

## **Night Gallery Art Opening**

The event on Thursday, March 26, 2015, marks the opening of the art and installation program of the conference.

In addition, João Pedro Oliveira will perform.

The Night Gallery will be open 6:00-9:00, March 19-29 (closed Mondays).

***Hydatos*** (2012) .....João Pedro Oliveira

Hydatos is a greek word that means “water”. This piece is inspired by the first verses of the Old Testament, Genesis Chapter 1:2: “And the Spirit of God moved upon the face of the waters.” The video part relates to the theme of water in an abstract and concrete way, sometimes suggesting water images, sometimes suggesting metaphors. The audio part was synthesized and uses several abstract references to water sounds. This work has been performed in several festivals and concerts in Europe, Asia, and North and South America.

## **Night Gallery Exhibit**

Curators: Muriel Magenta and Meredith Hoy

Exhibition Coordinator: Anne Brye

*Prone to Collapse*

Beth Weinstein & Ellen McMahon

In the last decade the Southwestern United States has lost more than 20% of its conifer forests. A group of scientists based at the University of Arizona is working to understand why trees are dying so they can better predict what will happen in the future. One of their primary tools for determining the extent and effects of forest die-off (also known as conifer collapse) is hemispherical photography. These 360-degree fisheye images are taken in forests at different stages of mortality to determine the increased amount of radiant energy (sunlight) hitting the earth’s surface as trees die. This information is critical to their study, which reveals that, added to drought and beetle infestation, the slight increase in global temperature due to greenhouse gas emissions has created the fatal tipping point.

*Prone to Collapse* is a new work developed from ongoing scientific research and several months of creative research and reflection on the raw material. As an installation it re-presents and re-contextualizes the hemispherical photographs used by these scientists in an immersive, sensory experience.

Animated hemispheric photographs are projected onto a scrim suspended within an installation made of repurposed materials derived from trees. Viewers are invited to recline within the installation to experience the transition from lush healthy forests through death and disappearance. As a complement to the embodied sensing of the issues, info-graphics convey critical information about the research and the implications of the scientists’ findings. By combining the multisensory visceral experience of lying in a forest as it dies and the conveyed graphic information, the collaborators seek to create conditions to awaken people to the problem of forest die-off, become receptive to learning about it, and become inclined to take action.

*Polar View*

Cecily Culver

I am submitting a digital video installation, digital prints and three sculptures that are a part of the same body of work that uses Polar Pop cups to consider the point of view of a thing that is celebrated for its function in hydrating humans. However, they are disregarded beyond their use-life, despite making a significant contribution to the contamination of the environment. These works call into question the life of things, materials like expanded polystyrene foam, environmentalism and the cost of our anthropocentrism.

*Polar View* is a nine-channel video exploring a day in the life of a 44-ounce Expanded Polystyrene cup--more specifically, a "Polar Pop" from the Circle K convenience store. From the point of purchase to its eventual toss into the rubbish pile, *Polar View* presents multiple viewpoints from the oculus of a mundane part of our reality. Despite being ubiquitous, the existence, and moreover, the agency, of these cups is easily looked over. *Polar View* points at the life of a particular thing that is clearly an active player in our world.

The sculptures abstract a Polar Pop straw and lid, integrating it with the environment as if the disregarded rubbish has evolved to blend with the environment; in one it stares down at the viewer as if prompting him or her to take a sip. *Polar View* includes a series of digital prints from the video. *Polar View* was shown in the Juried MFA Summer show in the Harry Wood Gallery at the ASU Tempe campus in the summer of 2014.

### *Drainage*

Dannon Schroeder

From the very first existence of humankind, an ongoing fragility between man and nature has been stretched and strained like a rubber band. Not completely snapping in two, the balance has been sustainable thus far. The human need to rely on nature for its abundance of resources exposes the weaknesses and strengths of our existence. The examination of human perspective towards the natural world has been a progressive tool for cognitive development since the origin of our species.

*Drainage* is a fine art exhibition/installation displaying intricately crafted wood sculptures that both visually and conceptually address many of the key topics presented at the Balance-Unbalance 2015 Conference. Created within this past year, these artworks resonate with deeply rooted references to ecology, biology and sociobiology. The sculptures directly address topics such as water access and sustainability, climate change, environmental awareness, and urban growth. The work has been crafted using locally salvaged woods and desert foliage, as well as reclaimed hardwoods.

*Drainage* infuses delicate natural forms with highly manipulated wood surface finishes that mimic constructed/casted metals. The striking contrast may not seem so striking to all as the viewer reflects on how their personal interaction with the natural world correlates with the artwork displayed in front of them.

### *Desert Breeze*

James White

This installation, simply put, is of two sloop-rigged sailboats with neon and argon sails, competing on a sea of loose white sand. Sand rills are in the configuration of fingerprints. The whole installation is constructed on two 4' x 8' black platforms, which are horizontal to the floor.

The relationship between the rills of desert sand and the rills of the ocean floor are self-evident. The “competing” boats are healing over as they “ride” the desert or ocean breeze, a familiar sight to anyone who has sailed or observed sailing and its constant balance between tipping and forward motion across the waves.

The neon and argon in the luminous sails are uniquely powered by high frequency radio waves to eliminate wires, with light transmitted up through the mast, emitted fiber-optically onto the edges and surface engravings of the polycarbonate transparent sails.

The fingerprint reference is one of humanity and identity, caught up in competitive adventures, whether it be between individuals or between man and his environment. This piece is best displayed without gallery lighting or much external light, as the neon creates its own light and shadows.

This sculpture is the latest in a 45-year exploration of light and its relationship to human activity. This sculpture has been displayed at the Arizona State University Night Gallery in Tempe.

### *Planets*

Mary Hood

*Planets* is a suite of eight images created in 2010, in which water is pooling, overflowing, diverting and escaping. The water in turn becomes the substance of reflection and a symbol for our collective sub-consciousness. The prints are an extension of the *Ten Thousand Tears* (2007-2009) and *Collective Pooling* print series (2008), in the fact that they are using my fingerprints as a representation of water and our collective identity. These projects were an important tool for me to reflect upon the environmental, social and political unrest in our chaotic global theatre. However, with *Planets*, I feel that the "water" is more representative of our human presence on the earth, slowly eroding a path for our existence, leaving canyons and valleys in our wake. The spill over into the larger "pool" is representative of the passage of time and our collective unconsciousness.

The process is a combination of inkjet printing from digital photographs I took during a trip to the Red Rock National Monument in Nevada, combined with layers of monotype and relief printmaking methods. The sky blends and rock "details" are monotypes overprinted on the inkjet layer, giving the print a bit more depth and texture. The final layer is the relief fingerprint, layered in three colors. Each print is 20 x 24" framed in whitewashed maple frames.

### *Climate Change*

Mary Neubauer

*Climate Change* is a related series of six 15" x 30" digital Lambda prints created in 2012. They are framed with museum mounting. These works were modeled in Rhino 3D in response to my observations of weather and changing cloud patterns throughout the Arizona seasonal year. The 3D models were surface-mapped with changing weather patterns and endowed with qualities of light and transparency. In larger 96" x 72" formats, three of the same images have been printed on silk and can act as a triptych panel or wall-hanging. The works are largely an intuitive response to what I know scientifically about climate change. Because I also work with data visualization of environmental statistics, these intuitive works have a strong empirical foundation. They are meant to deliver a visual signal or sign of what is to come in terms of climate extremes. For this reason, they use a repeating iconic whirlwind shape as a

significator. Sometimes the shape is benign and delicate, but as the series progresses, the storm icon becomes more strange and intense. Accompanying these images is a singular data-driven sculptural form that visualizes 25 years of Sonoran Desert Weather through daily high and low temperatures arranged in a 13w month periodicity.

*Louisiana Re-storied*

Meredith Drum

*Louisiana Re-storied* is an interactive, documentary installation about environmental justice and pollution governance in Southern Louisiana. The work revisits the contact between the oil industry and small, rural communities romanticized in *Louisiana Story*, Robert Flaherty's 1948 docu-drama. *Re-storied* underscores the relationship between the region's history of slavery and post-Civil War racism and current environmental, political and economic challenges and solutions. An important focus is the seminal legal victories and out-of-court settlements that community groups, in collaboration with scientist-activists, have won to protect residents' health from toxic emissions. As a writerly hypertext, *Louisiana Re-storied* invites participants to navigate through 24 narrative threads. The deeper one ventures into the work, the more nuanced material regarding the region's correlatives and contingencies. My intent, as a social documentarian and artist, is not only to present a case study that may be useful to individuals and groups lobbying for stronger pollution regulation, but also to experiment with non-fiction form and affective and intellectual audience engagement. The first iteration of the work was created using MAX; for the second version (made for ISEA November 2014), I employed the Korsakow software. For the third version, I will re-structure the work once again, this time using Unity or another game-creation software to encourage a different kind of participation.

*AL GRANO: Framing Worlds*

Pat Badani

*AL GRANO: Framing Worlds* is a gallery installation concerned with environmental, cultural, technological, political and historical formations related to maize, a contested grain considered both food and cultural symbol in Mexico, and source of macro profits for multinational agribusiness. Maize and its transgenic avatars represent explosive capsules with the ability to separate communities and nations, and yet the debate has provoked movements of conservation and care of ecosystems and sustainable agro-practices.

The work deploys a staging of fact and fiction where various registers of images, texts, and objects coexist. These digitally produced 2D and 3D pieces have as a common element the manipulation of languages, histories, and codes (the latter pointing to the underlying structure of genetic systems). A recodification process accentuating the position of Mesoamerican indigenous communities is brought about in a series of graphics in the shape of Mayan Glyphs that showcase the 'front end' of digital images of GM corn, whose 'back end' codes have been hacked with the infusion of texts from the seminal 1930s Latin American novel *Men of Maize*. Three sculptures show the structural chemical formula of fructose, amalyse, and polylactic acid (PLA), all derived from corn. They were produced with a 3D printer using corn-based PLA bio-plastic with the purpose of showing how the structure of material is changed through bioengineering. Further, a vast glossary of spaces of resistance related to sustainable ways of growing and distributing food draws attention to practices of reconstruction of the food system, to movements of conservation and care of ecosystems, to the development of sustainable communities, and to the recovery of traditional agricultural knowledge.

Different subjectivities are produced as viewers encounter spatio-temporal orderings of installation pieces that articulate contrasting positions, compelling them to create interconnections and to balance their own actions against what is presented. This process of knowledge-building favors the emergence of new perspectives needed to challenge the idealized vision of scientific and technological progress that fuels the expansion of an industry of processed foods and bioproducts that clearly result in a chain of unbalances in environmental and human ecologies, compromising maize's biodiversity, impoverishing soils, causing water depletion, and provoking the demise of campesinos (small-scale farmers). *AL GRANO* uses art tools and methodologies in an effort to frame these worlds.

*Terra Incognita*  
Rachel Clarke

*Terra Incognita* is a silent, 10 minute, looping video installation, to be shown in large format. Maps have multiple meanings. For me, being born in one country and migrating to another as an adult, familiar road atlases reveal geographical and historical differences between my native country and my adopted one. Maps also show how the land has been transformed by layers of human activity.

Maps are representations of human connectivity that document the way transport networks, settlements and industrial complexes interact with and drastically affect the natural environment. Mapmaking has also been used as a form of conquest, usually preceding the extraction of resources, or the creation of new lands, borders and boundaries. Maps represent a stable, topographically accurate, yet symbolic representation of the world as we have defined it.

In *Terra Incognita*, the stable structure of the map is deconstructed, fragments are extracted and placed in unfamiliar juxtapositions. This subjective act turns what is known into something unknown. Detached from their usual context, the still recognizable fragments form into new visual topologies: the map suggests a landscapes but also a cityscape at night, or computer circuits, etc., suggesting that any system used to define what is reality and how it is controlled is ultimately an abstraction.

*...Will You Miss the Arctic?*  
Richard Lerman

This is a sound/video installation of eight short pieces of work recorded north of the Arctic Circle at the University of Helsinki, Biological Research Station in Kilpisjärvi, Finland, as part of their BioArt Residency this past October. The work has been recorded in 4K and is focused on Climate and Place. Ideally, I want listeners/viewers to screen the entire piece, which will be a 10-minute loop. Over the years, I have created a large body of work that has focused on sound and the environment. I continue to create work with this emphasis, and in 2014 I had my first experiences recording north of the Arctic Circle.

For years, my work has addressed the question: what would the world sound like if my eardrums were made of \_\_\_\_\_. This question becomes part of the sonic imagery in my work and leads each listener/viewer to consider that question. To achieve this goal, I have constructed piezo devices since the 1970s, allowing me to gather small vibrations and sound below the threshold of human hearing. The transducers I have made are very often visible in the video, demystifying the recording process. In and around Kilpisjärvi, I recorded from stems, leaves, bark, flower parts, rocks, boats, and from thin carbon fiber rods plunged into brooks, lakes and the earth. I should add that carbon fiber rods have an astonishing array of harmonics when bowed by wind and water.

In parallel with the amplification of sound, much of the video includes the interplay of wide angle and very close-up camera work. The emphasis of SCALE is threefold: a wide Sonic spectrum; Closeup/Macro and wide angle video; and what appears will become a Large Scale Disaster as climate change accelerates in our time, destroying many fragile environments, like those in the Arctic. Ultimately, this is a piece about that great potential loss while also being a sonic documentary. The microphonic/microscopic and macro sounds and images communicate these metaphors directly to listeners/viewers.

*Tidings of Invisible Things*

Tanya Chaly

The installation *Tidings of Invisible Things* looks at a parasite that has entered into an ecosystem waterway, causing deformities in frog populations. The *Ribeiroia ondatrae* parasite has a clever reservoir and host transmission, starting from wetlands birds' intestinal walls where they reproduce, to water snails, then on to amphibians where the deformities occur, which then render the frogs as easy prey-- only to be eaten by the birds, and so the cycle starts again. Scientists investigating why these frogs have become susceptible to this strange phenomenon believe it is due to a number of reasons. The increase of agricultural pesticide runoff may be weakening the frogs' immune systems, in addition to warming pond water temperatures that have allowed parasite populations to increase in number. The effects of climate change and that of Man's activity on the earth has turned the idea that we are subject to the forces of nature around. Humans are now the determining forces of nature.

The work references Victorian ideas of collections of the Natural World; I have chosen to use drawing as a deliberate vocabulary, referencing its historical role in observational scientific recording and analysis. I have also chosen to use the display mode of the Victorian era, alluding to the notion of Cabinets of Curiosity and The Wunderkammer. The collections and observations of the Natural World during that time were in some ways indicative of a deeply uncomfortable relationship with nature. Man was becoming a dominating force, controlling, classifying and profiteering from nature. Although celebratory of the mosaic and abundance discovered within the Natural World, it was also a time where the acquisition and display of specimens of nature were tied to larger issues, that of global trade and, ultimately, the commodification and subsequent exploitation of nature. This work presents a macabre version of a destabilized natural order that is neither bucolic nor benign. In turning nature into a kind of cultural souvenir of man's activity, I want to highlight that it is something that we might be altering forever, or perhaps even be close to losing.