



CSPA

Quarterly
SIX
2011

featuring the work of:

Silke Walther &
Thomas Rappaport

Jane D. Marsching

Christopher McNulty

MAKING THE INVISIBLE
VISIBLE



CSPA *Quarterly*

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The CSPA Quarterly explores sustainable arts practices in all genres (performance, visual art & installation, music, and film/video), and views sustainability in the arts through environmentalism, economic stability, and cultural infrastructure. This periodical will provide a formal terrain for discussion and will elevate diverse points of view.

SUBSCRIPTIONS

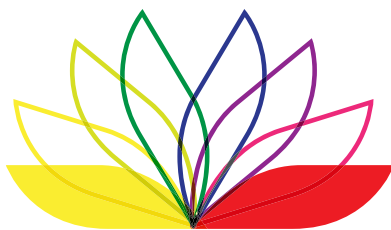
are available through our website at

WWW.SUSTAINABLEPRACTICE.ORG/JOIN-THE-CSPA

Submissions are accepted year round. E-mail your essays, features, interviews, case studies, projects, and photographs to miranda@sustainablepractice.org.

COVER IMAGE

Stain, by Christopher McNulty (see page 14)



Join the CSPA!

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MEMBERSHIPS

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\$120

STUDENT

\$65

- CSPA Quarterly:

The CSPA's published periodical that explores the nature of sustainability in art, showcases artists and organizations who practice various forms of sustainability in their art-making, and asks "What should be sustained?"

- Mammot Magazine :

Mammot is a biannual magazine dedicated to exploring all forms of creative production that have a relationship with nature, landscape and environmentalism- or what we call ecological aesthetics.

- Monthly E-Newsletters

- Opportunities to Submit

articles, essays, and information to our quarterly and newsletters.

- CSPA Convergence Admission Discount

...and

- Eligibility for CSPA Supports funding

ANNOUNCING CSPA SUPPORTS

We are pleased to announce a new initiative: CSPA Supports, a series of micro-grants available to artists creating work that reflects sustainability (environmental, economic, or cultural). Our second grant will be awarded early in 2011, with awards ranging from \$200 and \$1,000. To qualify, artists must show a history of professional work, and must be a current member of the CSPA.

To qualify:

Propose a project to be funded in part by a CSPA MicroGrant through our website

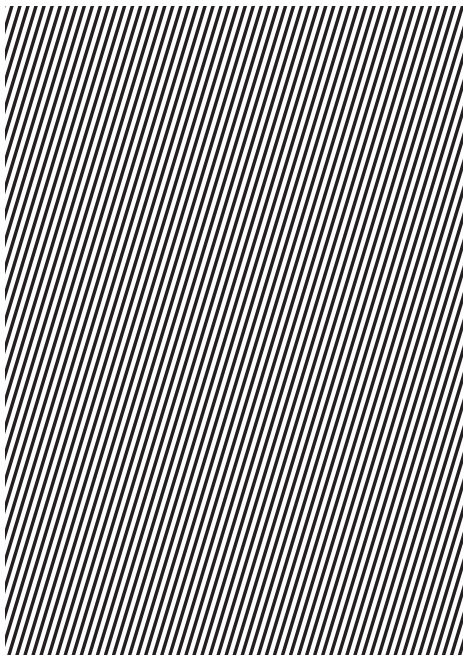
You must be a member of the CSPA to apply

You must be a practicing professional artist

Next Deadline to Apply: September 1, 2011

For eligibility details, and to apply online, visit www.sustainablepractice.org/cspasupports

IN THIS EDITION



The arts can effect environmental, social, and cultural change because artists have a way of making what is typically unseen highly visual, emotional, and sometimes even tangible. This issue includes examples of work that brings public attention to ecological hazards; from auto exhaust to changing water levels, each of the included projects can be tied back to the overwhelming reality of global climate change. Animation, public installation, photography, and the aesthetic practice of mark making are all represented in these pages. The CSPA's own special project, the PQ Auction, confronts what it means to throw something "away," at a large international festival through public performance and engagement.

The topic of this issue came to mind a year ago after the CSPA San Francisco Convergence. Amy Balkin was present, and her work has been among my favorites for quite a while now. One of Balkin's projects, Invisible-5, has had a lasting effect on me. Invisible-5 is an audio commentary on land use and environmental justice along I-5 between San Francisco and Los Angeles. The audio guide can be downloaded to CD or as an mp3 for your iPod for free. The first time I listened to the full project, I was with Ian Garrett and Sarah Peterson on a CSPA-related road trip. We were all deeply moved, and it has certainly changed the way I perceive the land around any highway system.

Our issue closes with, for the first time, a work in progress. Norm Magnusson's Interstate 75 project seemed more than fitting for this issue, whose theme originated with a highway experience.

Our thanks go to those who supported the CSPA's Prague Quadrennial project and to the members of the CSPA who support the organization's ongoing activities and new initiatives. As always, if you'd like to address a letter to the editor, or submit your work to the Quarterly, please write to Miranda@SustainablePractice.org.

Happy reading,

Miranda Wright

Quarterly Editor in Chief

Co-Director / Co-Founder

The Center for Sustainable Practice in the Arts

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"Water and air, the two essential fluids on which all life depends, have become global garbage cans."

-Jacques Yves Cousteau



BREATHING ROOM

by Marisa Prefer

Can an object made up of an invisible element also serve as a meeting place, a spectacle or a space for contemplation? If we stop to think about how to re-utilize the renewable sources that surround us, we become more aware and potentially efficient. Air is moist and warm, it is cold and hard. It holds the power of life, breath and flexible discrimination, with an endless possibility and capacity to fill the environments we inhabit. Breathing Room relies on the presence of consistent air flow much

like that within a work of modern architecture, while defying ordinary limitations of constructed space. Capturing natural air flow which is released from H-VAC grates, open doorways and windows is an act of recycling energy, highlighting the invisible nature our wasteful energy systems. Breathing Room is an object capable of being manipulated by a force with ultimately uncontrollable power, while also functioning as a structured space for intrigue, dialogue, interaction and performance.

Breathing Room is part of an ongoing series of actions and spaces constructed around the idea of the privatization and censorship of public spaces and resources. It involves large scale works which pose as research academies, performance environments and social gathering spaces, initiating a community mind through shared agendas and engaging individuals to interact differently with public spaces.

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<http://marisaprefer.com>



opposite: Marisa Prefer
above: Emily Tareila

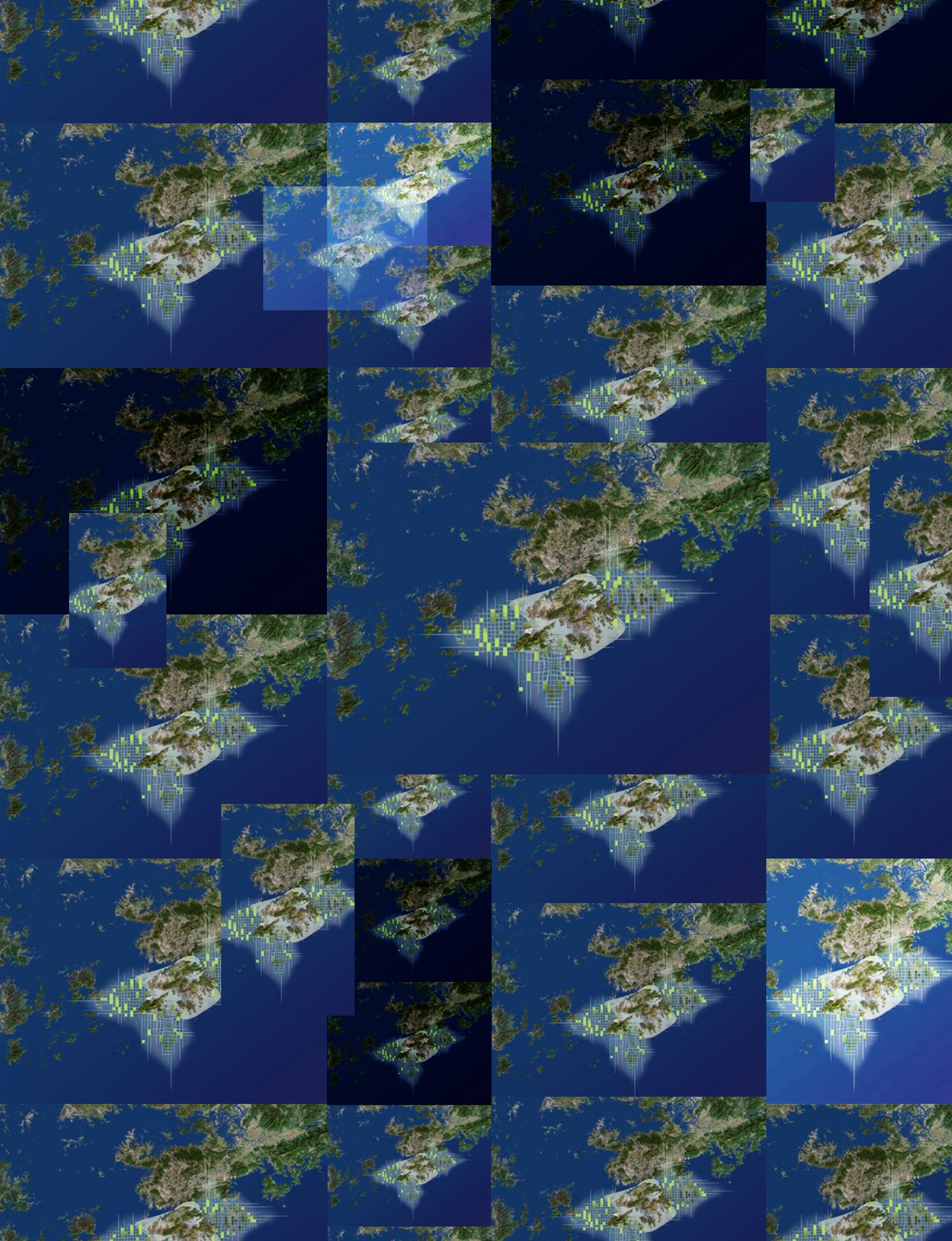




IMAGINATION AND WONDER IN THE FACE OF CLIMATE CHANGE



by Jane D. Marsching



Bleak news about climate change barrages us relentlessly. Stories of future disasters, of ineffectual changes, of ever more catastrophic climate models create a picture that many find daunting and off-putting. We have gotten better at recycling, using fluorescent light bulbs, etc., but still, the problem seems so huge, so out of our hands, and getting every more complex, that its easier to turn away or indulge in cynical dystopic visions.

The North Pole is the epicenter of the climate crisis news cycle and data glut. It is our canary in a cold mine (literally), as the effects of forced anthropogenic warming affect the delicate ecosystem more extremely than climates closer to the equator. Melting faster than scientist's predictions can keep up with, the possible effects of the rapidly transforming boreal climate keep us hooked up to the morphine drip of cataclysmic prophecies.

As a result, we are paying attention to the North Pole in ways we have never done before. New technologies have allowed for nearly real time experience of the landscape through webcams and other networked technologies. Advances in engineering have allowed for penetration of otherwise truly remote wilderness as never before: witness the invaluable data found in mile long ice cores carefully screwed out from deep within ancient ice sheets and glaciers. Developments in energy production and travel allow for tourists and scientists both to cheaply (relatively, at a cost of often \$25,000 per ticket), quickly, and comfortably sail up to the pole in nuclear icebreakers or subs. This mythical place, which was once our most remote, our most inaccessible landscape, is now almost on our doorstep and irrevocably connected to very real, even quantifiable, daily human life.

And yet, the long rich history of Western exploration of the far north is still a part of our anxiety over the disappearance of its age old climate. The images, lectures, lantern slides, poetry, and journal entries picturing the far off lands fueled deep desires to experience and conquer. To the culture that produced so many people

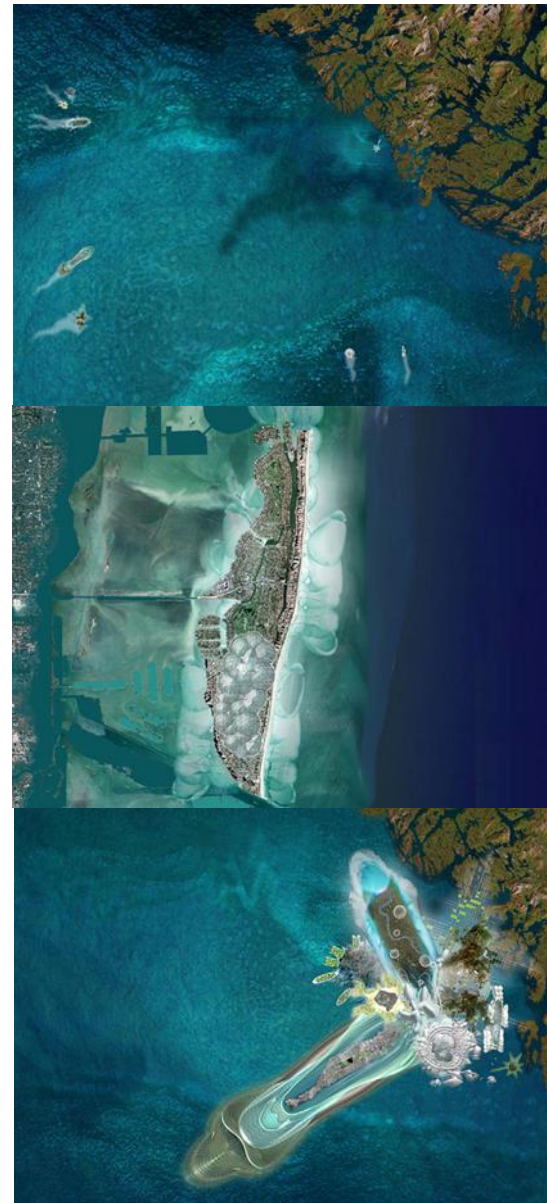
willing to throw themselves at this harshest of terrains at ever greater expense and national pride, the north pole was our farthest north, spiritual summit, heroic destination, most extreme landscape on the farthest edge of the world. It's vast tracts of land and sea and ice existed beyond our borders of representation and understanding, yet were pictured as sublime frontier, filled with the supernatural or paranormal, a place outside of the normal vagaries of life, where even our shadows, footprints, and breath act alien to us.

"What may not be expected in this country of eternal light? I may there discover the wondrous power which attracts the needle and may regulate a thousand celestial observations that require only this voyage to render their seeming eccentricities forever." — Mary Shelly, *Frankenstein*, letter from Walton, explorer to North Pole

But, Shelly's *Frankenstein* lecturing about the quest for glory on the way to the North Pole is now Al Gore on an elevating platform gesturing towards complex graphs of temperature fluctuations. The technologies of communication deployed by science, industrialization, and geopolitical concerns picture this territory now. What was once considered a wilderness foreign to our Western culture is now a harbinger of our future and so has become part of us. The natural, the technological, and the production of data are no longer in conflict, but exist in reciprocal need.

The two stories of the north pole—sublime wilderness and scientific research terrain—are inextricably interlinked. How do these disparate pictures resolve or oppose one another? Can we turn our doom-filled prophecies into catalytic responses? Can the power of imagination and wonder provoke us out of exhausted cynicism toward visionary engagement?

What is the opposite of despair, of disaster, of death? Elaine Scarry, in her groundbreaking book *The Body in Pain*, makes a claim for the power of imagination to push the world towards creation, while



pain (or the fear of pain?) leads towards destruction. In the nineteenth century, Western explorers of the Arctic took with them on their ships as much of Western culture as they could, including sets of silver, libraries of great literature, and smoking jackets. They also brought trunks of costumes with which they performed the popular theater of the time upon the ice during the long winters of darkness when they were trapped in the ice in subzero temperatures with little hope of survival. These extravaganzas were a necessary focal point for a crew deeply suffering and filled with doubt. Harnessing the power of wonder allowed them to take a journey out of the dark cold and into other fantastical worlds with humor and spectacle.

Future North Ecotarium imagines our future in the next hundred years after irreversible climate change. Created in collaboration with visionary architects Mitchell Joachim and Terreform I Studio, the three-minute stop motion animation images our response to a three meter sea level rise over the next century. Massive migrations of urban populations will move north to escape severe flooding and increasing temperatures. Many areas inside the Arctic regions will warm up significantly, making their occupation newly desirable. Real estate values will shift to privilege far northern climates formerly imagined as the edge of the earth. The reality of hundreds of millions of people relocating their respective centers of culture, business, and life is almost incomprehensible. In this animation, entire cities float away from their flooded moorings and meet in a new North, re-imagining the entire surface of our planet in the future.

I am often asked, what is the point? Or, more directly, can aesthetic experience or art make any real difference in the face of such a huge crisis? What does looking at (and listening to) art do to effect change? Beyond pointing to the long history of art used to revision crisis in the service of change, I call upon the power of our imagination in partnership with our intellect and our activism as the key trio in a global consciousness shift that is necessary to slow and ameliorate the

human causes of climate change. Instead of prioritizing one approach over the other, the question should be: how can we put everything we have in service to the act of inspiring individuals, communities, and countries to work for our future?

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Images provided by the artist:

Jane D. Marsching and Mitchell Joachim / Terreform I

Future North, 2008

Still from a 3 minute animation

reprinted from S&F Online - Issue 71: Fall 2008 - Gender on Ice, edited by Lisa Bloom, Elena Glasberg, and Laura Kay [http://barnard.edu/sfonline/ice/index.htm]

Digital media artist, Jane D. Marsching's explores our past, present and future human impact on the environment through interdisciplinary and collaborative practices, including video installations, virtual landscapes, dynamic websites, and data visualizations. Her current work mines Thoreau's many observations of seasonal plant and animal life at Walden Pond to consider the impact of climate shifts on this landscape at the heart of our American imagination of all that is nature.

Recent exhibitions include: Galerie Lucy Mackintosh, Lausanne, Switzerland; the ICA Boston; MassMoCA; and the San Jose Museum of Art, CA. She has received grants from Creative Capital, LEF Foundation, Artadia and Artists Resource Trust. She is a cofounder and member of Platform2: Art and Activism, an experimental forum series about creative practices at the intersection of social issues. (www.platform2.info) With Andrea Polli, she is editing and writing a publication of collected essays entitled: Far Field: Digital Culture, Climate Change, and the Poles (Intellect Books 2011).

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www.janemarsching.com



FEATURED ARTIST: STAIN





by Christopher McNulty

The Stain project was initially created using a steel device that clamped to my car's tailpipe. Each day that I drove my car over the course of a year, I clipped a 6" by 6" piece of drawing paper onto the device to filter my automotive exhaust and create a drawing. Many variables, including the length of my itinerary, the speed of the car, and the ambient temperature, influenced the character of the marks in each drawing. While some are barely perceptible, others are dark and sooty. The completed project is composed of over 140 drawings and is presented in two formats. In the first, the works on paper are displayed unframed in a grid format on the wall. The second format is a projected video animation in which the scanned and sequenced drawings dissolve slowly and indistinguishably from one to the next. The video transforms the static, paper images back into an inchoate, shape shifting cloud of fumes both beautiful and horrifying.

Broadly conceived, the Stain project explores the tension between the ambition to "make a mark" on the world and the backpacking ethic to "leave no trace." Many artists, concerned with mark making as both aesthetic practice and career ambition, find that their production of material objects conflicts with the imperative to reduce consumption. The tension is at once existential and ecological, raising important questions about the place of art and human beings in the natural world.

The tension also points to questions about the limits of human perception and our ability to understand the world. For over a decade, my work has explored such

questions through a series of sculptures, drawings, and video. In early works, for example, I repetitively attempted (and failed) to achieve a series of abstract ideals through mundane tasks — such as attempting to draw or cut perfectly straight lines. In contrast to the idealism of the Minimalist painter Agnes Martin, who sought to awaken an "awareness of perfection" in her viewer, this work reveals only my perceptual and physical limits, and seeks instead to ground beauty and meaning in the imperfect and the contingent.

One of the inherent difficulties in understanding climate change is its abstraction. Climate, unlike weather, is not directly perceivable by any single individual. Paradoxically, as Timothy Morton has noted, what we can see is less real than what we cannot. Likewise, in our daily lives, we are frequently unaware of the consequences of our decisions and actions. We cannot directly see or understand the marks, intended and inadvertent, we are making on the world. Many of the physical systems supporting contemporary life are invisible or concealed by design, such as the sewage and garbage leaving our homes, the fertilizer running off our lawns, the mining and burning of the fuel powering our homes, and the carbon emissions warming our atmosphere. Both literally and as metaphor, the Stain project transmutes one set of such invisible and immaterial marks into visible and material form.

Making pollution and other environmental damage visible can be a powerful means of understanding the countless and subtle ways that humans are altering and





destroying the ecosystems that support life on earth. Nonetheless, representations of the natural world are always partial and incomplete. In a series of earlier works, I imposed reductive systems of organization — such as the grid — on a variety of materials, my body, and even my lifespan in an attempt to visualize, order, and understand them. Rather than unveiling a basic underlying structure to the world, however, these efforts produced objects and images that were imperfect, fragile, and incomplete. In the Ramifications series, for example, I split tree trunks and branches into thin sections by hand, and then meticulously reassembled the original forms with staples. These works examine the gaps between our reconstructions, images, and ideas of the world and the world itself.

Because we are inextricably part of the larger natural world, there is no outside, objective viewpoint from which we can fully examine, understand and resolve our place within it. Likewise, Stain does not present a consistent or transcendent perspective. On the one hand, the work confronts viewers with the damage that we create, outside our field of vision, as we drive. At the same time, the work implicates me, documenting my moral inconsistency and undermining any pretense of virtuousness. Stain highlights the tension between my desire to be and act in the material world and the ideal of causing no further

harm. The work does not simply make the invisible visible, but examines the conflicting desire to be both visible and invisible, present in and absent from the world. In the end, it is a work of moral ambiguity and uncertainty, salvaging beauty from its own failure and shame.

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Photographs provided by the artist.

Christopher McNulty is a visual artist who creates sculptural objects, video, and works on paper. He has exhibited work in galleries and museums throughout the U.S., including the Southeastern Center for Contemporary Art, Atlanta Contemporary Art Center, Blue Star Contemporary Art Center, Rochester Contemporary Art Center, and Saltworks Gallery in Atlanta. A dual citizen of France and the US, McNulty holds an MFA degree from the University of Wisconsin and is currently Associate Professor of Art at Auburn University.

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CHANGING WATERS, FLOATING SCULPTURES:

The Artist Couple Silke Walther & Thomas Rappaport

by Holger Krüssmann

Artists-couples—and couples in pop-music or let's say in ballet or figure skating as well—need a particular creative tension for a lasting and productive cooperation by many means. It might be in a sort of "good-cop/bad cop"-principal by one being the nice guy and the other taking care of business. It might consist as well in different tempers of one being frisky and one melancholic – or the everlasting and often fatal story of "Who is dominating whom?"

Nevertheless, it might not necessarily need the destructive elements of Rodin/Claudel, Kahlo/Rivera or a stressing soap for all people in direct contact like Christo/Jeanne-Claude to create voltage to make it glow or—to use an allegory that fits to the work—to make the ice melt. The creative "voltage" might also be generated

in combining two media and traditions, which are at first sight as opposed as they can possibly be. In the case of the Swiss German artist-couple Walther/Rappaport, you'll find the alliance of wooden sculptures in dimensions of grown-up trees on the one hand and fluent, volatile, digitally generated impressions of flowing waters, of drips and drops, on the other.

Silke Walther and Thomas Rappaport started to work and travel together in 2008 coming from almost diametric backgrounds and creative milieus, but both led and affected by experiencing profound environmental changes over the years. Two temperaments and approaches that could fit into the classic yin-yang balance took several photo trips to places and cities close to the waterfront like Venice, Hamburg, Paris, Stockholm, Kopenhagen, the Island of Ruegen, Rotterdam and Amsterdam. First collecting impressions and images, bringing home ideas, then carrying them out for series of interacting works of sculpture-environment-photography like "Changing Water," "Floating Sculptures" or "Dripping perpendicular/Venicianizing the world".

Dealing with the hardly invisible changing water levels, fragility of civilisation and the relativity of measurements, the haptic and visible results might as well be moving land-marks in public places (mind the contradiction!) like the raft-circle they put on journey down the River Rhine reminding of the pre-industrial method of transport same as the allegory of shipwreck. They might as well give us Walther's drowning perspectives in photographs of stunning beauty. Or play



Changing Water, Floating Images

with optical illusions of big/small, distant/near. The photographic documentation is part of the art project ("Fishing Images"), along with public and media art events dealing with art and climate.

"Since 2008," says Rappaport, "we have been hunting for moments of dialogue within art. 'Floating Sculptures' is such a dialogical project about climate change and subsequently the changes in water levels everywhere in the world. Our rafts are staged as metaphors for the transience and change in human experience. They visualise processes that can be experienced. For example, they might make high water levels on river banks or current energies visible, are either fixed on site or exposed to the water flow. The changes in water levels are a global phenomenon, oblivious to national borders, which is why it travels through changing situations in Switzerland, Germany, Netherlands. Next locations should be Rotterdam and Greenland, time and speed will be connected to its own dynamic energy, creating a network map of water ways."

Born in 1957 in Zurich, Switzerland, Rappaport grew up with five siblings and collected meaningful impressions of nature that caused his affinity to the material of wood. Discovering the "intelligence

of the hands" while training as wood sculptor, he experienced as school-teacher of Waldorf Schools the area of conflict between craftwork and educational art. When studying art and wood sculpting in Stuttgart, he came to his personal turning point: "From impression to expression," as he describes it. After exhibiting his first wood sculptures, he started to work on big dimensions with a motor chainsaw, wild wood objects and even green wood sculptures. In a municipal park, he transformed a huge dead and severely damaged oak-tree into a chain-sculpture instead of felling it. In another situation, Rappaport combined the cutting out of mouldy and injured parts inside a living tree with a sculptural form within the trunk. A form that was supposed to be absorbed and vanish during the healing process of the plant.

Silke Walther, born in 1967 in Duisburg, Germany, has worked as designer and art director after having studied visual communication. She passed through the various states of agency work of being highly creative under pressure, and she advanced in training as assistant director for television and movies. As several journeys through Europe, Asia and the USA intensified her very early interest in everything dealing with water, she started



experimenting with perspectives and standpoints, in theory and photographic practise.

Thomas Rappaport's guiding theme is (besides craftsmanship) the principal of "the studio is between the people" based on the theory of Germany's Godfather of ecological and sustainable approach to art, Joseph Beuys. For Beuys, everyone with a corresponding awareness took part in the "Social Sculpture," in other words part of an emancipated, creative society in which they were taking their fate into their own hands. After having learned contemporary art techniques, Rappaport had his first contact with Joseph Beuys at *Dokumenta 6*, where Beuys installed his monumental "Honeypump," which gave him the initiation to develop artists' positions and controversies as part of a social and political process.

As such an approach the Walther/Rappaport-concept ARTCLIMADE+Co is to be seen. Both conceive it as a cross-border cooperation of artists, who are concerned with climate change and its consequences. It was first presented in October 2010 as part of the international exhibition for architecture and urbanism PLAN10 in Cologne, Germany. The components of the international ArtClimateProject are temporary mobile

working and exhibition spaces, which develop places that haven't been related to artistic work so far. Discarded and extended ISO containers are composing the basic modules and a space of time for the exchange of artistic positions on the topic of climate change.

The intention is to bring the container camps to cooperating countries, where they react to the regional conditions as workshop and exhibition spaces. The long-term objective is a kind of Containeriale, where artists from several countries join at festivals, Biennales or climate forums to invite public discussions with the audience. From the melting edge of the glaciers in the Swiss Alps via the arid regions of Spanish lowlands to the flood-prone coasts of the Netherlands, signs of changes are as multifaceted as the people who are affected by them.


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Photos provided by the artists.



Dropping Perpendicular





2011 CSPA
CONVERGENCE:
PRAGUE
QUADRENNIAL



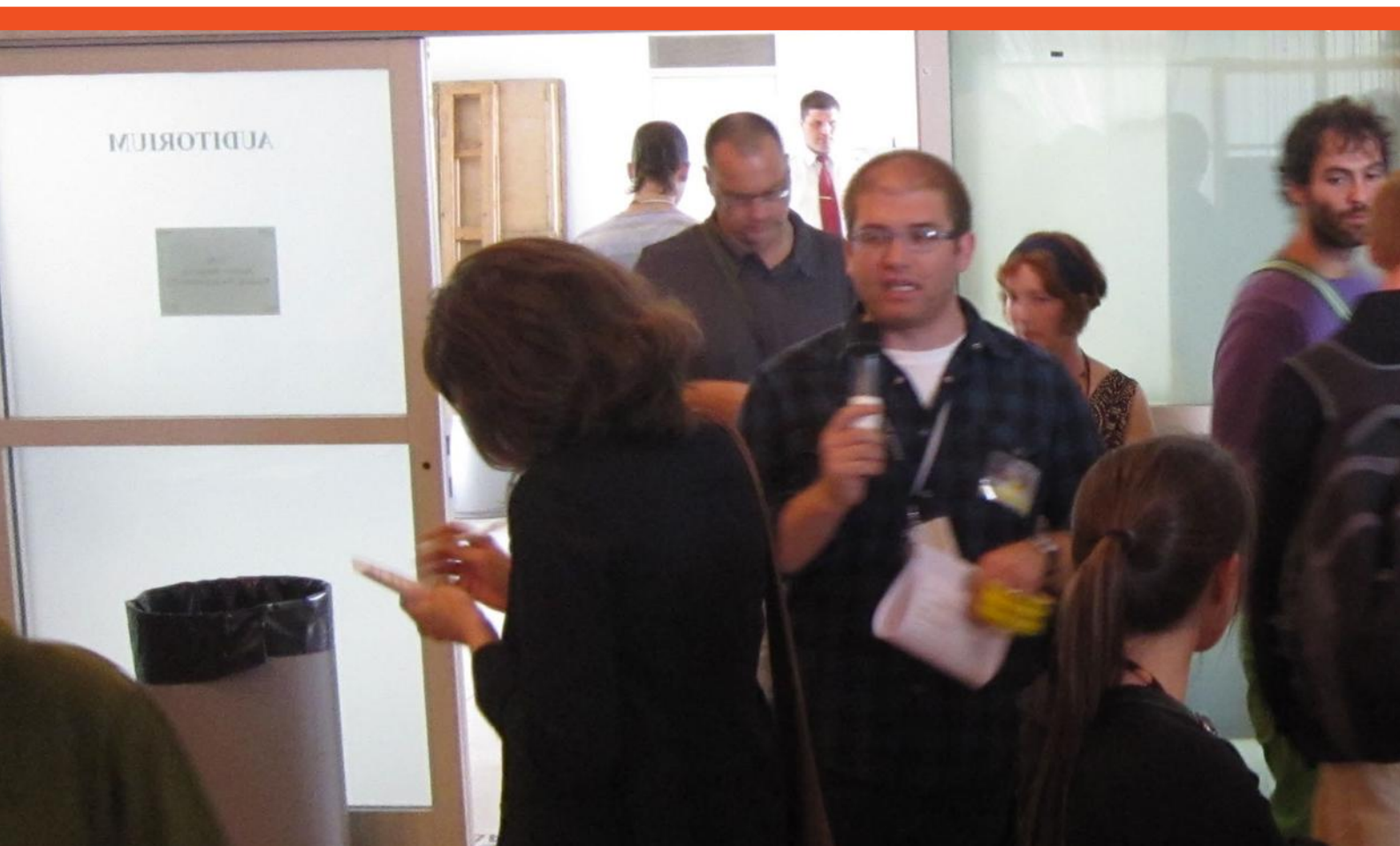
by Miranda Wright

The CSPA converged at the Prague Quadrennial of Performance Design and Space in June with one goal: to create a design-based project that would examine materials used by over 150 countries in an international exhibition, and then organize and redistribute the (would be thrown out) materials to the local arts community. Our organizing team included myself and Ian Garrett (co-founders of the CSPA), Sarah Peterson (Production Manager, Theater Artist, and the CSPA New York Associate), and two outstanding members of the CSPA: Misa Rygrova (leading researcher on sustainability and the arts in the Czech Republic) and Moe Beitiks (artist, cultural volunteer, and writer for inhabitat and CBOT).

The Prague Quadrennial is a leading world-wide artistic event- a presentation of contemporary work in a variety of performance design disciplines and genres including costume, stage, lighting, and sound design, architecture, multi-media performance installation, and site-specific performance art.

Founded in 1967, the Prague Quadrennial has presented work from more than 170 countries on 5 continents. The exhibition draws thousands of performance and theater professionals, students, and spectators from all over the world. We saw this as a great opportunity to launch a public catalyst for the advancement of sustainability in theater and design, and to experiment with our new convergence model. We launched a fundraising campaign on IdieGoGo, and began our journey toward new ideas for creative waste reduction.

As with most large-scale international projects, we ran into a few road blocks along the way. Even though we were working with an amazing partner in Prague, who is fluent in both Czech and English, we found much of our communication efforts to be lost in translation. The barrier of language affected every level of the project- from planning with the PQ production manager, to speaking with each country's representative the day after the auction.



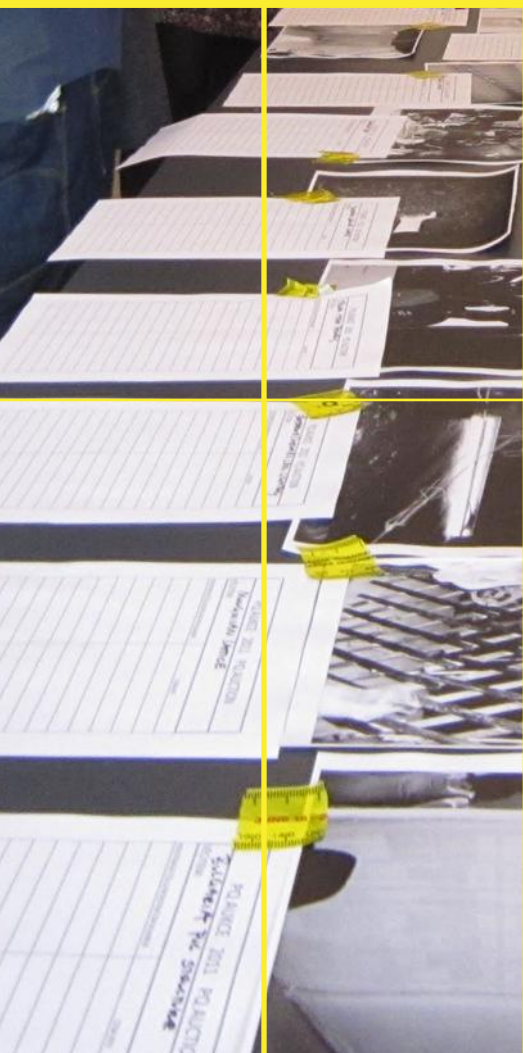
There was also the ever-present issue of time. We couldn't get our hands on any of the materials until the exhibition hall was closed. The hall closed after most of the participants had departed. So, we made lists of items that were available for auction and then took photographs of each item to be used for a slideshow and silent auction. We worked primarily in the last moments leading to the auction, or as soon as we had received all of the necessary information from the PQ production manager and each participating country.

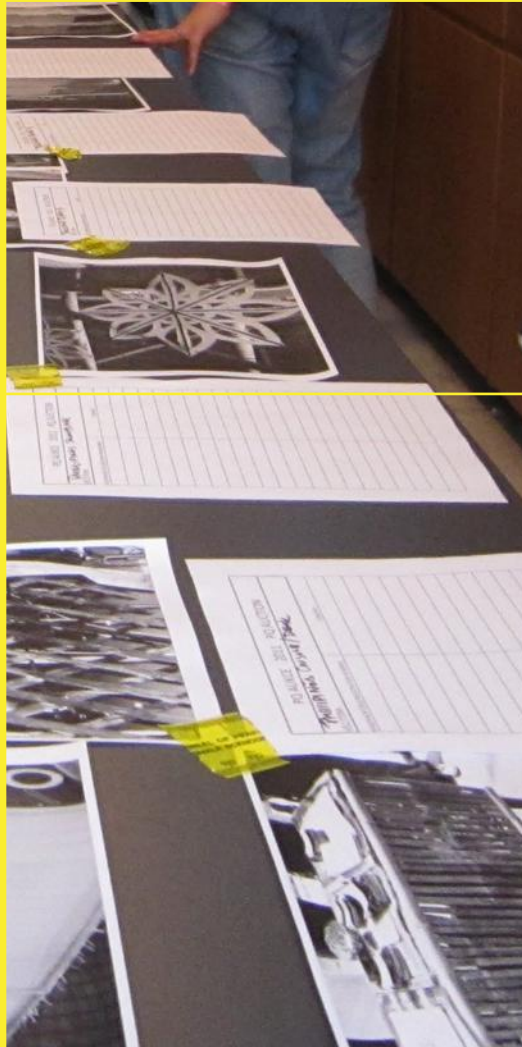
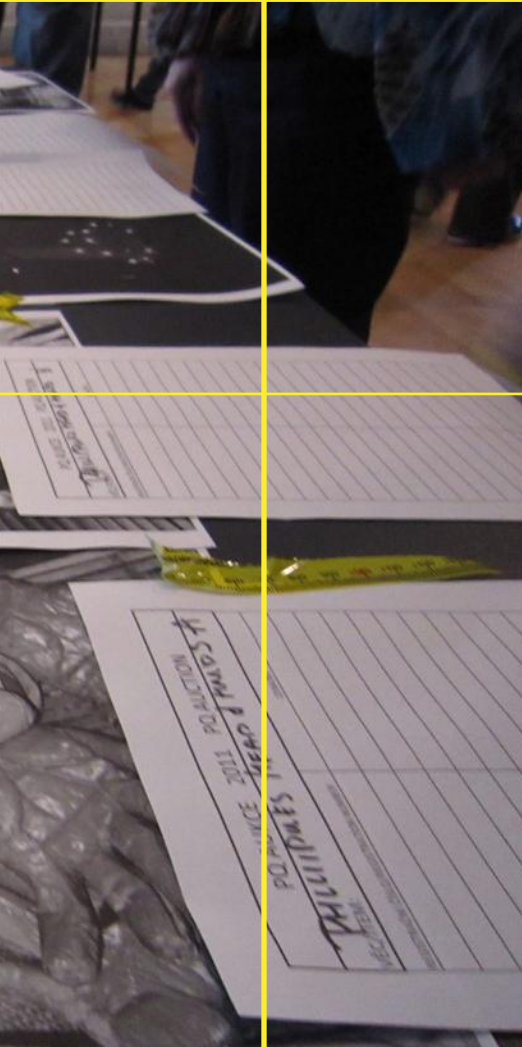
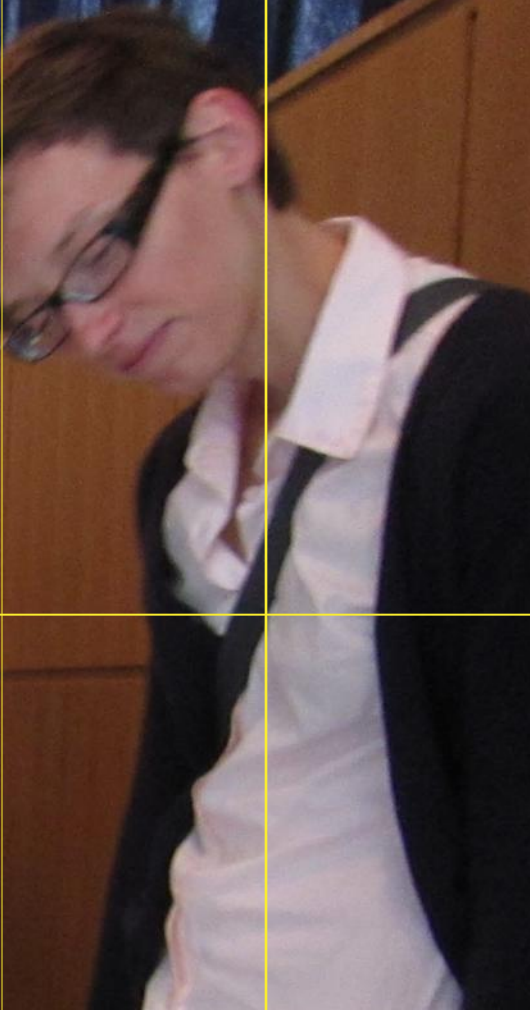
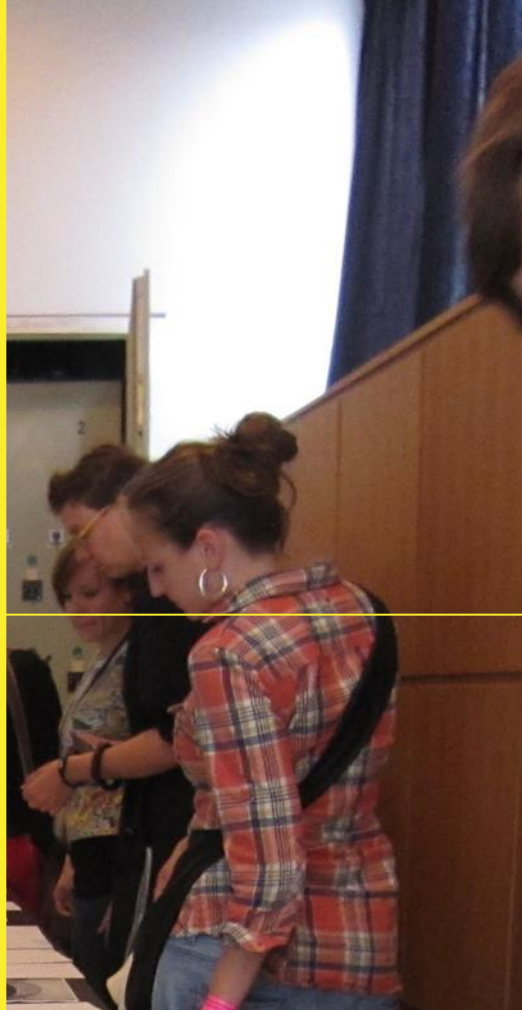
Our event proved to be a success at the end of the day, and will absolutely impact and inform future projects in waste mitigation that the CSPA takes on. We found many countries had existing plans for their exhibition materials, and of those who planned on disposing their installation, Armenia, Cyprus, Czech Republic, Hong Kong, Italy, Japan, Russia, Taiwan, and the Philippines all offered materials and sculptural items to the auction. Over half of the buyers at the auction were local artists from Prague. Other buyers took items home to Brazil, Paris, Istanbul, Madrid, London, Los Angeles, and New York, to name a few.

We are looking forward to publishing additional reports on this convergence event. In the short term, we'd like to thank those individuals who made this project possible, including several of our current members:

Rebecca Ansert
Dan Beach
Ashley Benninghoff
Joanne Coleman Campbell
Rob Hamilton
Meghan Hendley
Betty Jane Hill
Mauricio Lomelin
Amy Peterson
Carolyn Peterson
Tifani Pust
Don & Elisabeth Schroeder
Leslie Tamaribuchi







Work in Progress:

INTER-

STATE

75

by Norm Magnusson



1. [Big Box Store, Interstate 75](#) by Norm Magnusson

This piece is on extended loan to a local market in Bearsville, NY. It was created specifically for an exhibition at The Aldrich Contemporary Art Museum.

2. [Indian Point, Interstate 75](#) by Norm Magnusson

A computer mock-up for a future sculpture.



The I-75 Project is an art project I've been working on for a couple of years now. It's an art project of social conscience.

Interstate 75 begins in Sault Ste. Marie, Michigan on the Canadian border. After leaving Michigan, it passes through Ohio, Kentucky, Tennessee, Georgia and Florida. It's 1,775 miles from top to bottom and there are 50 rest areas.

The I-75 project will put 'historical' markers containing contemporary social content in each of these rest areas from Memorial Day 2012 through the national election in early November of that year.

The markers are just the kind of public art I really enjoy: gently assertive and non-confrontational, firmly thought-provoking, pretty to look at and just a little bit subversive.

The project started out as partisan art-activism but it eventually became apparent to me that if I really wanted it to succeed, I would have to make it less partisan: I am in the process of doing that now. A crucial part of that process was assessing (and reassessing) exactly what I wanted the project to be about, what I hoped it would accomplish.

Where I've landed on that question is here: my goal for The I-75 Project is to simply encourage rational consideration of important contemporary social and political issues while diminishing – as much as possible – angry, knee-jerk reactions to these issues. These kinds of reactions generally have an element of the emotional or visceral which, as far as I can see, is the enemy of true rational consideration.

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Photos provided by the artist. All sculptures are 96" x 36" and are cast aluminum with acrylic paint.

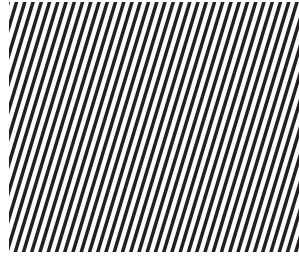


3. Illegal Immigrants, Interstate 75 by Norm Magnusson
4. Jane King, Interstate 75 by Norm Magnusson
5. Belakwa, NY, Interstate 75 by Norm Magnusson

This recent sculpture was featured in an exhibition at Exit Art in New York City entitled "Fracking: Art and Activism Against the Drill." Generally, the markers' text is set in the current day, but this piece is set in the future, looking back at horrific events that could have been avoided.

6. Robert Oknos, Interstate 75 by Norm Magnusson

END NOTES



I began my career in architecture and have always maintained a love for infrastructure and interconnected systems. And as a result, I appreciate a good way-finding methodology. I like a well-designed and clever way of instructing someone how to get from point A to point B without interrupting the momentum of the transit.

Sometimes, this exists as signage. Sometime it's some sort of coding by color or symbol. And, sometimes, it's by and intuitive gesture. I appreciate this last type the most; the gentle nudge in the right direction that leads one down an intended path unconsciously. Honestly, this is why I love places like Disneyland, it's so programmed and most of it is invisible to park-goers. For those that need a highbrow alternative, it's also what draws me to the architecture of Peter Eisenman and the consideration for the physical and cultural archaeology of a site.

The projects in this issue of the CSPA Quarterly, in making visible that which is invisible, are projects dedicated to way-finding. However, they aren't intended to point us towards an office, thrill ride or the exit. They are guides that help us see the world differently. It is hoped that we are affected and feel something as well, but all of these projects serve as some sort of marker to learning something about the time and/or place in which we find ourselves when we come into contact with them.

This type of creative act serves as a compliment to data, where graphs and number sets can be too abstract to effectively illicit feelings about objective facts. It also points to effects we weren't looking at: disenfranchised communities, intentionally forgotten points in history, or a natural system we take for granted.

And, these projects are guideposts in coming to this more personal and subjective understanding of the times and places they highlight.

After performing the auction at the PQ, we could frame the project as a failure or a success. If we were aiming to auction off all of the materials in the exhibition hall and mitigate all of the waste headed to the landfill, we failed. But in highlighting that there are these materials, and they go somewhere, and they have a value, and are useful as another creative iteration? Then I feel we succeeded. That act served to reveal the invisible fact of our wastefulness. We offered this event as an indicator, guiding people to look at the catalogued materials first as waste and then guiding them to reconsider that position.

That is a relatively small effort, but there are many controversies we could look at that surround emails, data, incomplete models and other pieces of good science that are distorted by a public that doesn't understand a scientific approach. It is this non-geographic, emotional way-finding which the arts can offer to help create a human, a "felt" understanding. After all, if it works to create the happiest place on earth, perhaps we can guide people to the most conscious and responsible place as well.

Ian Garrett

Director / Co-Founder

The Center for Sustainable Practice in the Arts



UPCOMING ISSUES

Art and Agriculture

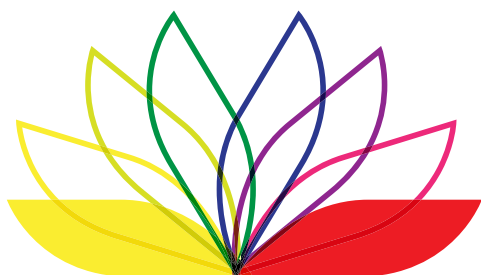
Our livelihood depends on both: what happens when art and agriculture collide? Art as "the expression or application of human creative skill and imagination," and agriculture represented as a "science or practice of farming, including the cultivation of soil." We're deeply interested in the connection between, and explanations for perceived separations.

Deadline for Submissions: June 1, 2011

Intersection: Science and Culture

We've been noticing a flurry of work that exists at the intersection between art and science. This includes installation and performance pieces that challenge scientific claims, and work that utilizes science to prove a point, or to reach a new audience. It's about fact-imbedded art, or emotions and reasoning co-existing. Please send along essays, documentation, photography, and/or case studies that exemplify work at the intersection.

Deadline for Submissions: October 1, 2011



The Center for Sustainable Practice in the Arts [CSPA] provides a network of resources to artists and arts organizations, which will enable them to become ecologically and economically sustainable while maintaining artistic excellence and innovation. The CSPA views sustainability through three lenses: environmentalism, economic stability, and cultural infrastructure.

The center was founded by Ian Garrett and Miranda Wright in 2008 and is currently operating out of the greater Los Angeles area.

The CSPA is a for-profit LLC. The decision to become a for profit entity came from a desire to break the conventional 501(c)3 mold, to have the ability to engage politically, and to develop the capacity to financially invest back into the arts.

We hope you'll join us in our cause.



**The Center for Sustainable
Practice in the Arts**

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