

Green Horizons

Agnes Denes

Tree Mountain-A Living Capsule- 11,000 Trees, 11,000 People, 400 Years

Ylöjärvi, Finland, 1992-96

Cibachrome (Winter view, 2003)

16 x 20 inches



One of the innovators of Conceptual art, Agnes Denes approaches art from a multi-disciplinary approach, transforming intellectual explorations into unique works of art. Her work analyzing the relationship of science and art made her a pioneer of ecological art and one of the first artists to initiate the environmental art movement. Her current work involves ecological, cultural, and social issues.

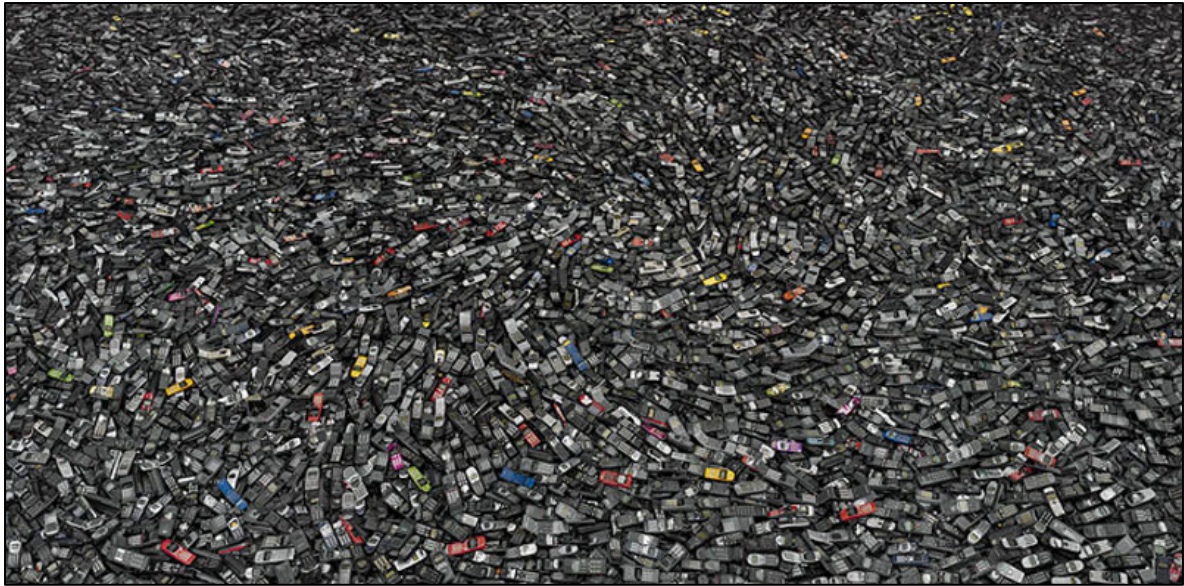
Agnes Denes has had more than 300 exhibitions across four continents. She has shown at the Moderna Museet (Stockholm), Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum in New York as well as Documenta VI and the Venice Biennale. An artist of enormous vision, Denes has written four books and holds a doctorate in fine arts.

Wheatfield-A Confrontation- Battery Park Landfill, Summer 1982

Cibachrome 16 x 20 inches (each)



Chris Jordan [Intolerable Beauty series]
Cell Phones #2, Atlanta, 2005, 44 x 90 inches



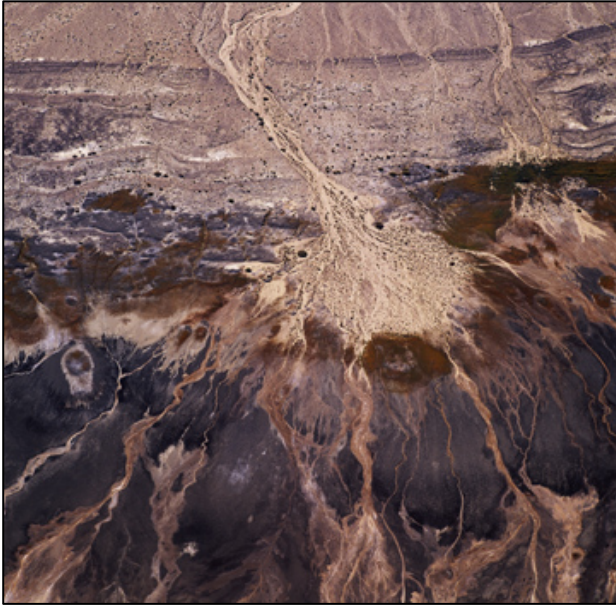
“Exploring around our country’s shipping ports and industrial yards, where the accumulated detritus of our consumption is exposed to view like eroded layers in the Grand Canyon, I find evidence of a slow-motion apocalypse in progress. I am appalled by these scenes, and yet also drawn into them with awe and fascination. The immense scale of our consumption can appear desolate, macabre, oddly comical and ironic, and even darkly beautiful; for me its consistent feature is a staggering complexity. The pervasiveness of our consumerism holds a seductive kind of mob mentality. Collectively we are committing a vast and unsustainable act of taking, but we each are anonymous and no one is in charge or accountable for the consequences. I fear that in this process we are doing irreparable harm to our planet and to our individual spirits. As an American consumer myself, I am in no position to finger wag; but I do know that when we reflect on a difficult question in the absence of an answer, our attention can turn inward, and in that space may exist the possibility of some evolution of thought or action. So my hope is that these photographs can serve as portals to a kind of cultural self-inquiry. It may not be the most comfortable terrain, but I have heard it said that in risking self-awareness, at least we know that we are awake.” – **Chris Jordan**



Circuit Boards #2, New Orleans, 2005, 44 X 57 inches

David Maisel [Lake Project series]

Lake Project 9284 – 5
C-print, 48 x 48 inches



Lake Project 9794 – 3
C-print, 48 x 48 inches



David Maisel is a photographer based in the San Francisco Bay area. And has received fellowships from the National Endowment for the Arts and the Opsis Foundation. His artwork is represented in major public and private collections, including the Metropolitan Museum of Art, the Museum of Fine Arts Houston, and the Los Angeles County Museum of Art, among others.

Begun in 2001, *The Lake Project* is comprised of images from Owens Lake, the site of a formerly 200-square mile lake on the eastern side of the Sierra Mountains. The lakebed has become the highest source of particulate matter pollution in the United States, emitting some 300,000 tons annually of cadmium, chromium, arsenic and other materials.

The concentration of minerals in the remaining water of Owens Lake is so artificially high that blooms of microscopic bacterial organisms result, turning the water a deep, bloody red. Viewed from the air, vestiges of the lake appear as diverse as a river of blood, a microchip, a bisected vein, or a galaxy map. If death is the mother of beauty, as Wallace Stevens wrote, then *The Lake Project* images may serve as the lake's autopsy. It is this contemporary version of the sublime that I find most compelling.

With each successive layer of intervention, the landscape becomes more complex. Previous scars are covered over, and cycles of negation and erasure expand into a grid system overlaid on the barren lake. From the air, a new map emerges.

Alexis Rockman

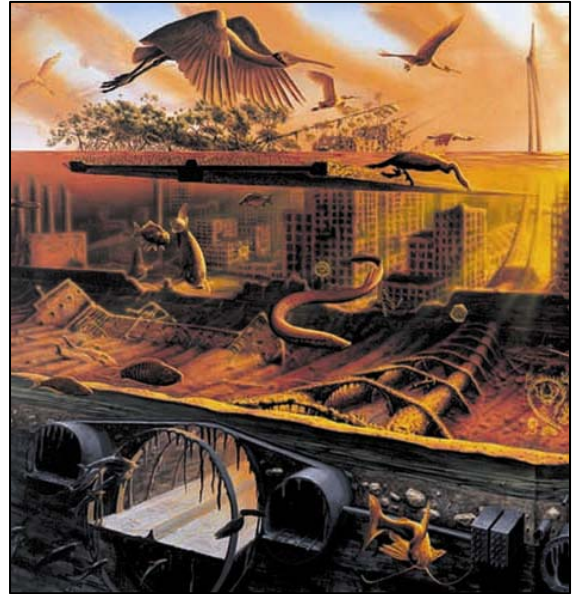
Manifest Destiny, 2003-04

Oil and Acrylic on 4 wood panels

8 x 24 feet



Alexis Rockman is an artist, explorer, and naturalist who examines the environmental plight of the earth as humanity continues on its current course of ecological devastation. In his works the observer sees how time, place, and scale are reflected through the history and potential future of science. Rockman is one of the most influential artists working in the realm of science and art today.



Manifest Destiny, the eight-by-twenty-four-foot panoramic landscape represents downtown Brooklyn in the year 5000, after three millennia of global warming have submerged it underwater.

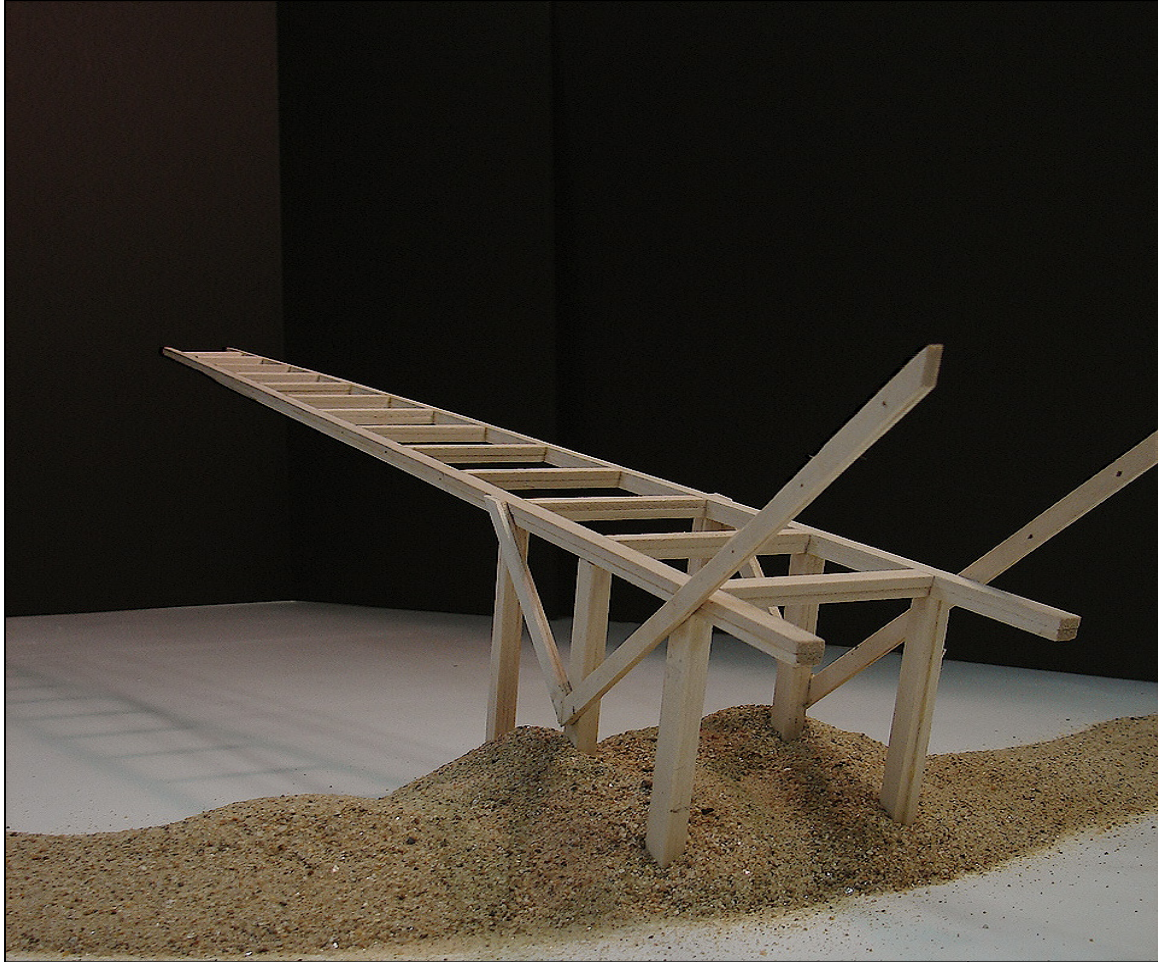
"You may find it surprising that when the very existence of the human race was at stake, men bothered to debate such abstract moral and philosophical questions. But Death focuses the mind on the things that really matter: Why are we here, and what should we do?"

- Arthur C. Clarke

Green Horizon Projects

Karen Adrienne

Green Horizon Project: *Suspend*



“Working with the concept of sustainability, I will create a structure and process that comments on transition into the 21st century and my views of the global and political challenges ahead. To this end I want to create a structure that originates on land and stretches precariously out over a body of water. The structure will be visually incomplete and hover in this state over the water. The bridge or ladder form is used to allude to passage and transition from one place or state to another. It hovers over water without completion to indicate that its destination is undetermined or unplanned (or perhaps just not funded). The bridge is over water to increase the dynamic tension with the source of sustainability and our evolution. I will also reflect the created structure and provide the visual and actual safety for the burning of the bridge form. Also to create one item or substructure that would not burn and remain as a symbol of hope” – Karen Adrienne

Karen Adrienne, Chair of the Art Department at University of Maine at Augusta, has implemented a reduction of toxic materials in her practice and the university’s studios. She has also taken interest in sustaining her community by purchasing and renovating a vacant building in Gardiner to create The Art Dogs, a collaborative press and artist studio/living spaces.

Michael Shaughnessy

Green Horizon Project: *Untitled (Site Specific Installation)*

Hay Round



Da Fainne / Cruinnige Eirig

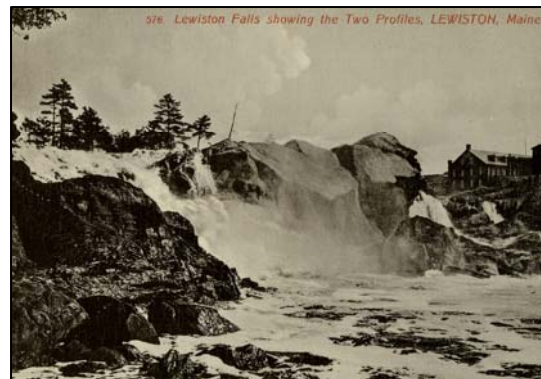


Michael Shaughnessy, Chair of the Art Department at the University of Southern Maine, is a widely exhibited sculptor. His large-scale constructions of hay utilize a renewable, biodegradable resource. The construction of his works often includes labor donated by groups of all ages drawn from the community in which a given work will reside. The simple geometric forms suggest both contemporary minimalist abstraction and Neolithic earthworks.

Beth O'Halloran

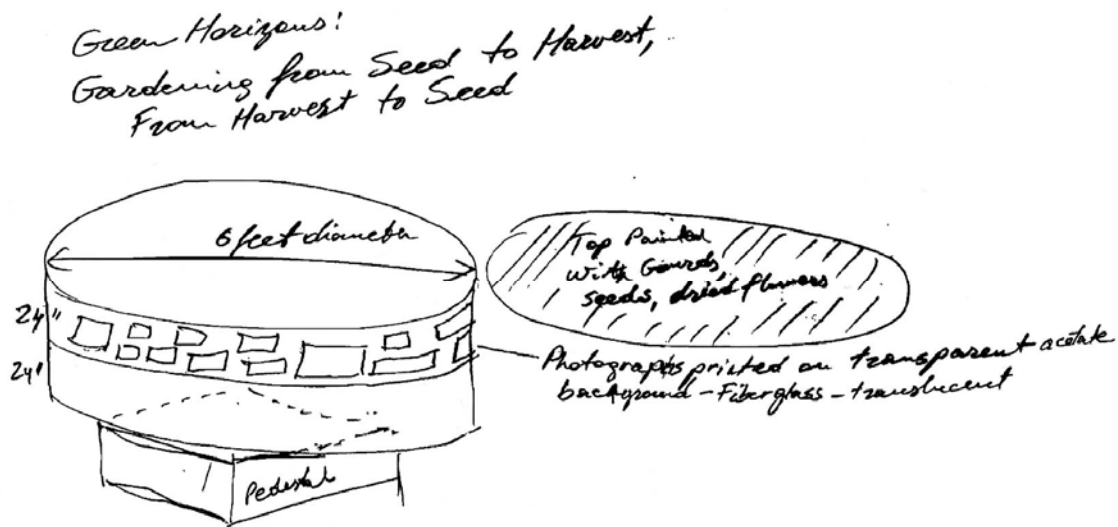
Green Horizon Project: *Breaking Falls*

Beth O'Halloran spent part of her childhood in Lewiston, Maine, and now lives in Dublin, Ireland. She received her master's degree in Visual Arts Practices from the Dun Laoghaire College of Art and Design in 2006. Previously she studied Fine Art in NCAD and the Glasgow School of Art. She has exhibited widely throughout Ireland, the U.K., New York and Japan. Using photography as source material, her paintings address aspects of atmosphere, presence, and absence. For Green Horizons, she will be using as reference material an archival photograph of the Androscoggin River as it passes the Libbey Mill, built, owned, and operated by O'Halloran's ancestors. By enlarging the photograph to the point of abstraction and then perforating it using an office paper-puncher, the artist will dissipate the image, further blurring its recognizability in an investigation of loss and as an attempt at creating a phenomenological response to what was once an awe-inspiring scene of nature.



Mark Silber

Green Horizon Project: *Portrait of a Garden*



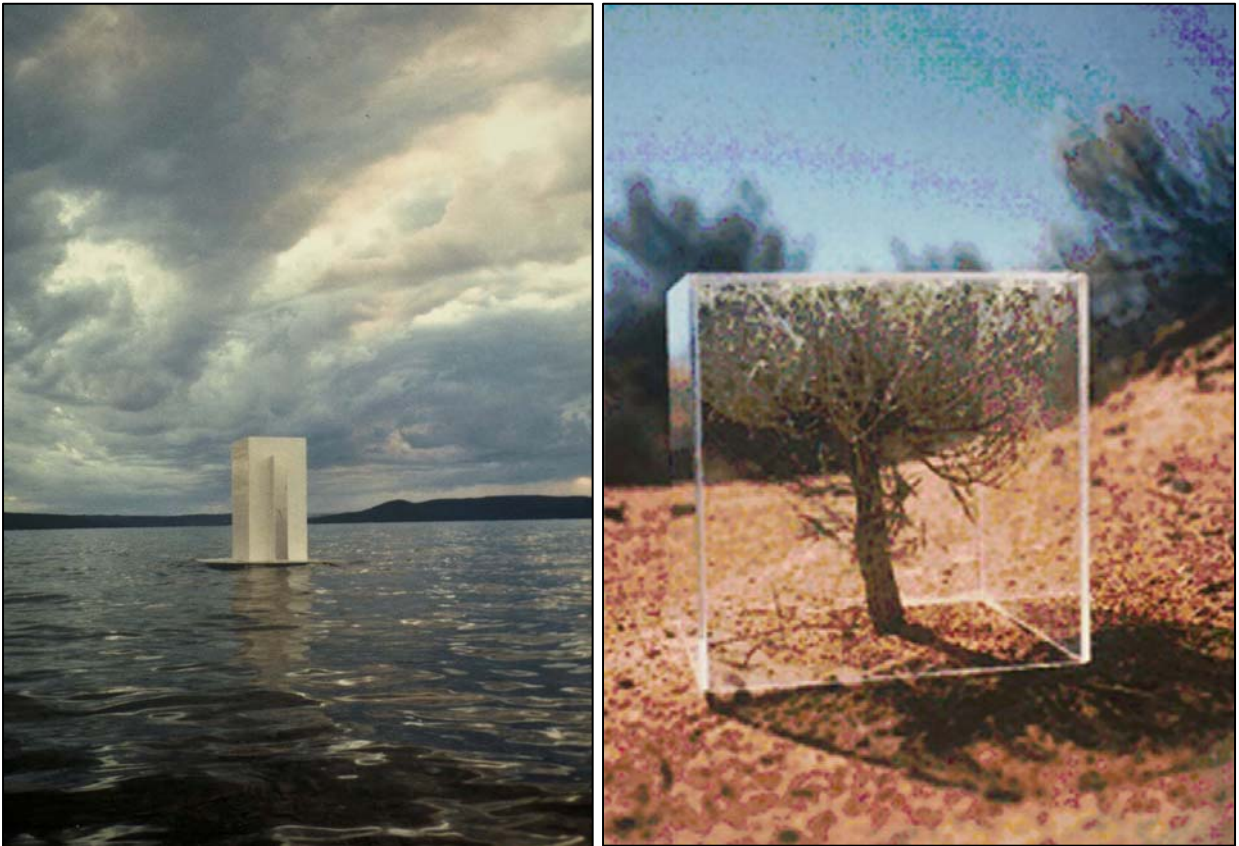
Mark Silber's installation for Green Horizons, *Portrait of a Garden*, is a photographic cycle portraying seed to seed cultivation. The installation will consist of two counter-rotating vitrines that portray a gardening year. Promoting the notion of garden sustainability, this installation will depict all the aspects of a self-sustaining garden – preparing the soil, planting plants, mulching, maintenance, harvesting, and seed collection.

An accomplished photographer and cultural anthropologist, Mark Silber, Ph D. teaches and lectures on oral history and documentary photography and has achieved national recognition as an author and co-author of eight books including *Rural Maine*, *Family Album*, and *Thoreau Country*. Committed to organic farming for nearly 30 years, Silber played an instrumental role in the resurgence of farmers markets throughout Maine.

This project is supported by a Maine Arts Commission Good Idea Grant.



Anne-Katrin Speiss
Green Horizon Project: *Untitled*



Anne-Katrin Speiss creates site-specific and performance-based projects in wide-open, extremely remote landscapes, where the severance from busy and hectic civilization creates a great distance from the “real” world. Her projects exist only for a few hours or days at a time, and before they are disassembled and the landscape returned to its original condition, she documents them through large scale photography, video and text. Inspired by conversations with fellow artists at the recent Green Horizons Artists’ Gathering sponsored by Bates College’s Otis Fund, Speiss has reimagined her work for the exhibition. For Green Horizons, she will push the boundaries of her oeuvre to fully merge concept and action by mapping her process of researching the most carbon-neutral method of traveling to Bates from New York City. The work is intended to serve as document of her process as well as an inspiration and model for others’ actions.



Virginia Valdes

Green Horizon Project: *Wasteland: from Landfill to Artfill*



“Abundant and cheap energy is what fuels overpopulation and sprawl. Consider a place where one can no longer send his waste to a dump or count on the prosthetic aides of industrial civilization but must find ways to accommodate his trash within his own personal habitat. Paving, urban sprawl, and overdevelopment have exhausted our resources to the point where our own human strength is the only energy available to power-up what remains of our virtual worlds.

Being constructed with only the refuse of *homo industrialis*, the installation I will create for *Green Horizons* at Bates College Museum of Art, grapples with how a human habitat filled with non-recyclable and non-degradable material goods not only inexorably eliminates others and, ultimately, all life, but increases the artificial and cultural divide between humans and their biological environment. A motion sensor detects museum goers as they enter *Wasteland*; a woman’s soft voice is heard welcoming all and inviting viewers to take a ride into the future. A large “Welcome to Wasteland” sign looms at the top of an archway entrance to an environment devoid of biological life where at the center heteroclitic objects protrude from a large heap of what appears to be garbage. The “table-scrap” of industrial civilization linger long after the party is over. “Art” objects made from non-recyclable goods appear in the heap revealing industrial society’s ill-fated attempt to reuse and recycle non-biological goods.

Wasteland is a call “to undue our electrical appetites and get back to the garden.” It is a warning as to what could happen if we don’t cohabitate with nature and understand how our addictive, consumptive habits can cause our landscapes to disappear and only reappear as illusions. A simpler life is needed for the future of our environment and our sustained existence. My work deals with illusions, the denial of lived experiences, and the rift man creates with his natural environment.” – **Virginia Valdes**

This project is supported by a generous grant from the LEF Foundation.

Beehive Collective
Green Horizon Project: Banners

The Beehive Collective is a multi-faceted organism. The work that most people recognize us for is our posters- these are a graphic approach to alternative tools for educating and organizing. We collaborate to create visual narratives that break down and expose the circuitry of really complex and overwhelming political/social issues, turning them into a more digestible format that appeals to the visual learner who can process this sort of information ore readily through images than in highbrow lectures or books. In addition, we are also stone-mosaic workshop that preserves an ancient art form by creating depictions of the natural world using custom-cut pieces of marble and granite. We also are the stewards of a 100 year old farmers' Grange Hall in Machias, ME, where in the final period of our restoration we host community events and buzz around busily from dawn till dusk. Everything we do is non-profit and 100% volunteer driven.

The Bees are based in Eastern Maine, but are a very decentralized swarm spread throughout Canada, Mexico, the United States and Europe. Our mission is to cross pollinate the grassroots, by building connections between activists that use words, and those that speak in pictures, to help create more accessible, powerful campaigns for the important issues of our time. We envision a world where cultural work and popular education isn't segregated from the "box" of how movements for social change speak to issues and we think that organizers in the U.S. have a lot to learn from our counterparts in Latin America for implementing this shift.



Green Horizon Synergy Projects

Through a series of conversations, Museum staff and faculty have determined that at the center of *Green Horizons* will be a number of collaborations between artists, students, faculty, and community members joining creative forces to produce original works of art. To this end, Faculty Project Support Grants for *Green Horizons*, funded through the Synergy Fund, will support the creation of new works of art made in part by cross-curricular investigation of the themes of the exhibition. The grants also will support the creation or deepening of relationships within Bates and with local community's environmental and cultural organizations such as Lots-to-Gardens and the Stanton Bird Club.



Imprints

Green Horizon Synergy Project

Collaboration with assistant Professor Carol Dilley and Music Professor William Matthews with Morse Mountain, Museum L/A, and Lewiston Mills Complex.

Imprints examines aspects of the way in which humans and the environment act mutually upon each other, continually redefining each other in that interaction. We humans leave our imprint wherever we go, changing the spaces we encounter both by our presence and by our leaving. We leave material remnants of our debris, as well as the intangible sense of human story that haunts even reclaimed environments. Simultaneously, the environment is acting upon us. It imprints itself on our interactions and our perceptions. It shapes our sense of wellbeing, our language, our purpose and the way in which we interpret our existence. We act and are acted upon; we imprint and are imprinted upon; we are there and then we are gone and neither we, nor our spaces are unchanged by our crossing. These interactions find a new life and new meaning through the manipulations of art. ***Imprints*** is the intersection three chosen environments, dance and with the making and performing of video.

Environments / Partnering Organizations

The three environments we have chosen to work in are varying stages of natural spaces. Morse Mountain conservancy is the most preserved space with its own integrity as an environment minimally marked by people. Human imprints there are subtle but the natural environment acts powerfully on those who seek its imprint.

Bates Campus has redesignated some of its green spaces. These spaces are much more intertwined in human interaction, carefully placed, planned and financed for their usefulness and then redesignated for construction when priorities shift. Humans are poised to create a new imprinting on a space that carries our mark already.

The empty Bates Mills are utility spaces that have been redefined by our leaving, their emptiness speaks a history completely differently from when they were working spaces and of course utterly different from the natural spaces that preceded them. The humans placed them there, used them and abandoned them, making a massive imprint on the land, the river, the town and the ongoing individual lives of the people of Lewiston.

Dance is by nature an act of disappearance. As the completed movements become a compact impression of what actually occurred in the act of performing, the dance imprints the space and the audience with images, and is gone. Capturing dance in video changes it, stalls it in time, places it in a new environment that was not its own in the flesh.

Video creates an artifact of a thing that is no longer happening. It records and archives the raw material in a static form, a flattened reproduction of the real occurrence. When the images are manipulated, resequenced and a new product created, this artifact forms new relationships with both the raw material and with the audience who witnesses it.

This project, ***Imprints***, has multiple layers of imprinting and reinterpreting people and environments. Flesh and movement create performance, digital capture of performance and environments, manipulation of the record of the passing of that moment to create an entirely new and separate entity, performance of a new image in a new environment - creating new meaning and new relationships between the original flesh and the environment and creating new imprints along the way.



The Fabric Project:

Weaving, mapping and story-telling with neighbors in Lewiston Maine

Green Horizon Synergy Project

Collaboration with Professor of Community Partnerships and Director of Harvard Center
David Scobey and Christina Bechstein with Museum L/A and Bates Mill Complex.

The City as Fabric Conceptually, our project utilizes the woven textile as a metaphor for the city of Lewiston. During the method of weaving, the action of interlocking diverse threads via warp & weft allows the fabric to become whole and strong. We view the city then as woven energy, a creation authored by its residents past and current.

Gathering Stories, Materials, Mappings Our project is fueled by the creative contributions of Lewiston residents. To that end, we will be organizing a series of creative workshops with various communities within the city. The workshops will utilize both the woven textile and map of the city of Lewiston as a starting point. We will aim to capture and celebrate the stories of resiliency and survival of the people of Lewiston and will use both oral and visual workshop methods.

Laying Pattern into the City: Temporary Public Art Can you imagine a woven textile as large as the city itself? Temporary textile markers (signage) will be installed at key sites or places within the city of Lewiston. The textiles will highlight place relationships, stories and mappings both past and present collected through community workshops. They will explore themes of community history and place-making throughout the city, growing out of a process of convening community voices and stakeholders and creating art that can in turn catalyze public reflection, conversation, and creative action.

Lewiston, Maine The city of Lewiston is a rich site for exploring themes of landscape, community history, and collaborative place-making—doubly so at this moment in history. This is a propitious time for such conversation and place-making. Lewiston and Auburn are experiencing a post-industrial economic revival whose civic and physical shape is still uncertain. The Lewiston side of the Androscoggin remains more underdeveloped, even as the development of new businesses and amenities point to imminent change. Ten years from now, Lisbon Street, the mills, and the river will—in one way or another—look vastly different. An art-making project that convenes attention to those changes, and helps to catalyze democratic imagining about them, would be a valuable contribution.



Christina Bechstein:

Berkeley Street Community Garden, 2003

LandEscapes, Mt. Desert Island, 2006



Pond

Green Horizon Synergy Project

Pearson Widrig Dance Theater and composer Robert Een in collaboration with Laura Faure and Bates Dance Festival.

Pond will be developed during a four-week intensive residency at the Bates Dance Festival in July/August 2007. The goals for this work are to use the medium of performance to manifest and celebrate 25 years of creating community, to practice our commitment to sustaining strong and creative artistic relationships, to strengthen the bridge between the festival and the academic dance program, and to demonstrate the power site performance has in transforming the meaning of place. The piece is designed to take place on and around Lake Andrews, using water as its primary metaphor. Water that is the source of all life, that sustains and inspires us, that is characterized by movement and sound, that we contaminate and glorify.



“Capturing the essence of place, breaking habitual ways of seeing, be it in natural or architectural environments, is at the heart of the many site-specific/site-adaptive works the company has created since its inception in 1987. Working with the space as an active partner, we listen to what is asking to be framed in each particular site. We create on location, our process open to whomever happens upon the rehearsal. The viewers walking by see something they can’t label - part sport, part play, part dance, part visual poetry. Curiosity aroused, they are naturally drawn in, asking questions, giving feedback, even joining in. At times challenging and confrontational, at times wildly enthusiastic and inspiring, relationships are forged that transcend the traditional barriers of age, race, class, and culture. Over the past fifteen years, we have created works in rowboats in Central Park, in the sands of Coney Island, in the fern forests of New Zealand, in the wild prairie grass of an Audubon sanctuary, and in the modern architecture of I.M. Pei’s Portland Museum of Art. At times an environment calls for intellectual questioning as historical interpretations are challenged, at other times for a heart awakening as music and movement still the mind.”



Sighting and Sounding Sustainability

Green Horizon Synergy Project



Kenneth Seitu Jones
Project Row Houses, Houston, TX



Kenneth Seitu Jones
Dred Scott Memorial, St. Paul, MN

Collaboration with Bates College English Professor Kimberly N. Ruffin, artist Seitu Kenneth Jones, artist and park ranger Bruce Barnes with Kirsten Walter and Lots-to-Garden.

As the title of Mathis Wackernagel and William Rees's book *Our Ecological Footprint: Reducing Human Impact on the Earth* suggests, human behavior can be a source of ecological distress, particularly in societies which advocate unchecked consumerism. At the same time, Wackernagel and Rees also point out that "human society is a subsystem of the ecosphere". In other words, human beings *are* nature rather than separate from it. Our project, *Sighting and Sounding Sustainability*, explores the question, what role might human biodiversity play in sustainability? The large-scale ecological devastation and displacement in the Gulf Coast region in the aftermath of the Katrina disaster is a recent example of the intertwined nature of human and non-human ecological concerns. As the site of endangered ecosystems and concentrated "environmental injustice," New Orleans represents the urgency in understanding both non-human nature and human cultures as worthy subjects of dialogue and action about sustainability. As an interdisciplinary collaboration, *Sighting and Sounding Sustainability* will highlight interrelated human and non-human ecological concerns such as sustainability.

Working with community groups associated with Lots-to-Garden this project will explore culturally relevant crops and choose ones that will be planted in a garden by community members. The group will also create *Shrine to the Collard Green* in and around the museum by planting collard greens around the museum perimeter and inside with recycled materials.

Lots to Gardens, founded by Bates graduate Kirsten Walter, takes vacant downtown lots in the Lewiston/Auburn area and turns them into fertile, beautiful neighborhood spaces from which community pride flourishes. The program has three main components: community-based neighborhood beautification, community education, and utilizing at-risk youth as agents for change. Under Lots to Garden's direction, beautification projects on vacant downtown lots are designed, established and maintained and large community vegetable gardens are created and tended. An integral part of the Lots to Garden's project is the employment of six at-risk youth. In addition to valuable landscaping/gardening skills, these youth learn basic job-related skills such as working as part of a team and doing what it takes to get a job done."

Foot Prints

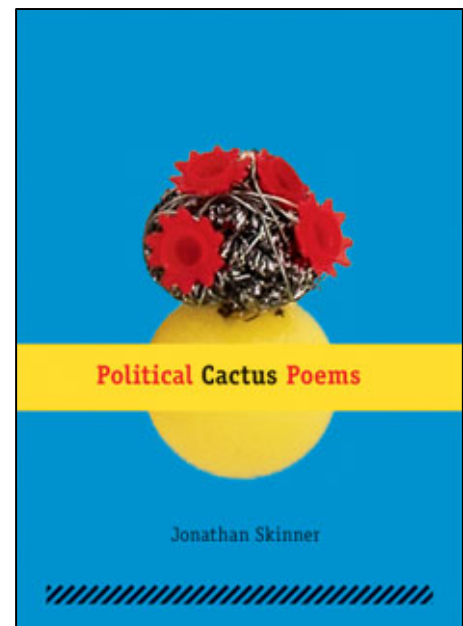
Green Horizon Project

Collaboration with Bates College Environmental Studies Assistant Professor and *ecopoetics* journal editor, and sound artist Jonathan Skinner, Julie Patton and the Stanton Bird Club.

Julie Patton is a poet and visual artist who recently appeared in *Experimentation and Innovation in African American Literature*, and *the Journal of the Academy of American Poets*. Ms. Patton has performed at the Forum for Contemporary Art, and at New York's the Kitchen and the Jazz Standard. She is currently teaching poetics at Case Western Reserve University and New York University.



This project will be developed with a Bates College course on Ecopoetics in the context of the reconstructed wilds of urban landscapes. Within this dimension the project will work with the Stanton Bird Club and the Thorncrag Nature Sanctuary to explore what gardenist Gilles Clément calls the “Third landscape” of post-industrial or otherwise abandoned areas, most likely along the Androscoggin. It will produce unpredictable concatenations of “wild” and “cultivated,” creating works that shed startling light on the linguistic, racial and economic border issues seldom otherwise developed in “environmental” contexts. Such versatility will be key to a successful residency with the Ecopoetics course, since a pedagogical and structuring feature of Ecopoetics is collaboration along creative-critical *edges between* disciplines, rather than a privileging of one approach (poetry, art or music) over another. Working with community workshops the artists will create walks reflecting the sight and sounds identified by walking in a wooded area that it is within the city limits.



Green Horizon Student Initiatives

Andrea Bisceglia and Molly Ladd

Student Initiative: *Urban Fruit Orchard*

This project will focus first on bringing awareness to the campus about trees removed for building projects with signage and information campaigns, and second on replanting initiatives, specifically establishing an urban fruit orchard in the former Franklin Pasture in collaboration with the local non-profit Lots-to-Gardens.

Lots to Gardens is a youth and community driven organization that uses sustainable urban agriculture to create access to fresh food to nurture healthy youth and a healthy community, founded by Bates grad Kirsten Walter '00.



Jacob Bluestone

Manufactured Space

An ambitious photographer, Bluestone currently interns at The Bakery Photographic Collective in Westbrook, Maine. He has collaborated on photography projects with youth groups in Bolivia and Maine. Focusing on his own work, Bluestone will develop a photographic exploration of the consumption of space in America, inspired by his recent exploration of the American West. His photographs will document his impressions of the widespread residential development and

industrial growth that is consuming Florida's open spaces. In his drawing attention to the death of a sense of place, the awkward beauty that accompanies the emptiness of these generic spaces is brought into focus.



Jacob Bluestone, *Untitled* 2006
c-print, 20 x 24 inches

Teagan McMahon

Student Initiative: *Sustainable Wardrobe*

Already a professional seamstress, McMahon will focus on crafting a full wardrobe from locally-produced fibers and recycled natural fabrics. Drawing upon her training in Biology and her background as a naturalist, she will accomplish all dyeing through use of locally grown or indigenous flora.