Art museums can be temples to culture or cultural catalysts. They can be passive and predictable or unpredictably idea-driven. Museums can watch the world pass them by, or they can shape the trajectory of its course. Art and ideas matter here. We see art that challenges minds, melds environments and cultures, and responds to the uncertainties of the future. Art has a point of view and it deserves a voice at the table. That’s what the Art + Environment Conference gives it.
The Art + Environment Conference at the Nevada Museum of Art reaches across continents, disciplines, and media to unite a dynamic group of thinkers shaping ideas about human interactions with global environments. A flagship program of the Museum’s Center for Art + Environment, the 2011 Conference brings together artists, scholars, designers, and writers for a dialogue that fosters new knowledge in the visual arts. The Museum’s galleries feature exhibitions that explore our relationships with natural, built, and virtual environments, while serving as a springboard for Conference sessions and keynote presentations.
The remarkable growth of the Museum’s Center for Art + Environment that launched following our first Art + Environment Conference in 2008, has helped define the Nevada Museum of Art as “a museum of ideas.” Community interest and support reached an all time high, and internationally the Museum garnered impressive attention while securing significant funding from new sources outside of Nevada.

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

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

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

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

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

William L. Fox
Director, Center for Art + Environment
Nevada Museum of Art
annual precipitation participants MappeD by relative elevation anD preDicteD rainfall of geographic origin
Sponsored by the Stremmel Gallery

sonic soundscapes of the Earth's polar regions.

and environmental changes affecting these fragile
Arctic and Antarctic, human interactions with them,
live symphonic performance and electronic music
DJ Spooky has created sound samplings using
art and contemporary visual culture. Most recently,
artist, and writer, creating bridges between sound
Paul D. Miller aka DJ Spooky that Subliminal Kid, has
spent much of his career as a composer, multimedia
and composer. Hosted by NV Energy

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

9 am 3 pm 9 pm
9 – 9:15 am
David B. Walker and William L. Fox
Conference Welcome

9:15 – 9:45 am
Alexander Rose
Designing for Longevity
Futurist Bruce Sterling will introduce Alexander Rose, Director of The Long Now Foundation, who will discuss the design and construction of a monument-sized, 10,000-year clock as an icon to long-term thinking. Long Now is currently constructing the first version of the clock in west Texas, and owns property adjoining Great Basin National Park in eastern Nevada where it plans to build a final public version. The Long Now Foundation was established in 1996 to creatively foster long-term thinking and responsibility in the framework of the next 10,000 years.

9:45 – 9:55 am
Ann M. Wolfe
Altering the Landscape
An introduction to the signature photography collection of the Nevada Museum of Art, The Altered Landscape: Photographs of a Changing Environment, reveals how individuals and industries have marked, mined, toured, tested, developed, occupied, and exploited landscapes over the last fifty years.

9:55 – 10:30 am
Edward Burtynsky
In The Wake of Progress
In his large-scale photographs, Canadian photographer Edward Burtynsky examines nature as it is transformed through industry. Recycling yards, mine tailings, quarries and refineries are all places outside the everyday experience of the average person, yet Burtynsky notes that we all partake of their industrial production on a daily basis. Burtynsky’s dramatic images are metaphors for the dilemma of modern existence, as they seek a dialogue between attraction and repulsion, seduction and fear. Presented by the Carol Franc Buck Foundation

10:30 – 10:45 am
Break

10:45 – 11:40 am
Subhankar Banerjee, Edward Burtynsky, Chris Jordan
Ann M. Wolfe, Moderator
Framing Consumption:
Photographs of Sustainability
Photographers Subhankar Banerjee and Edward Burtynsky join Chris Jordan in a conversation about global consumption and sustainability. A photographer, writer, and environmental activist, Subhankar Banerjee is a leading voice on issues of arctic conservation, resource development, and climate change. Photographer Chris Jordan gains access to some of America’s largest industrial waste facilities and factories to photograph the detritus of our consumer culture at an immense scale.

Presented by the Carol Franc Buck Foundation

11:40 am – 1 pm
Lunch

noon – 12:45 pm
Brown Bag Lunch
Living Legend: G. Robert Deir
and Earthworks in Nevada
Once a trusted advisor to artists Michael Heizer and Walter de Maria, G. Robert Deir helped to manage the creation of some of the largest earthworks in the American West. As a pilot and director of aviation for Howard Hughes in Las Vegas in the late 1960s, Deir helped Heizer and de Maria identify and secure land, engineer plans, order supplies, and establish project costs for some of their most significant undertakings. Deir, who recently donated significant archive materials to the Center for Art + Environment, will share stories about his encounters and relationships with these iconic artists and artworks.

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

1 – 1:30 pm
Helen Mayer Harrison & Newton Harrison
Fahrenheit Rising: Adapting Ecologies in the Sierra Nevada
Scientists have recorded ongoing temperature increases in the Sierra Nevada that threaten beneficial plant species and the invasion of harmful ones. Internationally-renowned environmental artists Helen Mayer Harrison & Newton Harrison propose a series of long-term ecological responses that have the potential to mitigate the effects of global warming on the Sierra's ecosystems.

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

1:30 – 2 pm
Fritz Haeg
Designing the Wild and Cultivating the City
The ecological initiatives of artist, gardener and designer Fritz Haeg fuse fields of performance, architecture, and eco-activism. Currently a Rome Prize Fellow at the American Academy in Rome, Haeg presents images and thoughts on recent directions in his work.
2011 A+E CONFERENCE PROGRAM

9 am – 3 pm • 3 pm – 9 pm

SAT | OCT | 01

9 – 9:30 am
Sean Shepherd and Laura Jackson
Composing Place: Music of Sean Shepherd
A graduate of The Juilliard School and a winner of multiple awards for his musical compositions, Sean Shepherd—2011 Composer-in-Residence with the Reno Philharmonic—presents a new musical work written in response to the Nevada landscape. Conversation follows between Shepherd and Laura Jackson, Music Director of the Reno Philharmonic, about how Shepherd’s new composition Silvery Rills and Antonin Dvorak’s historical Symphony No. 9 refer to time and place in completely different ways.

9:30 – 10:20 am
Patricia Johanson
Ecologies of Infrastructure
Art, ecology, landscaping and functional infrastructure meet in all of Patricia Johanson’s creative endeavors. Since the 1960s, her innovative and multi-dimensional design approach to infrastructure projects such as municipal flood basins, sewers, water-treatment systems, and flood control structures have resulted in landscapes that are functional, sculptural, and enjoyed by the public. From mine-scarred land to typical highway structures, Johanson creates multi-functional designs where life can flourish. She will discuss projects in Dallas; Petaluma, CA; Salt Lake City, UT and Scranton, PA.

10:20 – 10:50 am
Amy Franceschini and Gaetano Carboni
Not Horsing Around: Amy Franceschini and Farming in the Future
Amy Franceschini’s most recent project, This is Not a Trojan Horse, concerns rural regeneration in the Abruzzo region of Italy, where globalization has had a significant impact on traditional modes of farming and agriculture. Franceschini’s large-scale, mobile sculpture, designed to move throughout the Italian countryside, collects traces of rural farming practices including seeds, tools, interviews, recipes and products with an aim to enliven the imaginations of farmers and locals through discourse and artistic production. The project was commissioned by Gaetano Carboni, General Director of the Polinaria Arts Center and Organic Farm in Abruzzo. The Center for Art + Environment awarded the first Artists | Writers | Environments grant to artist Amy Franceschini and writer Michael Taussig for this project. The grant was sponsored by the Andy Warhol Foundation for the Visual Arts.
a unique project that is part visual art, natural history theater, and conservation campaign for New South Wales. Dr. Stephen G. Wells, President of the Desert Research Institute (DRI) will introduce the panelists.

12:30 – 2 pm  
**Lunch**

2 – 2:15 pm  
**Geoff Manaugh and Nicola Twilley**  
**VENUE:** A Special Announcement

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

2:15 – 3:15 pm  
**Jorge Pardo**  
**Visual Eclectics: Jorge Pardo’s Art(chitectures)**

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

3:15 – 4 pm  
**Bruce Sterling**  
**Critical Velocity: Bruce Sterling Speculations**

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

4 – 6 pm  
**Wrap Party**

The Conference closes with a cocktail celebration hosted by the Nevada Museum of Art. The party is open to all speakers, sponsors, and attendees. Music by Starfox.
Futurist Bruce Sterling will introduce Alexander Rose, Director of The Long Now Foundation, who will discuss the design and construction of a monument-sized, 10,000-year clock as an icon to long-term thinking. Long Now is currently constructing the first version of the clock in west Texas, and owns property adjoining Great Basin National Park in eastern Nevada where it plans to build a final public version. The Long Now Foundation was established in 1996 to creatively foster long-term thinking and responsibility in the framework of the next 10,000 years.
In his large-scale photographs, Canadian photographer Edward Burtynsky examines nature as it is transformed through industry. Recycling yards, mine tailings, quarries and refineries are all places outside the everyday experience of the average person, yet Burtynsky notes that we all partake of their industrial production on a daily basis. Burtynsky’s dramatic images are metaphors for the dilemma of modern existence, as they seek a dialogue between attraction and repulsion, seduction and fear.

Presented by the Carol Franc Buck Foundation
SUBHANKAR BANERJEE, EDWARD BURTYNSKY
AND CHRIS JORDAN
ANN M. WOLFE, Moderator

Framing Consumption:
Photographies of Sustainability

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

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

Presented by the Wilhelm Hoppe Family Trust and the Elke Hoppe Youth Advancement Trust
Designing the Wild and Cultivating the City

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

Chinati at a Crossroads:
Art and Environment in West Texas

A contemporary art museum based upon the ideas of its founder Donald Judd, The Chinati Foundation is located on 340 acres of land on the site of former Fort Russell in Marfa, Texas. Chinati preserves and presents permanent large-scale installations by Judd, John Chamberlain, Dan Flavin, Richard Long, Claes Oldenburg and Coosje van Bruggen, with an emphasis on works that are inextricably linked to the surrounding landscape. Recently appointed director of the Chinati Foundation, Thomas Kellein, formerly of the Kunsthalle Bielefeld museum in Germany, will outline his innovative plans for the future of the Foundation.
The most prominent light sculptor of his generation, Leo Villareal creates immersive interactive sculptures that combine strobe lights, neon, and LED bulbs activated by his own custom-made software. Villareal's large-scale installations respond to unique architectural features of the built environment, while simultaneously activating these spaces in hypnotic and exhilarating ways.
Landscape Futures curator Geoff Manaugh asserts that planetary landscapes, and our perceptions of them, can be utterly transformed by technology and design. This session, moderated by futurist Bruce Sterling, explores shifting terrains of architectural invention, where the construction of new spatial devices on a variety of scales—from the inhabitable to the portable—uncover previously inaccessible aspects of the built and natural environments. David Benjamin explores adaptive technologies and responsive architecture through open source, collaborative, hands-on research and design. London-based architect Mark Smout presents Environmental Architecture that explores how natural landscapes can be transformed into sensitive drawing devices. Liam Young of futures think tank Tomorrows Thoughts Today discusses his series Specimens of Unnatural History, a collection of near future taxidermy that explores the possibilities of emerging technologies in complex ecosystems.

Programming related to this presentation is supported by the Graham Foundation for Advanced Studies in the Fine Arts and the National Endowment for the Arts.
CULTURAL

CATALYST

Jorge Pardo,
Untitled,
2002. Tent: 400 x 1000 x 650 cm; Lamp: 52 x 28 cm; table: 40 x 129 x 112 cm

Leo Villareal,
Column 6
Composing Place: Music of Sean Shepherd

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

How can we engineer a new human-nature interface?

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

Ecologies of Infrastructure

Art, ecology, landscaping and functional infrastructure meet in all of Patricia Johanson’s creative endeavors. Since the 1960s, her innovative and multi-dimensional design approach to infrastructure projects such as municipal flood basins, sewers, water-treatment systems, and flood control structures have resulted in landscapes that are functional, sculptural, and enjoyed by the public. From mine-scarred land to typical highway structures, Johanson creates multi-functional designs where life can flourish. She will discuss projects in Dallas, Texas; Petaluma, California; Salt Lake City, Utah and Scranton, Pennsylvania.
Amy Franceschini’s most recent project, *This is Not a Trojan Horse*, concerns rural regeneration in the Abruzzo region of Italy, where globalization has had a significant impact on traditional modes of farming and agriculture. Franceschini’s large-scale, mobile sculpture, designed to move throughout the Italian countryside, collects traces of rural farming practices including seeds, tools, interviews, recipes and products with an aim to enliven the imaginations of farmers and locals through discourse and artistic production. The project was commissioned by Gaetano Carboni, General Director of the Polinaria Arts Center and Organic Farm in Abruzzo.

*The Center for Art + Environment awarded the first Artists | Writers | Environments grant to artist Amy Franceschini and writer Michael Taussig for this project. The grant was sponsored by the Andy Warhol Foundation for the Visual Arts.*
RICHARD BLACK, JOHN CARTY, MANDY MARTIN, GERALD NANSON AND JOHN REID
WILLIAM L. FOX, Moderator

Navigating the Waters of Art and Science in Australia

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

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

Author and visionary Bruce Sterling will reflect on the issues raised at the 2011 Art + Environment Conference and suggest potential directions for future dialogue.
Landscape Futures: Instruments, Devices, and Architectural Inventions

C U L T U R A L

Sierra Nevada: An Adaptation

Richard Black: Australia’s Murray River

C A T A L Y S T

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

Diana Al-Hadid: Water Thief

Shirin Neshat: Passage

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

Linda Fleming: Modeling the Universe

Clockwise:
- Shirin Neshat, Passage, 2002.
- Rodrigo Pérez de Arce and students, Designs for Fog Garden, 2011.
- Richard Black, Shoreline sequence, Hindmarsh Island, South Australia, 2005.
- Jacob Hashimoto, Here in Sleep, A World Muted to a Whisper (detail), 2010.
- Amy Franceschini, This is Not a Trojan Horse, 2010.
2011 Season of Art + Environment Exhibitions

The Altered Landscape: Photographs of a Changing Environment
September 24, 2011 – January 8, 2012

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

Major Sponsor: Carol Franc Buck Foundation;
Additional Support: Cultural Services of the French Embassy, New York. Grants for equipment and technology from the following organizations also made this project possible: The Institute of Museum and Library Services (IMLS), Western States Arts Federation (WESTAF) with the Nevada Arts Council and the National Endowment for the Arts.

Landscape Futures: Instruments, Devices, and Architectural Inventions
August 13, 2011 – February 12, 2012

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

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

Helen Mayer Harrison & Newton Harrison
Sierra Nevada: An Adaptation
September 3 – December 4, 2011

In Sierra Nevada: An Adaptation, internationally-renowned environmental artists Helen Mayer Harrison and Newton Harrison propose a series of long-term ecological responses to recorded temperature increases in the Sierra Nevada. Their proposals are in response to potential changes that threaten the elimination of beneficial plant species and the invasion of harmful ones. The concept is presented through a large-scale aerial image of the mountain range, topographical sketches, and aerial photographs of sites in the Truckee and Yuba watersheds. Additionally, digital animations explore two various global warming scenarios. This exhibition represents early iterations of what will eventually be a fifty-year project.

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

Diana Al-Hadid: Water Thief

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

Photographs by Jean-Luc Mylayne:
The Heavens are Blue
August 13, 2011 – March 11, 2012

A self-taught photographer and scholar of philosophy, French photographer Jean-Luc Mylayne’s work is an exploration of temporality and the relationship of humankind to both nature and the environments in which we live. Jean-Luc and his wife Mylène physically and artistically inhabit the location where the work is made, often living away from their actual home for months at a time. The images in this exhibition were made during an artist residency in Fort Davis, Texas.

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

Shirin Neshat: Passage
June 4, 2011 – January 8, 2012

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

Fog Garden: The Architecture of Water
July 30 – December 18, 2011

Working with the Atacama Desert Center and students from the Catholic University in Santiago, architect Rodrigo Pérez de Acir is overseeing the creation of models for a large-scale complex of structures designed to collect moisture from the daily fog that rolls in over the driest region on Earth—Chile’s Atacama Desert. The Fog Garden would collect enough water to support a large garden and satisfy the needs of a nearby
village. This exhibition is the first time these structures have been displayed, and along with sample building materials and documentation, form an archive that is important to artists, architects, and scientists.

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

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

September 3 – December 11, 2011

This is Not a Trojan Horse is a large, human-powered, wooden horse built by Amy Franceschini, founder of the artists’ collective Future Farmers. Set in the Abruzzo region of Italy, the project encourages working Italian farmers to explain why they still embrace their chosen vocations. The large-scale, mobile architecture and interactive sculpture collected traces of rural practices: seeds, sample building materials and documentation, artwork to hang in the Donald W. Reynolds Grand Hall and Atrium. This exhibition is the first time these models were eventually built as full-scale sculptures, others remain small works in their own right, and serve as vestiges of an unfolding creative process informed by Fleming’s diverse life experiences. A 88-page companion book published by the Nevada Museum of Art is available with text contributions by the artist and guest essayist Maria Porges.

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

November 16, 2010 – December 31, 2011

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

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

Tim Hawkinson: Totem

September 8, 2010 – October 1, 2012

Made from bronze, this single sculpture Totem evokes the forms of discarded plastic bottles or jugs, inviting conversations about water, land, and the challenges Native American cultures have faced related to these natural resources.
Canadian photographer Edward Burtynsky's depictions of global industrial landscapes are included in the collections of major museums, including the National Gallery of Canada, the Bibliothèque Nationale, the Museum of Modern Art, the Guggenheim Museum, the Reina Sofia Museum, and the Los Angeles County Museum. His exhibitions include Oil, Manufactured Landscapes, Before the Flood, and China. Burtynsky's images have appeared in numerous periodicals, and he has been awarded the TED Prize, The Flying Elephant Fellowship, and the Rolex Bery Book Award.

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

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

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

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

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

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

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

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

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

Thomas Kellein is Director of the Chinati Foundation in Marfa, Texas. From 1988 to 1995 Kellein served as director of the Kunsthalle Basel in Basel, Switzerland. He then served for fourteen years as director of the Museum of Fine Arts in Bielefeld, Germany. In 2009 he mounted the exhibition 1968: The Great Innocents, which focused on a pivotal year in world culture, and then opened The 80s Revisited. Dr. Kellein is an acknowledged authority on the artist Donald Judd and curated Donald Judd: Early Work, 1955-1968, which was shown in Bielefeld and at The Menil Collection in Houston.
Geoff Manaugh is a writer and essayist whose work at the award-winning BLOGBLOG surveys “architectural conjecture, urban speculation and landscape futures.” He is the former senior editor of *Dwell* magazine, and a contributing editor at *Wired UK* and *Architect*, and Senior Editor for David Haskell’s *Urban Design Review*. In addition to lecturing and writing freelance articles for publications such as *GOOD, Volume, Abitare*, and more, Manaugh is now Director, Studio-X NYC, Columbia GSAPP.

One of Australia’s preeminent painters, Mandy Martin has been both a Fellow and a lecturer at the School of Art at the Australian National University, where she remains an Adjunct Professor at the ANU Fenner School of Environment and Society. She has had numerous exhibitions throughout the world and her works reside in collections including the National Gallery of Australia, the Guggenheim Museum, and the Los Angeles Museum of Contemporary Art. Her most recent publication is *Desert Channels: The Impulse to Conserve*.

Christie Mazuera Davis currently serves as the Lannan Foundation’s Program Director for Contemporary Art and Public Programs. Previously she was the Curator of Education at The Wolfsonian-Florida International University, and the Family and Art School Programs Coordinator at the Oakland Museum of California. Mazuera-Davis received a BS in Arts Administration at Northern Arizona University and a Master’s degree in Museum Studies from the John F. Kennedy University.

Paul D. Miller aka DJ Spooky, that Subliminal Kid, is an electronic and experimental musician who has worked in everything from hip-hop to classical modes, and has collaborated with musicians worldwide. He has published *Rhythm Science* and the recently released *The Book of Ice* about his Antarctic work. In 2009 he presented *Tena Nova: Sinfonia Antarctica*, which examines the social, economic and political effects of global climate change. Miller is a Professor at the European Graduate School (EGS) where he teaches Music Mediated Art.

A world-renowned authority on the behavior of rivers, Gerald Nanson earned his PhD at Simon Fraser University in British Columbia and teaches at the University of Wollongong School of Earth and Environmental Sciences. Nanson has published numerous papers on issues of erosion, flood risk, river management, and river rehabilitation, and how climate affects flood and drought in Australia, the world’s driest, flattest, and hottest continent.

Jorge Pardo is a 2010 MacArthur Fellow whose work explores the intersection of contemporary painting, design, sculpture, and architecture. He has produced works and environments for the Dia Art Foundation, the Los Angeles County Museum of Art and for Skulptur Projekte Münster. Pardo received a BFA from Art Center College of Design in Pasadena, California. His work has been exhibited at numerous international venues including the Cooper-Hewitt National Design Museum, the Palais des Beaux Arts, and the Irish Museum of Modern Art.

Rodrigo Pérez de Arce is a professor at Catholic University Santiago in Chile where he also runs his own architecture practice. Pérez de Arce is a member of the interdisciplinary team for Arid Zone studies at the Atacama Desert Centre, where he helping develop a master plan and the design of the Fog Garden installations at Alto Patache in Northern Chile. He is currently refurbishing a public market in Valparaiso, a World Heritage Site, and is researching the subject of play as generator of architectural and urban form.

John Reid teaches at both the Fenner School of Environment and Society at Australian National University (ANU), and the ANU School of Art. He works with photography, performance and collage to address human rights and environmental issues. Reid developed the School of Art Field Studies program and is founder and director of its Environment Studio. His research includes software development for remote supervision of field research, and procedures for artist engagement with rural community management of natural resources.

Alexander Rose is Executive Director of the Long Now Foundation. He has been an artist in residence at Silicon Graphics Inc., a project manager for Shamrock Communications, and a founding partner of Inertia Labs. As director of Long Now, Rose has facilitated projects such as The Rosetta Project, Long Bets, Seminars About Long Term Thinking, Long Server and others. Along with collaborator Danny Hilki, Rose developed and shares several design patents on the 10,000 Year Clock—the first prototype of which is in the Science Museum of London.

Composer Sean Shepherd’s music has appeared in celebrated venues across the US and Europe. Highlights include the National Symphony Orchestra’s CrossCurrents Contemporary Music Week at the Kennedy Center, the Aldeburgh Festival, and Radialsystem V presented by the Berlin Philharmonic’s Scharoun Ensemble with Shepherd conducting. Shepherd was the winner of the Benjamin H. Danks Award from the American Academy of Arts and Letters, the Deutsche Bank Fellow at the American Academy in Berlin, and winner of the international Lutoslawski Award.

Mark Smout is a Senior Lecturer at the Bartlett School of Architecture, University College London, and a partner at the architectural firm Smout Allen. Together with Laura Allen, he teaches a Postgraduate Design Unit which focuses on architectural and landscape design, and conceptual design projects inquire into both the agenda and methodology of the design research practice with a focus on the dynamic relationship between the natural and the manmade.

Author Bruce Sterling helped start both the Cyberpunk and Steampunk movements in science fiction through books such as the Mirrorshades anthologies and his novel, *The Difference Engine* written with William Gibson. He served as a “v visionary-in-residence” at Art Center College of Design, is a professor of Internat soils at the European Graduate School, and his online projects include The Dead Media Project, the Veridian Design Movement, and Embrace the Decay, commissioned by the Museum of Contemporary Art, Los Angeles.

Nicola Twilley is the author of *Edible Geography*, *Blueprint: A view of the future* for *The Atlantic, Volume, Dwell, Wired UK, Landscape Architecture, Urban Omnibus*, and more. She is also co-director of Future Prural, co-founder of the Foodprint Project, and co-curator of the recent *Landscapes of Quarantine* exhibition and design studio at Storefront for Art and Architecture in New York. She now Director, Studio-X NYC; Columbia GSAPP.

Leo Villareal is a pioneer in the use of LEDs and computer-driven imagery and is known both for his light sculptures and architectural, site-specific works. From 1994 to 1997 he worked on virtual reality projects at Paul Allen’s Interval Research Corporation in California. Villareal attended the Burning Man festival, which inspired him to begin creating immersive experiences on a larger scale. Recent exhibitions include a site-specific installation at the National Gallery of Art and The Hirshhorn Museum and Sculpture Garden as well as the Los Angeles Museum of Contemporary Art.

Stephen G. Wells, President of the Desert Research Institute (DRI), oversees one of the world’s largest multidisciplinary environmental research organizations. Wells has held visiting appointments with the U.S. Air Force Office of Research, U.S. Geological Survey, Los Alamos National Laboratory, and The University of Liverpool as well as established consulting relationships with numerous federal agencies and private companies including the U.S. Department of Justice, NASA National Laboratories, and environmental and geotechnical firms in the western U.S.


London-based Lian Young is an independent designer, urbanist, and futurist, recently named by Blueprint magazine as one of 25 people who will change architecture and design. Young is co-founder of the future design practice, *Tomorrow’s Thoughts Today*, and he runs the nomadic teaching studio, the Unknown Fields Division, at various universities throughout Europe and Asia, including the Architectural Association, the Bartlett, Cambridge, and Oxford.
GENERAL INFORMATION

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

Café Musee
Wednesday through Sunday / 11 am to 4:30 pm

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

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

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

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

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