Planning providing performance goals, Seattle 2030 seeks to develop realistic, measurable, and innovative strategies to assist district property owners, managers, and tenants in meeting aggressive goals that reduce environmental impacts of facility construction and operations. Its collective efforts aim to establish the District as an example of a financially viable, sustainability focused, private sector driven effort that maximizes profitability and prosperity for all involved.

STUDENT VIDEO CONTEST: (HOW) DOES CLIMATE CHANGE AFFECT YOU?

The Sheila C. Johnson Design Center (SJDC) and *ARTPORT_making waves* invite you to respond to this question.

Selected work, chosen by a jury, will be screened in a compilation on the SJDC plasma screens at 2 W. 13th Street from November 15–December 15, 2011.

All currently enrolled New School students are welcome to submit.

What:

Short time-based work that examines this question imaginatively. You can be poetic, symbolic, scientific, political, narrative, comic, or use any other perspective. You can be personal or abstract, global or local, focused on NYC or your hometown, inspiring or polemical. Surprise us!

Format:

Quicktime. We are looking for a diversity of approaches: animation, video, or digital film, photo stories, performance, silent or with sound, etc.

Length:

15 seconds–3 minutes.

How:

1. Please **UPLOAD** your video to your website/vimeo.

2. Please **EMAIL** the following information to sjdc@newschool.edu with subject line:

Climate Change Contest: [Your Name]

- your first and last name
- program/school/division
- email address
- phone/mobile

About the work:

- Title, year, duration, format/media
- Short description
- Link where your submission can be viewed

Please do not send any material, only a link to the site where the work is uploaded.

Deadline:

October 28, 2011, 12:00 NOON.

Please email sjdc@newschool.edu by October 1, 2011 if you plan to submit. This is not a prerequisite but it helps our planning.

CALENDAR

	MONDAY	TUESDAY	WEDNESDAY
SEP			
OCT		6 Economics and Climate Change 12:30 p.m., <i>Brown Bag</i>	
			12 What Ifs: Climate Change and Creative Agency 6:30–8:30 p.m., <i>Panel</i>
			19 Repurpose Compostables <i>Postponed until further notice.</i>
			26 Climate Change: Art, Activism and Research 6:30–8:30 p.m., <i>Panel</i>
NOV			
	7 Climate Manipulation Station 12:30 p.m., <i>Brown Bag</i>		9 New York Mud Pies or A Taste of Climate Change: Urban Reforestation in NYC, 7:00 p.m., <i>Performance</i>
		15 What Insects Tell Us: A Conversation between David Dunn and Hugh Raffles 6:30–8:30 p.m., <i>Conversation</i>	
		29 Southern Discomforts: A Focus on Antarctica 6:30–8:30 p.m., <i>Panel</i>	
DEC			
		6 This Clement World 6:30 p.m., <i>Performance</i>	
		13 Water, Culture, and Climate Change 6:00–8:00 p.m., <i>Symposia</i>	

CALENDAR

THURSDAY	FRIDAY	SATURDAY & SUNDAY
	30 Conversation with the Curators: David Buckland and Chris Wainwright 6:00–7:00 p.m., <i>Conversation</i>	
13 Asia's Changing Megadelta Systems 12:30 p.m., <i>Brown Bag</i>		15 & 16 Down the Gowanus: Climate in Concrete <i>Visual Research Workshop</i>
	21 New York Book Launch and Reception: Climate Change and Cities, 5:00 p.m., <i>Special Event</i>	
		29 & 30 Down the Gowanus: Climate in Concrete <i>Visual Research Workshop</i>
3 Venice/New York: Waterlines 12:30 p.m., <i>Brown Bag</i>		
10 Designing for Resilience 12:30 p.m., <i>Brown Bag</i> Under Water: Climate Change, Insurance Risk, and New York Real Estate, 6:30–8:30 p.m., <i>Panel</i>		
	18 Rethinking Everyday Religion and Climate Change in the Himalayas 6:00–8:00 p.m., <i>Symposia</i>	
	1 Climate Change Art/Science Dating Game 7:00 p.m., <i>Special Event</i>	
8 A Retreating Goddess? Conflicting Interpretations of Climate Change near the Gangotri Glacier 12:30 p.m., <i>Brown Bag</i>		

NOTES

CREDITS

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Program Partners

ARTPORT_making waves
Eyebeam Art + Technology Center
PositiveFeedback, an inter-institutional
collaboration of The Earth Institute
at Columbia University, the Center for
Creative Research at NYU, and the
CUNY Institute for Sustainable Cities

At The New School

India China Institute
New School for Public Engagement
Tishman Environment and Design Center
WNSR

The Sheila C. Johnson Design Center would like to thank:

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The artists in the exhibition for their
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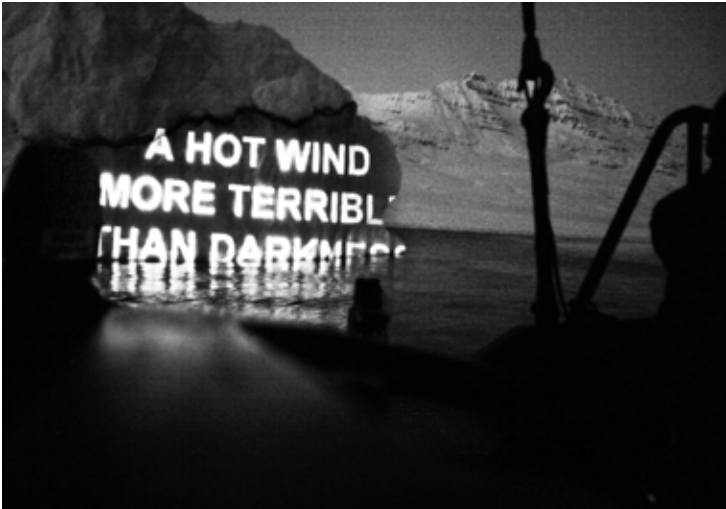
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Information subject to change.

PLEASE CHECK WWW.NEWSCHOOL.EDU/SJDC FOR UPDATED INFORMATION



A Hot Wind More Terrible Than Darkness, Buckland / Balkin

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