



PROJECT MUSE®

Contributors

Resilience: A Journal of the Environmental Humanities, Volume 1, Number 1, Winter 2013, (Article)

Published by University of Nebraska Press



➔ For additional information about this article

<https://muse.jhu.edu/article/565582>

Contributors

JONI ADAMSON is professor of English and environmental humanities in the School of Letters and Sciences, senior sustainability scholar at the Global Institute of Sustainability, and program faculty in the Human and Social Dimensions of Science and Technology Program at Arizona State University. She is the author of *American Indian Literature, Environmental Justice, and Ecocriticism: The Middle Place* and co-editor of *The Environmental Justice Reader: Politics, Poetics, and Pedagogy* and *American Studies, Ecocriticism and Citizenship: Thinking and Acting in the Local and Global Commons*. With Scott Slovic (University of Nevada, Reno), she co-edited a special issue on ethnicity and ecocriticism that appeared in the summer of 2009 in *MELUS: Multi-Ethnic Literatures of the United States*. Her essays have appeared in *Globalization on the Line*, *The Oxford Handbook of Ecocriticism*, *Material Ecocriticism*, and *The Cambridge Companion to Literature and Environment*. She served as 2012 president of the Association for the Study of Literature and Environment and is currently at work on *Keywords in Environmental Studies* (forthcoming).

PETER S. ALAGONA is assistant professor of history and environmental studies at the University of California at Santa Barbara. An environmental historian and historian of science with additional interests and training in ecology, geography, and science and technology studies, Alagona is the author of *After the Grizzly: Endangered Species and the Politics of Place in California*. Here he studies the intertwined histories of endangered species and habitat conservation in California and beyond. He is currently working on two projects related to this theme: one on the history of steelhead trout taxonomy as it relates to larger questions about how best to define and conserve biological species, and

another on the history, geography, and ecology of wildlife in American cities.

STACY ALAIMO is professor of English and distinguished teaching professor at the University of Texas at Arlington, where she coordinates the cross-disciplinary environmental and sustainability studies minor. She has published widely in environmental humanities, science studies, and feminist theory, on such subjects as environmental literature and film, environmental art and architecture, performance art, environmental pedagogy, gender and climate change, and the science and culture of “queer” animals. Her recent essays focus on feminist materialisms, new materialist theory, and ocean ecologies. She currently serves on the MLA Division of Literature and Science and is the new editor of the “Critical Ecologies” stream of the *Electronic Book Review*. She has published three books: *Undomesticated Ground: Recasting Nature as Feminist Space* (2000); *Material Feminisms* (edited with Susan J. Hekman [2008]); and *Bodily Natures: Science, Environment, and the Material Self* (2010), which won the ASLE Book Award for Ecocriticism. She is currently working on two books, *Protest and Pleasure: The Strange Agencies of Bodies and Places*, *Sea Creatures and the Limits of Animal Studies: Science, Aesthetics, Ethics*.

CECILIA ÅSBERG is associate professor at Linköping University. She is the founding director of the Posthumanities Hub, and one of four co-directors of GExcel International Collegium for Advanced Transdisciplinary Gender Studies (the permanent continuation of the Centre for Gender Excellence: GExcel). She is an affiliated scholar of Humboldt-Universität zu Berlin, Insitutit für Kulturwissenschaft: Gender as a Category of Knowledge.

ROBERT BOSCHMAN is associate professor in the Department of English at Mount Royal University. He has written numerous essays in the field of ecocriticism, and with his colleague Mario Trono convened a major interdisciplinary conference at Mount Royal in October 2010. “Under Western Skies: Climate, Culture and Change in Western North America” brought together academics, artists, and activists from across the continent and beyond to debate and examine the interaction between humans and the natural environment in the context of Western geography, climate change, and commercial/sustainable development of lands and resources. He is the author of *In the Way of Nature* (2009).

LAWRENCE BUELL is Powell M. Cabot Research Professor of American Literature at Harvard. His books include *The Environmental Imagination* (1995), *Writing for an Endangered World* (2001), and *The Future of Environmental Criticism* (2005). He has held fellowships from the Mellon and Guggenheim foundations and the National Endowment for the Humanities. In 2007 he received the Modern Language Association's Jay Hubbell Award for lifetime contributions to American literature scholarship.

ALLISON CARRUTH is assistant professor of English at UCLA, where she is affiliated with the Institute of the Environment and Sustainability, the Institute for Society and Genetics, and the Center for the Study of Women. Her recent publications include *Global Appetites: American Power and the Literature of Food* (2013), "Culturing Food: Bioart and In Vitro Meat" (2013), "The City Refigured: Environmental Vision in a Transgenic Age" (2011), and "War Rations and the Food Politics of Late Modernism" (2009).

JULIA CHRISTENSEN is currently the Henry Luce Visiting Professor of Emerging Arts at Oberlin College and Conservatory, where she produces the Margin Release New Media Lecture Series. She is an artist who works in video, photography, networked media, writing, sound arts, sculpture, installation, and performance. Her work has exhibited at galleries and museums internationally, including the Walker Art Center in Minneapolis, Carnegie Museum of Fine Arts in Pittsburgh, Spaces Gallery in Cleveland, and The Lincoln Center in NYC. She is the author of *Big Box Reuse* (2008). Christensen's writing has been published in magazines such as *Orion*, *Print*, and *Slate*. Her work has been featured in publications such as the *New York Times*, *The Washington Post*, *Bookforum*, *The New York Review of Books*, *Bomb*, *Afterall*, and *Dwell Magazine*.

DAVID A. CLEVELAND is professor of environmental studies at University of California at Santa Barbara. He is a human ecologist whose research and teaching focus on small-scale, sustainable agriculture. He has worked with farmers around the world, including in Ghana, Mexico, Zuni, Hopi, and Pakistan. His research includes farmer and scientific knowledge and practice in plant breeding and crop genetic resources conservation, and the genetic, ecological and sociocultural impact of

genetically engineered crop varieties. He is also researching local agri-food systems, diet and climate change, currently focusing on Santa Barbara County.

JANET FISKIO is assistant professor of environmental studies at Oberlin College, where she researches and teaches interdisciplinary topics in the environmental humanities, including climate change, environmental justice, and agriculture. She has published essays in *American Literature*, *Environmental Philosophy*, and *Race, Gender, and Class*. She is currently at work on a monograph examining climate change through literature, art, performance, and protest.

STEPHANIE FOOTE is associate professor of English and gender and women's studies at the University of Illinois at Urbana Champaign. She is the cofounder and coeditor of *Resilience*. In addition to numerous articles, she is the author of *Regional Fictions: Culture and Identity in Nineteenth-Century American Literature* and the forthcoming *The Parvenu's Plot in Late Nineteenth-Century American Literature*; the editor of two reprints of Ann Aldrich's classic 1950s lesbian pulps; and, with Elizabeth Mazzolini, the co-editor of *Histories of the Dustheap*. She is currently at work on a project on narrative and waste.

BISHNUPRIYA GHOSH has broad interests in global environmentalism, environmental justice, and environmental media and has published on the ecological impacts of hydraulic projects in South Asia. While publishing essays on literary, cinematic, and visual culture in several collections and journals such as *boundary 2*, *Journal of Postcolonial Studies*, *Public Culture* and *Screen*, in her first two books, Ghosh focused on contemporary elite and popular cultures of globalization. *When Borne Across: Literary Cosmopolitics in the Contemporary Indian Novel* (2004) addressed the dialectical relations between emerging global markets and postcolonial literatures and *Global Icons: Apertures to the Popular* (2011) turned to visual popular culture as it constitutes the global. Her current projects investigate the evolving relations between risk and globalization. These include two monographs on speculative knowledge: a book on spectral materialism in global cinemas (*The Unhomely Sense: Spectral Cinemas of Globalization*) and a comparative study of pandemic media in the United States, South Africa, and India (*The Virus Touch: Living with Epidemics*).

CHERYLL GLOTFELTY is professor of literature and environment and director of graduate studies in the English Department of the University of Nevada, Reno. Her books include *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996), co-edited with Harold Fromm; *Literary Nevada: Writings from the Silver State* (2008); and *The Bioregional Imagination: Literature, Ecology, and Place* (2012), co-edited with Tom Lynch and Karla Armbruster. Glotfelty is co-founder and past president of the Association for the Study of Literature and Environment and is an active member of the Western Literature Association. She has won numerous teaching awards, including the Susan J. Rosowski Outstanding Teacher Award from the Western Literature Association and the CASE-Carnegie Professor of the Year Award for Nevada. Recently taught graduate seminars include Environmental Justice, Bioregional Literature and Theory, and Ecological Restoration. Her current research focuses on two Peters: She and Eve Quesnel are co-editing *The Biosphere and the Bioregion: Essential Writings of Peter Berg*. This collection features Berg's bioregional philosophy, "green city" vision, international travels, and ecological restoration work in Ecuador. Glotfelty is also writing an ecocritical biography of documentary photographer Peter Goin, known for his visual interpretations of altered landscapes in the North American West.

LESLEY GREEN is associate professor in anthropology in the School of African and Gender Studies, Anthropology, and Linguistics at the University of Cape Town, where she leads the Contested Ecologies research initiative. She is the editor of *Contested Ecologies: Dialogues on Nature and Knowledge in the South* (2013). She and David Green have co-authored the volume *Knowing the Day, Knowing the World: Engaging Amerindian Thought in Public Archaeology* (2013); and, with Uwet Manoel Antonio dos Santos, the volume *Waramwi: A Cobra Grande* (2013). Her current research in Southern Africa focuses on the making of environmental publics, with a particular interest in fisheries management.

GAY HAWKINS is director and professorial research fellow at the Centre for Critical and Cultural Studies at University of Queensland. She researches in two key areas: ecological humanities, materiality, and biopolitics; and the relations between government, media, and everyday life. She has published widely on the institutional, political, and theoretical implications of these areas. She brings to this research an

innovative interdisciplinary approach that is concerned with the intersections between cultural and material practices and forms of rule. Recent publications include *Accumulation: The Material Politics of Plastic*, co-edited with Jennifer Gabrys and Mike Michael (2013) and “Plastic Materialities,” a chapter in *Political Matter*, co-edited by Bruce Braun and Sarah Whatmore (2010). In 2006 she published *The Ethics of Waste*, which has played a key role in the international emergence of discard studies. Hawkins is a fellow of the Australian Academy of Humanities and is organizing their 2013 annual symposium titled “Environmental Humanities: The Question of Nature.” She is currently completing *Plastic Water*, a major study into the rise of bottled water.

STEPHANIE LEMENAGER is Moore Professor of Literature and the Environment at the University of Oregon. She is the cofounder and coeditor of *Resilience*. Her interests include nineteenth- and twentieth-century US literatures and cultures, environmental criticism, the relationship between modernity and fossil fuels, literatures of the North American West, and cultural geography. She is the author of numerous articles and *Manifest and Other Destinies: Territorial Fictions of the Nineteenth-Century United States*, which won the 2005 Thomas J. Lyon Award for Best Book in Western American Literary Studies, and *Living Oil: Petroleum and Culture in the American Century* (forthcoming). Professor LeMenager co-edited *Environmental Criticism for the Twenty-First Century* with Teresa Shewry and Ken Hiltner. Her next book project, *Weathering*, focuses on the ecological value of writing in the era of climate collapse.

ANN-ELISE LEWALLEN is assistant professor of modern Japanese cultural studies at the University of California, Santa Barbara. Co-editor of *Beyond Ainu Studies: Changing Academic and Public Perspectives* (2013) with Mark Hudson and Mark Watson, she is currently completing her book, entitled *The Fabric of Indigeneity: Ainu Modernity and Gender in (Post)colonial Japan*. Lewallen’s research focuses on Indigenous movements in Japan/Asia; the intersections between gender, ethnicity, and race; environmental justice; and multiculturalism in contemporary Japan.

MICHAEL VINCENT MCGINNIS is currently an associate professor at the Monterey Institute of International Studies. McGinnis is interested in

the importance of place and community in the ecological movement, and has written extensively on the role of science and values in environmental policy making across socio-ecological settings. He has published over one hundred journal articles, essays, books, government reports, and technical documents on the subject of large-scale ecosystem-based planning and biodiversity conservation, with a focus on oceans, rivers, creeks, and islands. His edited compendium *Bioregionalism* (1999) is the primary text in the field. From 1993 to 2000 his research, funded by three awards from the USA National Science Foundation, focused on the role of worldviews, values, beliefs, and science in the development of ecosystem-based planning. From 1999 to 2008 he was an advisor to federal agencies in the development of marine ecosystem-based planning. In 2008 he was a Fulbright Scholar in southeastern Europe, and conducted a comparative study of marine governance supported by the European Union. In 2012 he completed a two-year study on New Zealand's marine governance framework funded by the ministries of that country. McGinnis is currently completing two books on the subject of the role of ecology and politics in large-scale ecosystem-based planning.

SUSIE O'BRIEN is an associate professor of English and cultural studies and director of the Cultural Studies and Critical Theory MA Program at McMaster University, Hamilton, Ontario. Her research focuses on post-colonial and environmental cultural studies in the context of globalization. Publications include essays in *Postcolonial Text*, *Cultural Critique*, *Modern Fiction Studies*, *Interventions*, *Mosaic*, and *South Atlantic Quarterly*, on subjects ranging from the slow and local food movements, ecology and irony, postcolonial ecocriticism, and the temporality of globalization. She is the co-author (with Imre Szeman) of *Popular Culture: A User's Guide*, (3rd ed., 2013). Her current research focuses on scenario planning, and the concepts of resilience and risk in postcolonial ecology and culture.

DAVID W. ORR is the Paul Sears Distinguished Professor of Environmental Studies and Politics and special assistant to the president of Oberlin College and a James Marsh Professor at the University of Vermont. His career as a scholar, teacher, writer, speaker, and entrepreneur spans fields as diverse as environment and politics, environmental education, campus greening, green building, ecological design, and climate change. In 1987 he organized studies of energy, water, and materials use

on several college campuses that helped to launch the green campus movement. In 1996 he organized the effort to design the first substantially green building on a US college campus. Recent projects include a two year \$2.2 million collaborative project to define a hundred-day climate action plan for the Obama administration, and a project with prominent legal scholars across the United States to define the legal rights of posterity in cases where the actions of the present generation might deprive posterity of life, liberty, and property. He is the author of six books and co-editor of three others, including *Ecological Literacy* (1992), *Earth in Mind* (1994/2004), and *Down to the Wire* (2009).

PAUL OUTKA is associate professor of English at the University of Kansas in Lawrence where he teaches nineteenth- and twentieth-century US literature and culture, with a particular focus on literature and environment studies, poetry, critical race theory, and science studies. His book *Race and Nature from Transcendentalism to the Harlem Renaissance* (2008, 2013), won the biennial ecocriticism prize from the Association for the Study of Literature and Environment (ASLE) in 2009; in 2013 he became president of ASLE. He is currently working on a study of the nineteenth-century posthuman.

DAVID NAGUIB PELLOW is the Don A. Martindale Professor of Sociology at the University of Minnesota, where he is also affiliated with the Interdisciplinary Center for the Study of Global Change and the American Studies Department. He has written dozens of articles and book chapters on the intersection of social inequality and environmental conflict. He is the author of *Resisting Global Toxics: Transnational Movements for Environmental Justice* (2007) and *Garbage Wars: The Struggle for Environmental Justice in Chicago* (2002).

JENNY PRICE is a public writer, artist, and historian, and has written often about environment and Los Angeles, and about gun control, the Malibu beach wars, and public space. Author of "Thirteen Ways of Seeing Nature in L.A." and *Flight Maps: Adventures with Nature in Modern America*, she's written also for *GOOD*, *Sunset*, *Believer*, *Audubon*, *New York Times*, and *Los Angeles Times*, and writes the "Green Me Up, J. J." not-quite advice column on LA Observed. With the LA Urban Rangers art collective, she has conducted such projects as *Downtown L.A. Trail System* and *Public Access 101: Malibu Public Beaches*; and has been

a resident artist at the Orange County Museum of Art and the Museum of Contemporary Art. She's now creating *Play the LA River* with Project 51, a new public arts and humanities collective. She was a resident artist for the Mellon Tri-College Creative Residencies in 2012–13, and just designed *Nature Trail* for Laumeier Sculpture Park in her hometown, St. Louis. She has a PhD in history from Yale University, and is a research scholar at the UCLA Center for the Study of Women, and was the Anschutz Distinguished Fellow in American Studies at Princeton University in Fall 2011—and will return to Princeton in 2014 as the Barron Visiting Professor in the Environment and the Humanities. She is currently working on a new book, *Stop Saving the Planet!—& Other Tips for 21st-Century Environmentalists*.

SHAZIA RAHMAN is professor of English at Western Illinois University. Her most recent research interests are at the intersections of postcolonial studies and ecocriticism. She is currently working on a book manuscript about the ways in which the fiction and film of Pakistani women explore alternative, environmental ways of belonging, beyond religious and ethnic nationalism. Her essays have appeared in the *Journal of Postcolonial Writing*, *Environmental Communication*, *ISLE*, *ARIEL*, and *LIT*.

KAREN SALT is a Caribbeanist in the Department of History at the University of Aberdeen. She currently direct the Centre for the Study of History, Culture, and the Environment and teaches and supervises students in Caribbean and African diaspora studies. At the University of Aberdeen, she is affiliated with centres and research teams working on sustainability, resiliency, climate change, and food security. She has written and given talks on island ecologies, Caribbean environmental studies, and Haitian ecocriticism. A reviewer for journals and grant funders, Salt is also on the editorial board of *Resilience: A Journal of the Environmental Humanities*. At present she is involved with a global islands research project and the Early Caribbean Society, a professional organization for scholars who are interested in the study of pre-1900 Caribbean societies. She is currently working on two book projects: *All Hail the Queen: The Branding of Haiti in the Nineteenth Century* and *Twilight Spaces: Caribbean Political Ecology Amidst the Islands*.

CATRIONA (CATE) SANDILANDS is a professor in the Faculty of Environmental Studies, York University, where she writes and teaches at

the intersections of environmental literary/cultural studies, social and political theory, and sexuality/gender studies. Although she is recently best known for her work on queer ecologies (*Queer Ecologies: Sex, Nature, Politics, Desire*, co-edited with Bruce Erickson), she has also published widely on such topics as parks, politics, depression, garbage, bodies, and bees. She is at work on two books, one on Jane Rule's contributions to feminist/lesbian, gay liberationist, island and environmental publics, and the other on people's everyday relations to urban plants. She is gradually learning to look up at the birds, as well as down at the flowers, while hiking.

JULIE SZE is an associate professor and the director of American Studies at the University of California, Davis. She is also the founding director of the Environmental Justice Project for UC Davis's John Muir Institute for the Environment, and in that capacity is the faculty advisor for 25 Stories from the Central Valley. She received her doctorate from New York University in American studies. Sze's research investigates environmental justice and environmental inequality; culture and environment; race, gender, and power; and urban/community health and activism and has been funded by the Ford Foundation, the American Studies Association, and the University of California Humanities Research Institute. Sze's book, *Noxious New York: The Racial Politics of Urban Health and Environmental Justice*, won the 2008 John Hope Franklin Publication Prize, awarded annually to the best published book in American studies. She has authored and coauthored thirty peer-reviewed articles and book chapters on a wide range of topics and has given talks in China, Abu Dhabi, France, and Italy. She is currently on the managing board of *American Quarterly* and *Boom: A Journal of California*. For the American Studies Association, she currently serves on the Nominating Committee, and has previously served on the Program Committee (2011), the Committee on American Studies Programs and Centers (2008–2011), and the Lora Romero First Book Publication Committee (2007).

IMRE SZEMAN is Canada Research Chair of Cultural Studies and professor of English, film studies, and sociology at the University of Alberta. Prior to coming to Alberta in 2009, he worked at McMaster University, where he was Senator William McMaster Chair in Globalization and Culture Studies (2004–9) and director of the Institute on Global-

ization and the Human Condition (2003–5). Szeman is the recipient of the John Polanyi Prize in Literature (2000), the Petro-Canada Young Innovator Award (2003), the Scotiabank-AUCC Award for Excellence in Internationalization (2004), an Alexander von Humboldt Fellowship (2005–7), the President's Award for Excellence in Graduate Supervision at McMaster (2008), and the Killam Annual Professorship (2013), among other awards. Szeman's main areas of research are in social and cultural theory, globalization and culture, and popular and visual culture. Recent books include *Cultural Theory: An Anthology* (2010, co-edited with Tim Kaposy), *After Globalization* (2011, with Eric Cadzyn), *Contemporary Literary and Cultural Theory* (2012, co-edited with Michael Groden and Martin Kreiswirth), and the third edition of *Popular Culture: A User's Guide* (2013, with Susie O' Brien). Current projects include *On Empty: The Cultural Politics of Oil* and the edited collection *Fueling Culture: Politics, History, Energy*.

GRAEME WYNN was trained as an historical geographer, and has had a career-long fascination with and involvement in environmental history. Rooted in these two disciplines and engaged with the environmental sciences, his research is interdisciplinary, and its foci have broadened over time from eastern Canada to New Zealand, the rest of Canada, and (to lesser degree) Australia. A fair part of this work has focused on forest exploitation, conservation, preservation, and management, but he has also published in rural/agricultural and urban studies, written on the histories of geography and environmental history, and contributed broadly to Canadian studies. These perspectives articulated in over two hundred publications (including sixty or so book reviews) are brought together in *Canada and Arctic North America: An Environmental History* (2007). Wynn has a long record of service which includes sixteen years in university administration at UBC (successively associate dean of Arts and head of Geography), periods as a director of the Forest History Society (1983–90), as a council member of the Canadian Historical Association and the Canadian Association of Geographers, in various capacities with the American Society for Environmental History, as co-editor of the *Journal of Historical Geography* and as general editor of the Nature|History|Society monograph series with UBC Press. He was the Brenda and David McLean Chair in Canadian Studies at UBC (2011–13), and is currently Chair of the UBC Press Publications Board, editor of

BC Studies, and one of the leaders of NiCHE (the Network in Canadian History and Environment).

Media Section Artists

EcoArtTech

LEILA NADIR works as a critic, scholar, artist, and creative writer, and co-founder of the EcoArtTech art/theory collaborative. She earned her PhD in English from Columbia University in 2009 and was Mellon Post-Doctoral Fellow of Environmental Humanities at Wellesley College in 2010–11. Her essays, reviews, and scholarship appear regularly in academic journals, such as *Leonardo*, *Antennae*, *Cather Studies*, and *Utopian Studies*, and in popular print and online magazines, including *American Scientist*, *North American Review*, *Hyperallergic*, and *Rhizome.org*. She teaches at the University of Rochester in the Sustainability and Digital Media Studies programs.

CARY PEPPERMINT is co-founder of the EcoArtTech collaborative and a creative theorist examining senses of place and environment in the afterglow of modernization. His projects explore the imaginative terrain between built, natural, mobile, and media landscapes, and are in the collection of the Whitney Museum of American Art. He is currently assistant professor of digital art at University of Rochester.

Fallen Fruit

DAVID BURNS, MATIAS VIEGENER, AND AUSTIN YOUNG coined the term “Public Fruit” and began mapping fruit in public space in 2004. Fallen Fruit is a collaborative art project that began in Los Angeles with creating maps of public fruit: the fruit trees growing on or over public property. Fallen Fruit uses cartography and geography as an indexical platform to generate serialized and site-specific works of art that often embrace public participation. The work of Fallen Fruit includes photographic portraits, experimental documentary videos, public art installations, and curatorial projects. Using fruit as a method of reframing the familiar, Fallen Fruit investigates urban space, ideas of neighborhood, and new forms of citizenship. From protests to proposals for new urban green space, Fallen Fruit’s work aims to reconfigure the relationship of

sharing and explore understandings of public and private, as well as real world and real time. We consider fruit to be many things; it is a subject and object at the same time it is aesthetic. Fruit often triggers a childhood memory; it is emotional and familiar. Everyone is an expert on the flavor of a banana. Much of this work is linked to ideas of place and family, and much of these works echo a sense of connectedness with something very primal—our capacity to share with others.

DAVID BURNS currently lives and works in Southern California; his BFA is from CalArts and he received his MFA from UC Irvine. His recent solo video work has shown in festivals and exhibitions including the Getty Center, Los Angeles; the Tate Modern/Tank.tv, London; the Armenian Museum of Experimental Art; Seoul Museum of Art, Korea; and in festivals including InsideOUT, OutFest, MIX, NEWFEST, Chicago Underground Film Festival, and others. Burns's recent art projects has exhibited at the Athens Biennale, Greece; the Ghetto Biennale, Haiti Ars Electronica, Austria; Los Angeles County Museum of Art; Yerba Buena Center for the Arts, San Francisco; Netherlands Architecture Institute at Maastricht; the Canadian Centre for Architecture, Montreal; Another Year in L.A.; Los Angeles Contemporary Exhibitions; LA Freewaves; the Armory Center for the Arts; Machine Project; and Artists Space in New York. Reviews and publishing on his recent works may be seen in the *New York Times*, *Los Angeles Times*, *Art in America*, *ArtForum*, *Artillery*, *X-tra*, *Cabinet*, *Paper*, *Rhizome*, the *L.A. Weekly*, the *Journal of Aesthetics and Protest*, and more. Recent curatorial projects include *Let Them Eat LACMA* with Jose Luis Blondet, *The Drama of the Gifted Child* for the Armory Center for the Arts, *BUMP* for Los Angeles Contemporary Exhibitions with Margie Schnibbe, and *Embodied Technologies for Art Interactive* with Legier Beiderman. Awards include Creative Capital; Metlife Grant, Art Matters; Goodworks; YouTube Featured Video; *LA Weekly's* Best of L.A.; Rhizome.org new media award; Yahoo! Best of the Web; Berkeley Film Festival, Best Experimental; and Sydney Underground Film Festival.

MATIAS VIEGENER is an artist/writer who teaches at CalArts and is a co-founder of Fallen Fruit, an art collaboration of David Burns, Matias Viegner, and Austin Young. Fallen Fruit uses fruit as a common denominator to change the way you see the world. Using photography, video, performance, and installation, Fallen Fruit's work focuses on ur-

ban space, neighborhood, located citizenship and community in relation to fruit.

AUSTIN YOUNG is an artist based in Los Angeles who works primarily in photography and video. His photography has been published regularly in Andy Warhol's *Interview Magazine*, as well as *Surface*, *Flaunt*, *Vogue*, *Spin*, *Rolling Stone*, *Q*, *Taschen's 1000 Favorite Websites*, and many others. His art collective TRANIMAL Workshop has shown at Machine Project, the Hammer, and BAM. He has worked with performance artists Diamanda Galas, Margaret Cho, Skinny Puppy, Holy Body Tattoo, and The Velvet Hammer Burlesque creating their recent images. His portraiture includes Leigh Bowery, Lypsinka, Siouxsie Sioux, Nina Hagen, Debbie Harry, Jimmy Scott, John Doe, Sandra Bernhard, Ziyi Zhang, Mark Almond, Ann Magnuson, Amy Poehler, Chris Crocker, Jeffrey Star, and more. Recent projects have shown in galleries including; LACMA, Artists Space, Netherlands Architecture Institute at Maastricht, The Craft and Folk Art Museum, University Art Gallery at UC Irvine, Another Year in L.A., Los Angeles Contemporary Exhibitions, the LA Center for Digital Art, and the Armory Center for the Arts. Recent videos have screened at InsideOUT, Mix Festival, Frameline, Reeling, MIX NYC, and the Silver Lake Film Festival. He is the recipient of Andy Warhol Foundation, Metlife Grant, Art Matters, Goodworks, YouTube Featured Video, and other awards. Reviews and editorials of his work have appeared in the *Los Angeles Times*, *Cabinet*, *Paper*, *Los Angeles Magazine*, *READYMADE*, *the L.A. Weekly*, *Frontiers*, *Elegy*, *Digitalis Photo*, *Phase*, and *Premonition*. He recently completed a feature-length documentary, *Hadda Brooks, This Is My Life*, about torch singer Hadda Brooks, and is working on his second feature film, a crowdsourced musical called *TBD, a Musical Play and Video by EVERYONE Who Comes*.

Futurefarmers

FUTUREFARMERS is a group of practitioners who come together to make work that responds to the time and space around them. Aligned through an interest in creating tactile frameworks for exchange that catalyze moments of "not knowing," they create spaces and experiences where the logic of a situation disappears—where moments of surprise and wonder open the possibility for new and unexpected encounters. Collectively they teach in the visual arts programs at California College

of the Arts and Stanford University and have exhibited at the Whitney Museum of American Art, the New York Museum of Modern Art, and Solomon R. Guggenheim.

AMY FRANCESCHINI is an artist and educator who uses various media to encourage formats of exchange and production, many times in collaboration with other practitioners. An overarching theme in her work is a perceived conflict between humans and nature. Her projects reveal the history and currents of contradictions related to this divide by collectively challenging systems of exchange and the tools we use to hunt and gather. Amy has created temporary schools, bus tours, and large-scale exhibitions internationally. In her *Gardening Silicon Valley Superfund Sites* project in 2007, she cataloged and planted twenty-six fallow sites of former high-tech companies with native flowers. In 2008, she created a proposal to the City of San Francisco to adopt an urban agriculture program based on the historic Victory garden programs. This work was exhibited at the San Francisco Museum of Modern Art in 2007 and in 2008, and a pilot program was adopted by the city of San Francisco. Amy founded the artists collective and design studio Futurefarmers in 1995, and co-founded Free Soil, an international artist collective in 2004. Amy's solo and collaborative works have been included in exhibitions internationally including the Walker Art Center, ZKM, Whitney Museum, Museum of Modern Art, and Yerba Buena Center for the Arts, San Francisco. She is currently a visiting faculty at California College of the Arts and Stanford University. She is the recipient of Artadia, Cultural Innovation, Eureka Fellowship, Creative Capital, and SFMOMA SECA awards.

Venue

GEOFF MANAUGH is the author of *BLDGBLOG* and *The BLDGBLOG Book*, and the editor-in-chief of tech blog *Gizmodo*. He has taught at Columbia University, the University of Southern California, and the University of Technology, Sydney, and he lectures widely on architectural topics; from 2011 to 2013, Manaugh was also the director of Studio-X NYC, an off-campus event space and urban futures think tank run at Columbia University. Manaugh co-curated, with Nicola Twilley, *Landscapes of Quarantine*, an independent design studio and exhibition at Storefront for Art and Architecture in New York. Manaugh is also

a freelance journalist, writing for, among others, *The New York Times*, *Popular Science*, *Volume*, *Domus*, and *Wired UK*, where he served as a contributing editor for four years. He is currently writing a book on burglary and architecture, to be published in autumn 2014. He lives in New York.

NICOLA TWILLEY is author of the blog *Edible Geography*, co-founder of the Foodprint Project, and director of Studio-X NYC, part of the Columbia University Graduate School of Architecture, Planning, and Preservation's global network of advanced research laboratories for exploring the future of cities. With the Center for Land Use Interpretation, she has curated an exhibition exploring North America's spaces of artificial refrigeration (on display in summer 2013) and is currently writing a book on the same topic. In 2009–10, Future Plural, the curatorial and publishing initiative that she co-directs with Geoff Manaugh, created *Landscapes of Quarantine*, an independent, multidisciplinary design studio and exhibition at Storefront for Art and Architecture in New York. In 2011, Twilley began a two-year research fellowship at the Center for Art + Environment, Nevada Museum of Art, and, in 2012, Future Plural partnered with the Center for Art + Environment to launch Venue, a pop-up interview studio and mobile media rig traveling around North America through September 30, 2013. In May 2013, Twilley was named as one of the first annual UC Berkeley/11th Hour Foundation Food and Farming Fellows.