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Elizabeth Ellsworth
is Professor of Media Studies at the New School, New York, and co-founder with Jamie Kruse of smudge studio, a nonprofit media arts and design collaboration. Her research and teaching focus on pedagogy as an expanded cultural practice capable of fostering new ways of thinking and knowing. In particular, she works with the idea that learning is an emergent phenomenon whose potentiality emanates from the disposition of things, processes, and people in pedagogical designs. She recently served as Associate Provost for Curriculum and Learning at The New School, and is author of Places of Learning: Media, Architecture, Pedagogy (Routledge, 2004) and Teaching Positions: Difference, Pedagogy and the Power of Address (Teachers College Press, 1997). Her recent journal articles focus on projects that fuse learning with aesthetic experience, and public pedagogy. Elizabeth earned her PhD in Communication Arts from the University of Wisconsin-Madison.

Jamie Kruse
is an artist, designer and independent scholar. In 2006 she co-founded smudge, with Elizabeth Ellsworth, based in Brooklyn. She is the recipient of grants from the Graham Foundation for Advanced Studies in the Fine Arts; The New School Green Fund; New York State Council for the Arts and the Brooklyn Arts Council. Exhibitions include the Sheila C. Johnson Design Center; the Storefront for Art and Architecture; the Massachusetts Institute of Technology; Incident Report; and Richland Galleries. She has presented her work at Parsons, The New School of Design; the A. Alfred Taubman College of Architecture & Urban Planning, University of Michigan; the Center for Land Use Interpretation Los Angeles; the Oslo School of Architecture and Design; Thyssen-Bornemisza Museum, Madrid; and the California College of Arts. She is the author of Friends of the Pleistocene, fopnews.wordpress.com.

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Jarrod Beck
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Brooke Belisle
received a master’s degree from NYU's Interactive Telecommunications Program and a PhD from UC Berkeley in Rhetoric, Film, and New Media. Her research and teaching connects contemporary media art with ideas and formats from earlier moments in visual culture. She is currently writing on photographers, filmmakers, and digital artists whose work invokes the panoramic, the stereoscopic, and the history of astronomical imaging.

Jane Bennett
is professor of political theory at Johns Hopkins University. Her latest book is Vibrant Matter: A Political Ecology of Things (Duke University Press, 2010). She is also the author of The Enchantment of Modern Life and Thoreau’s Nature: Ethics, Politics, and the Wild. She is currently working on a study of Walt Whitman’s materialism.

David Benqué
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The Canary Project/ Susannah Sayler and Edward Morris
Susannah Sayler and Edward Morris work with photography, video, writing and installation. Of primary concern are contemporary efforts to develop ecological consciousness and the possibilities for art within a social activist praxis. In 2006 they co-founded The Canary Project—a collaborative that produces visual media and artworks that deepen public understanding of climate change.

The Center for Land Use Interpretation
is an educational organization established in 1994 to increase and diffuse information about how the nation’s landscape is apportioned, utilized, and perceived, and to help people become more aware of the physical characteristics and cultural significance of the shared landscape of the nation.

Brian Davis
studied landscape architecture in North Carolina and Virginia and has practiced in Raleigh, Buenos Aires and New York City. He writes the landscape blog faslanyc and contributes to design journals focusing on projects and ideas related to landscapes of Latin America, New York City, and Appalachia. He is also a founding member of the ExEx research collaborative.

Seth Denizen
works as a landscape architect and researcher at the University of Hong Kong. He graduated in 2007 from McGill University where he studied the Pliocene evolutionary biology of the Panamanian Isthmus. His work in art and architecture has engaged with the aesthetics of scientific representation, madness and public parks, legal geomorphology, and the political economy of construction waste.
Anthony Easton
is interested in western culture, (dis)embodied theology, disability studies, and vernacular forms; he’s shown in galleries, libraries, churches, bathhouses, and an accounting office in Poughkepsie. One of his artist books is in the library of the National Gallery of Canada, one of his essays has been anthologized by Routledge.

Valeria Federighi
is a licensed architect. She holds a MArch from the Politecnico di Torino, with a thesis on incremental design in the slum of Dharavi, Mumbai; and a MS in Design Research from University of Michigan with a research on the photographic practice of Ruin Porn and its reflection in the morphology of Detroit. Valeria’s work experience includes internships at AndersonAndersonArchitecture, San Francisco; URBZ, Mumbai; and Isolarchitetti, Torino.

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Director of the Center for Art + Environment at the Nevada Museum of Art, is an art critic, science writer, and cultural geographer. He is a fellow of the Royal Geographical Society and recipient of fellowships from the Guggenheim Foundation, National Endowment for the Humanities, and National Science Foundation.

David Gersten
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Bill Gilbert
has served on the faculty in the Department of Art and Art History at the University of New Mexico since 1988 where he holds the Lannan Endowed Chair as founder of the original Land Arts of the American West program. Gilbert is also the co-founder with Basia Irland of the new Art & Ecology emphasis in studio art and has recently been appointed as Acting Dean of the College of Fine Arts.

Oliver Goodhall
holds a MA from the Royal College of Art in Design Interactions, having previously graduated from the Bartlett School of Architecture in 2005, and co-founded the architecture practice We Made That. He is interested in developing projects that expand engagement between strategic thinking and creative practice in the public realm.

John Gordon
is Earth Science Policy & Advice Manager with Scottish Natural Heritage in Edinburgh, and an Honorary Professor in the School of Geography and Geosciences at St Andrews University. He is also a glacial geologist and has written extensively about the landforms and glacial history of Scotland, as well many other areas of the world, including the Arctic and the Antarctic. In 2003, he was co-leader of the Royal Scottish Geographical Society’s Scotia Centenary Expedition to South Georgia in the Antarctic.
Ilana Halperin is an artist, originally from New York, and currently based in Glasgow, Scotland. She has a deep love of geology and shares her birthday with the Eldfell volcano in Iceland. Her work explores the relationship between geological phenomena and daily life.

Lisa Hirmer is an artist, designer and writer. She has a Bachelors of Architectural Studies (2005) and a Masters of Architecture (2009) from the University of Waterloo and is a founding principal (along with Andrew Hunter) of DodoLab, an experimental program that researches, engages and responds to contemporary community challenges, with a particular focus on the natural world, social systems, the built environment and cities in transition. She is based in Guelph, Ontario, Canada.

Rob Holmes lives, teaches, and practices as a landscape architect in Virginia. He is co-founder of mammoth, an architectural research and design collaborative, and a founding member of both the ExEx and the Dredge Research Collaborative. His work has been published in various magazines and journals including *Bracket*, *Urban Design Review*, *Landscape Architecture*, *MONU*, and *Crit*.

Katie Holten grew up in rural Ireland and lives in New York City. Her work explores the relationship between human beings and the environment. At the root of her practice is a curiosity about life’s systems—both organic and man-made. In 2003 she represented Ireland at the Venice Biennale and in 2009 created *Tree Museum*, a public artwork celebrating the centennial of the Grand Concourse in the Bronx. She has had solo museum exhibitions at the New Orleans Museum of Art (2012), the Hugh Lane, Dublin (2010), the Bronx Museum, New York (2009), the Nevada Museum of Art, Reno (2008), the Villa Merkel, Esslingen (2008), and the Contemporary Art Museum St. Louis (2007).

Jane Hutton is a landscape architect and assistant professor in landscape architecture at the Harvard Graduate School of Design. Her work focuses on the externalities of material practice in landscape architecture, looking at links between the landscapes of production and consumption of common construction materials. In 2010, she curated the exhibition, *Erratics: A Genealogy of Rock Landscape*, looking at the cultural and scientific antecedents of rock-focused landscape architecture projects. Hutton is a founding editor of the journal *Scapegoat: Architecture, Landscape, Political Economy*, and is co-editor of Issues: 01 Service and 02 Materialism.

Julia Kagan is a science and health journalist. The former editor of *Consumer Reports* and *Psychology Today*, she is writing a book about New York City earthquakes. She is a former Visiting J. Stewart Riley Professor at the Ernie Pyle School of Journalism at Indiana University. A graduate of Bryn Mawr College, she is currently finishing an MFA in creative nonfiction at Bennington Writing Seminars.

Wade Kavanaugh and Stephen B. Nguyen have collaborated on large scale art installations since 2005. Although they each maintain their individual studio practices, their collaborative artworks have allowed them the freedom to investigate and juxtapose phenomena from the natural and built environments. Their works range from large sculptural objects to warehouse-sized immersive environments that suggest layers of earth, old growth forests, or the flow of a glacier. Their work has been exhibited across the United States, most recently at Mass MoCA in North Adams, MA, Carnegie Mellon University in Pittsburgh, PA, and at the Sun Valley Center for the Arts in Ketchum, Idaho.
Oliver Kellhammer
is a Canadian land artist, permaculture teacher, activist and writer. His botanical interventions and public art projects demonstrate nature’s surprising ability to recover from damage. His work facilitates the processes of environmental regeneration by engaging the botanical and socio-political underpinnings of the landscape, taking such forms as small-scale urban eco-forestry, inner city community agriculture and the restoration of eroded railway ravines. His process is essentially anti-monumental - as his interventions integrate into the ecological and cultural communities that form around them, his role as artist becomes increasingly obscured. He describes what he does as a kind of catalytic model-making, which lives on as a vehicle for community empowerment while demonstrating methods of positive engagement with the global environmental crisis.

Elizabeth Kolbert

William Lamson
is a Brooklyn based artist who works in video, photography, performance and sculpture. His work is in the collections of the Brooklyn Museum, the Dallas Museum of Art, the Museum of Fine Arts in Houston and a number of private collections. Since graduating from the Bard MFA program in 2006, his work has been shown at The Indianapolis Museum of Art, The Brooklyn Museum, P.S.1 MOMA, and the Museum of Fine Arts in Santa Fe, among others. He recently completed two site-specific installations for Storm King Art Center.

Janike Kampevold Larsen
is a postdoctoral fellow at the Oslo School of Architecture and Design. Originally a literary scholar, she is part of a research project called Routes, Roads and Landscapes, Aesthetic Practices en route, 1750-2015. She is working on a book called Post National Natures and co-edited Routes, Roads and Landscapes (Ashgate, 2011).

Tim Maly
writes about cyborgs, architects, and our weird broken future at Quiet Babylon. He’s the project coordinator of Upper Toronto, a science fiction design proposal to build a new city in the sky and Border Town, an independent design studio about divided cities. He is a co-founder of the Dredge Research Collaborative. He’s part of the Wired Design staff and his work has appeared in The Third Coast Atlas, McSweeney’s, Icon, The Atlantic, and Volume Magazine. He lives in Toronto.

Geoff Manaugh
is the author of BLDGBLOG, former senior editor of Dwell magazine, and a contributing editor at Wired UK. In addition to regular freelance work for such publications as Volume, Popular Science, The New York Times, and Icon, he also co-directs Studio-X NYC, an off-campus event space and urban futures think tank run by the architecture department at Columbia University. In 2009-2010, with Nicola Twilley, Manaugh organized and curated an independent design studio and exhibition called “Landscapes of Quarantine” at New York’s Storefront for Art and Architecture.
Don McKay

is an award-winning Canadian poet, editor, and educator. Born in Owen Sound, Ontario and raised in Cornwall, McKay was educated at the University of Western Ontario and the University of Wales, where he earned his PhD in 1971. He taught creative writing and English for 27 years in universities including the University of Western Ontario and the University of New Brunswick. McKay is the author of twelve books of poetry, including *Long Sault* (1975), *Lependu* (1978), and *Apparatus* (1997). He has twice won the Governor General’s Award, for *Night Field* (1991) and *Another Gravity* (2000). In June 2007, he won the Griffin Poetry Prize for *Strike/Slip* (2006).

Rachel E. McRae

lives between Los Angeles and Toronto. She has exhibited in the USA and Canada; at events such as Toronto’s Nuit Blanche, the New York Book Arts Fair and Art Basel Miami Beach; and curated programs with the Inside Out GLBT Film and Video Festival and Pleasure Dome.

Brett Milligan

is the director and author of Free Association Design (F.A.D.) and a founding member of the ExEx research collaborative. He practices landscape architecture in Portland and teaches design courses at the University of Oregon. His work has been exhibited internationally and his writings have appeared in publications such as *MONU*, *Bracket*, and *The Journal of Landscape Architecture*. His current research on the infrastructure of the Klamath River Basin is funded by a grant from the Graham Foundation.

Christian MilNeil

is a freelance writer, programmer, and author of *Vigorous North*. He lives in Portland, Maine.

Laura Moriarty

is a painter, sculptor and printmaker whose works explore geologic time. Laura’s work is exhibited widely, and she has participated in many guest lectures and residencies nationally and internationally, including the Ucross Foundation, Women’s Studio Workshop, the Frans Masereel Center in Belgium, and the University of Virginia, Charlottesville. Her honors include two Pollock-Krasner Foundation Grants, along with grants from the New York Foundation for the Arts and the Crafts Alliance of New York State.

Erika Osborne

is an artist and professor at West Virginia University. Her nationally exhibited work uses various media to address cultural connections to the environment. Erika’s creative interests have crossed over into her teaching practice, driving her to develop two field-based courses for artists, Place: Appalachia and Art and Environment.

Trevor Paglen’s

work rejects the formal and disciplinary boundaries between art, social science, journalism, and other forms of intellectual and cultural production. He became an artist at age six, studied Religious Studies and Music Composition as an undergraduate at U.C. Berkeley, earned an M.F.A. from the School of the Art Institute of Chicago, and went on to complete a PhD in human geography from U.C. Berkeley. He lives and works in New York City.

Anne Reeve

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Chris Rose
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Victoria Sambunaris
received her MFA from Yale University in 1999. Each year, she structures her life around a photographic journey crossing the American landscape. Her most recent project has been following the US/Mexican border photographing the intersection of geology, politics and culture along the volatile international boundary.

Paul Lloyd Sargent
is multidisciplinary artist currently in the PhD program in the Department of Media Study at the University at Buffalo. His research investigates the legacies of the supply and disposal chains, primarily focused on the impact of the international shipping industry on ecologies, economies, and communities connected by the Great Lakes and St. Lawrence River.

Rachel Sussman
is an artist and photographer based in Brooklyn. Her critically acclaimed project *The Oldest Living Things in the World* spans disciplines, continents and millenia. Starting at “year zero” and looking back from there, Sussman is creating an original index of continuously living organisms 2000 years old and older. She’s spoken at TED, The Long Now Foundation, CNN and the BBC, and has received numerous awards and international press. Her work has been exhibited in museums and galleries in Europe and across the US.

Shimpei Takeda
was born in Fukushima, Japan. He is a Brooklyn-based artist working with photographic materials. He primarily focuses on cameraless photographic techniques to capture otherwise unseen interactions of materials and light. As the Fukushima Daiichi nuclear disaster occurred close to where his family resides, within 40 miles, Takeda began working on an on-going project, “Trace—cameraless records of radioactive contamination.”

Chris Taylor
is an architect, educator, and director of Land Arts of the American West at Texas Tech University where he teaches in the College of Architecture. Since 2001 he has been developing Land Arts as a semester abroad in our own backyard that investigates the intersection of geomorphology and human construction. The books *Land Arts of the American West* and *Incubo Atacama Lab* document his field based investigations of multivalent landscapes. Taylor is a graduate of the University of Florida, the Graduate School of Design at Harvard, and recipient of the Steedman Fellowship from Washington University in St. Louis.

Ryan Thompson
is based in Chicago, IL where he is an Assistant Professor of Art and Design at Trinity Christian College. His ongoing ‘Department of Natural History’ projects engage the complex and often strange relationships humans produce in collaboration with natural phenomenon.
Etienne Turpin teaches architecture theory and design research at the Taubman College of Architecture & Urban Planning, University of Michigan. In collaboration with Meredith Miller, he is principal investigator for the research initiative *Architecture + Adaptation: Designing for Hypercomplexity*, which analyses and provokes the agency of architecture in relation to extreme conditions of the Anthropocene. Etienne is a founding editor of the architecture, landscape, and political economy journal *Scapegoat* and the editor of *Architecture in the Anthropocene: Repositioning Design Research* (MAP Books Publishers).

Nicola Twilley is the author of *Edible Geography*, cofounder of the “Foodprint Project” with Sarah Rich, former Food Editor of *GOOD* magazine, and co-director of Studio-X NYC. Nicola is also curator of a forthcoming exhibition at the Center for Land Use Interpretation in Los Angeles exploring North America’s spaces of artificial refrigeration; she is working on a book on the same topic. In June 2012, Future Plural—a curatorial and publishing initiative run with Geoff Manaugh—launched *Venue*, a pop-up interview studio and mobile media rig traveling around North America through September 30, 2013.

Bryan M. Wilson is a visual artist investigating themes of time, identity, and the body through a variety of craft and art disciplines. Nationally and internationally exhibited, his work takes the forms of objects, video, installation and image. He currently lives and works in New York City.
setting up the car-mounted video camera outside the EnergySolutions office in downtown Salt Lake City, smudge studio 2012