



Image: SPURSE, *Eat Your Sidewalk*, 2014-ongoing, community engagement/ecosystem design. Photo: Matthew Friday

Home ECOnomics: communal housekeeping for the 21st century

Curated by Danielle Giudici Wallis

September 8 - November 22, 2014

Reception for the artists: September 10, 6-8pm

Kim Abeles

Stefani Bardin

Vaughn Bell

Adam Davis + Io Palmer

Catherine Page Harris

Carole Frances Lung

Monica Martinez

Maggie Orth

Alison Petty Ragguette

Phil Ross

Zoë Sheehan Saldaña

SPURSE

Lisa Tucker

Amy M. Youngs

Chaffey  College

WIGNALL MUSEUM *of*
CONTEMPORARY ART

Curator's Statement

For many, "Home Economics" conjures up images of donning an apron, baking pies and learning how to sew—a throwback to the June Cleaver era. Contrary to this view, the early home economists were progressive reformers responding to a myriad of problems created in the wake of the industrial revolution: polluted air, poisoned water, deadly labor conditions, and a failing educational system. They saw the home as the basic unit from which they could mobilize their efforts, where they could link the environmental and social spheres to create long term change toward a healthy and sustainable ecosphere. Not unlike the early founders of Home Economics, the artists in *Home ECONomics: communal housekeeping for the 21st century* are responding to our current, increasingly dire environmental and social issues through their artistic practice. Using methods similar to those employed by the early home economists, these artists are reaching out to the community— by setting up kitchens and laboratories, developing technologies, and exploring and questioning modes of production and consumption through their work.

Ellen Swallow Richards, considered the founder of the Home Economics movement is also known as "The First Lady of Environmental Science." The two, now distinct, disciplines were once closely linked. Richards was a sanitation chemist by training— the first woman to both graduate and teach at MIT. She developed the science of "Oekology," a term first coined in 1873 by Ernst Haeckel that referred to the study of organisms in their environment. She combined existing knowledge with new technologies and observations. As a trained chemist, she believed that understanding the substances that composed our environment would increase our awareness of it, resulting in advances that would sustain the health of the environment, and in turn that of the individual. For Richards, Oekology was the science of "right living"— a kind of communal housekeeping. The world was our communal environment and demanded all of us to do our part to keep it in order. But Oekology, eventually renamed Ecology, was soon to be claimed by the life sciences, which narrowed its focus and dismissed Richards and her interdisciplinary methods. Richards regrouped, and the domestic science of Home Economics evolved.

To Richards and her compatriots, "Home" was America's most important resource and as such its economic impact outweighed anything that could be produced in a factory. Home was about the family rather than the individual and as the home went, so did the community and vice versa. It was a question of better living in the present versus right living for the long term, echoed later in Garrett Harding's economic theory, "The Tragedy of the Commons."

The most pressing issue of all was education. Knowledge was self-defense, and home economists worked to spread their interdisciplinary doctrine, linking environmental health, social justice, and culture. They hosted lectures and set up laboratories and test kitchens as well as home study courses. These methods, and the principles they conveyed, echo in the work of the artists presented here.

Danielle Giudici Wallis
2014

ON CREATIVE LABOR

Adam Davis + Io Palmer



Adam Davis + Io Palmer, *Untitled*, 2014, cleaning rags, fabric, wood, broom, dimensions variable. Courtesy of the artists.

In *Untitled*, cotton rags and gaudy metallic fabrics – commonly utilized for cleaning and fashioning garments respectively – are transformed from recognizable domestic materials into new forms that when combined, prompt investigations into the nature of visibility and cultural relativism.

Untitled, drawn from the ongoing collaborative project *Gilded Reflections*, was initiated by Adam Davis and Io Palmer in March of 2014 at the Kathmandu Contemporary Arts Center in Nepal. While in residence, the artists began works that were informed by the sites, sounds and experiences of Kathmandu and its surroundings. The results of their collaboration function as a material exchange of ideas that question the hierarchical values placed on craft, labor, aesthetics and intellectualism.

A part of the working out of activities should be cooperative, thus developing the social instincts; turning the thought from desire to work for self to thought of work for other, thus training the individual to subordinate self for the general good.

Home industries have become relegated to shop and factory, with the result of loss of dignity for the home as a productive center, which means a loss to the girl of any personal experience in the kind of labor that made home work in the past so inspiring because the results were so varied and lasting.

Sewing, millinery, dressmaking may teach the girl the value of such labor and make her an intelligent consumer, an enemy to sweatshop labor.

Respect for labor, realization of the value of time, greater interest in the esthetic value of our industrial products, broadened judgment, sympathetic insight gained thru hand labor in our high school courses for girls are arguments enough even if there were not the economic side, which demands that the woman of today be an intelligent producer as well as a wise consumer.

Lake Placid Conference proceedings. Volume 5. Washington: American Home Economics Association, 1903. 19. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON CREATIVE LABOR

Carole Frances Lung



Carole Frances Lung, image of Frau Fiber with her work. Courtesy of the artist.

Frau Fiber is a former East German garment worker turned activist paying homage through a feminist lens to textile and apparel manufacturing histories. She has developed a practice of careful listening, problem solving, skill sharing, and community building, engaging participants and viewers in hands-on experiences, which attempt to create social bonds and shared social spaces. These participatory sewing performances emphasize generosity, commemoration, and gestures of work, while instigating skill sharing, instruction and the value of labor in an effort to provide an alternative to the global garment industry. Frau Fiber asks the public to consider the politics of mending, stating, “You no longer have to throw your holey garments away!” She also asks “Are you willing participate in the culture of consumption, spending your leisure time shopping? Or “Will you exchange your leisure time for personal production time?”

ON CREATIVE LABOR

Zoë Sheehan Saldaña



Zoë Sheehan Saldaña, *Mop*, 2012, handspun cotton cord, wire, readymade handle, 6 x 6 x 60 inches.
Courtesy of the artist.

Zoë Sheehan Saldaña's work most often comes from a consideration of the handmade object's relevance in mass-produced culture and the art object's relationship with its audiences. Saldaña is motivated by curiosity, enchantment, and a sense of desperate optimism in the face of the ferocious absurdity that characterizes contemporary American daily life. The work leans on craft, humor, art history, and a certain disingenuousness in its quest to make contact.

ON THE SPREAD OF IDEAS

Monica Martinez



Monica Martinez, *Wurm-Haus Units*, 2010, wood, cardboard, pen, ink, plastic containers, live meal worms, 6 x 8 x 7.5 inches. Courtesy of the artist.

Monica Martinez fabricates artifacts and scenarios of the spaces and storage vessels used in food production, display and distribution. This work is influenced directly by formal aspects of vernacular Mexican food culture as well as the industrial architectures of silos, granaries and temporary containers used in the warehousing and dispersal of surpluses. Starting from the physical foundations of sculpture, Martinez recently started to follow the work into more direct experimentations with food economies, aesthetics and entrepreneurship. In 2009 Martinez designed a large scale edible insect farm as a utopian proposal for urban farming, which the following year led to the founding of "Don Bugito", an edible insect entrepreneurial food project. Under the guidance of a nonprofit incubator program in San Francisco called La Cocina, Martinez has put theory into practice through "Don Bugito" to see where they meet, and has offered sit-down dinners and other types of food events as an extension of this utopian gesture. This enterprise is an intensive physical operation that requires active social participation to exist. Currently she hopes to extend the meaning of the artist as an entrepreneur and to continue to explore the arrangement of material possibilities that can be expressed through food markets.

When an idea has won in a certain circle, it quickly spreads to the other members, thence to active communities. So the universal law of imitation may be the greatest help in the spread of ideas. The individual eats a certain food because his neighbor does...

Richards, Ellen H. *Euthenics, the science of controllable environment: a plea for better living conditions as a first step toward higher human efficiency*. Boston: Whitcomb & Barrows, 1910. 17. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON ANIMAL AND PLANT CARE

Vaughn Bell



Vaughn Bell, *Garment for Flora-Fauna Relationship*, 2006, photographic documentation of a performance. Courtesy of the artist.

How do we control and nurture the places and spaces we inhabit and imagine? What are the extents of our notions of connection and responsibility? Vaughn Bell examines our relationship to landscape and often finds both humor and pathos in the encounter.

Bell's work is informed by an ever-expanding array of ideas and histories. She is as interested in discussions of sustainability, property rights, public space and ecological systems as she is in a range of contemporary art practices. Investigations into local sites, art histories and cultures become the groundwork for site-based work, whether it is performances in public space, public artworks, or installation works. Bell is inspired by moments of absurdity and contradiction as well as her own visceral experiences of place.

...the child pictures his ideal relationship to the animal world. He calls and feeds the chickens; opens the door of the pigeon house, that the glad birds may fly out into the sunshine, closes it, that they may be safe at night; fastens securely the barnyard gate, that none of the animals may stray from its safe inclosure. The correlate of this series of games is actual care of and responsibility for some living pet.

Blow, Susan E. *Symbolic education: a commentary on Froebel's "Mother play."* New York: D. Appleton, c1894. 136. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON ANIMAL AND PLANT CARE

Catherine Page Harris



Catherine Page Harris, *Trans-species Repast: One*, 2014, laminated recycled cardboard and new corrugated cardboard, glazed ceramic, food, water, video and audio, dimensions variable. Courtesy of the artist.

Trans-species Repast uses the literal experience of sharing meals with animals as a metaphor to ground a conversation about the responsibilities inherent in sharing the earth with non-human life. *Trans-species Repast* documents meals I have shared with animals, as well as meals I have shared with farmers and other food activists, and offers an experience in sharing a meal with non-human animals to a gallery site.

This project is part of *Trans-species* (Habitat, Forage, Repast) looking at the connections available among humans and non-human animals through food and forage. The production of food has for so long, in the United States, been a large corporate undertaking. Knitting together the dining habits of animals and humans allows for a remapping onto a personal radius.

As part of my *Trans-species* series, I seek to ask questions: With whom do we share our space? How are we oriented as creatures? Can we share space, not by erasing human patterning, but by extending our understandings of aesthetics and form into respect for other biota's forms and communications? The spatial locus for inquiry is the inclusion of habitat for all beings in the urban fabric. The how, is experimental, working with creative systems, infrastructures, and humility.

Trans-species borrows a continuum, elision, and blurring of boundaries from transgender studies. *Trans-species* implies living together – an integrative mix, rather than segregation, to redefine relationships to land, creating an imperative beyond lines, boundaries, property and value. *Trans-species* ruptures human sovereignty for the benefit of all beings.

ON ANIMAL AND PLANT CARE

Amy M. Youngs



Amy M. Youngs, *Digestive Table*, (reproduction) 2014, plywood, worms and soil, camera and monitor, polyethylene, 36 x 36 x 41 inches. Courtesy of the artist.

Amy M. Youngs creates situations that make visible – and palpable – the connections between the human and non-human. Through the construction and display of partially mechanized ecosystems, Youngs places the human into relationships that require their participation and relies on the participation of non-human others. Immersed within interactive artworks, or in domestic-scale ecosystems that include machines, plants or animals, the human experiences self as a mutually dependent being, intermeshing and intermingling with the non-human parts.

Preparing for cohabitation with living, domestic ecosystems, Youngs constructs a technologized couch that allows humans to appreciate the amplified sounds of composting worms moving through soil, a dining table that invites worms to share meals and an indoor mini farm with edible fish. Worm-activated, sun-powered, automated waste processing units embedded in the living room, office or gallery might appear to be objects of art or design, but their ambitions are to give birth to a future that will enable a flourishing of interdependencies.

ON AIR

Kim Abeles



Kim Abeles, *Dinner for Two in One Month of Smog*, 2011, smog (particulate matter) on porcelain dinnerware and linen tablecloth, chiffon, metal, 50 x 30 x 27 inches. Courtesy of the artist.

The *London Globe* printed a new word "Smog," coined in a speech at the 1905 Public Health Congress. They considered it a public service to describe this phenomenon.

The Smog Collectors materialize the reality of the air we breathe. Abeles places cut, stenciled images on transparent or opaque plates or fabric, then leaves them on the roof of her studio and lets the particulate matter in the heavy air fall upon them. After a period of time, from four days to a month, the stencil is removed and the image is revealed in smog. To quote a stranger, they are "footprints of the sky".

Abeles created *The Smog Collector* in 1987 while working on artworks about the "invisible" San Gabriel Mountains, obscured by the smog as she looked from her studio fire escape in downtown Los Angeles. In the 1980s it was common to hear people insist that it was fog, not smog that filled the air.

The Smog Collectors are presented in several series, including the *Presidential Commemorative Smog Plates*, all the presidents from McKinley to Bush with their portraits in smog and their quotes about the environment or industry hand-painted in gold around the rims. Abeles left them out on the roof longer, depending on their environmental records.

Subjects for *The Smog Collectors* include the cave paintings of Lascaux, images of the body, industry and to-scale translations of American landscape painting and photography. Domestic settings, such as the dinner setting created for this exhibition, have been important to the dialogue of these works. We live in the contradiction that the dangers are out there, beyond, and that we are safe in our homes. Since the worst in our air can't be seen, *The Smog Collectors* are both literal and metaphoric depictions of the current conditions of our life source. They are reminders of our industrial decisions: the road we took that seemed so modern.

Sunlight is purity itself. Man cannot contaminate it, the air about him is what man makes it. Naturally, air is the great "disinfectant, antiseptic and purifier, and not to be compared for a moment with any of artificial contrivance," but under man's abuse it may become a death-dealing breath.

Richards, Ellen H. *The chemistry of cooking and cleaning: a manual for house keepers*. Boston: Home Science Publishing Co., 1897. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON BACTERIA

Alison Petty Ragguette



Allison Petty Ragguette, *Pathogen Playground*, 2014, porcelain, polymer clay, glass, metal, wood, antibacterial hand sanitizer. Courtesy of the artist.

Pristine porcelain tainted with superimposed biofilm supporting multiple bacterial diseases are colonizing, dividing and growing. A repulsive attraction, *Pathogen Playground* portrays a fragile fantasy that is dangerously beautiful. At first glance it seems innocent: a miniature recreational space with evidence of children at play. Upon further inspection the work appears brittle, infected, and potentially fatal. Driven by parental anxiety, this piece depicts the frantic impulse to protect our young, attempting to maintain sterility and control exposure to an increasingly toxic world. Offering a blinded optimism, the liquid container possesses the dual purpose of dispensing and disinfecting. It proposes a quick-fix cure-all that a desperate mother might find comforting. Despite radical efforts to keep our children safe, *Pathogen Playground* embodies the irony that the natural world is beyond human control.

--Let us next see in what ways the bacteria directly influence man upon the earth.

Have you ever stopped to consider what life would be like on the earth if things did not decay? The sea would soon be filled and the land covered with dead bodies of plants and animals.... Bacteria may thus be scavengers. They oxidize organic material, changing them to compounds that can be absorbed by plants and used in building protoplasm. Without bacteria and fungi it would be impossible for life to exist on the earth, for green plants would be unable to get the raw food materials in forms that could be used in making food and living matter.

Hunter, George William. *A civic biology: presented in problem*. New York: American Book Company, c1914. 150. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON THE ENVIRONMENT

Phil Ross



Phil Ross, *Fungal Polyaminoes*, 2013, cast fungal objects, dimensions variable. Courtesy of the artist.

Phil Ross's art is driven by a life-long interest in biology. While Ross was terrible at high-school science and math, his education about the life sciences emerged from a wide engagement with materials and practices. Through his work as a chef he began to understand biochemistry and laboratory methods; as a hospice caregiver he worked with life support technologies and environmental controls; and through his interest in wild mushrooms he learned about taxonomies, forest ecology and husbandry.

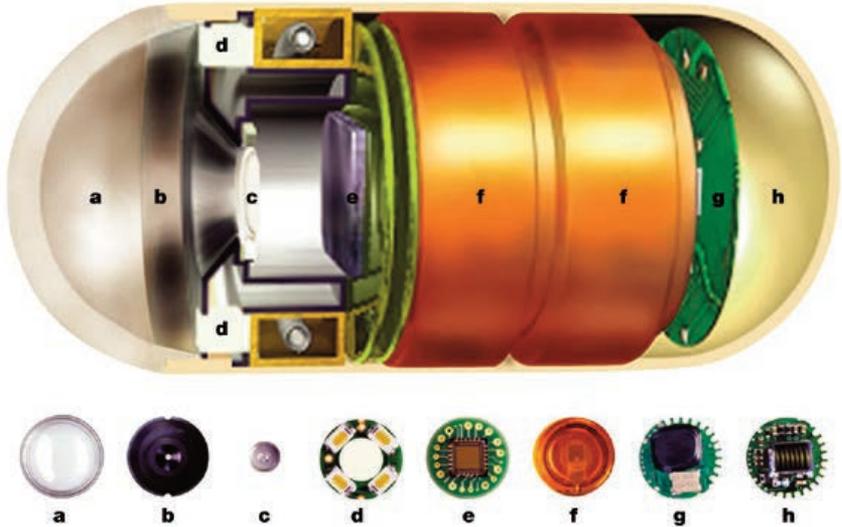
The creative projects Ross works on take a variety of forms, though all are based on research, experimentation and long term planning. Recent work has included some videos about live cultures, experiments with growing fungal building materials, and founding and directing CRITTER- a salon for the natural sciences. These diverse projects stem from his fascination with the interrelationships between human beings, technology and the greater living environment.

The relation of environment to man's efficiency is a vital consideration: how far it is responsible for his character, his views, and his health; what special elements in the environment are the most potent and what are the most readily controlled, provided sufficient knowledge can be gained of the forces and conditions to be used.

Richards, Ellen H. *Euthenics, the science of controllable environment: a plea for better living conditions as a first step toward higher human efficiency*. Boston: Whitcomb & Barrows, 1910. 15. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON FOOD COMPOSITION

Stefani Bardin



Stefani Bardin, image from *MZA The Fantastic Voyage*, 2011, video (TRT 03:42). Courtesy of the artist.

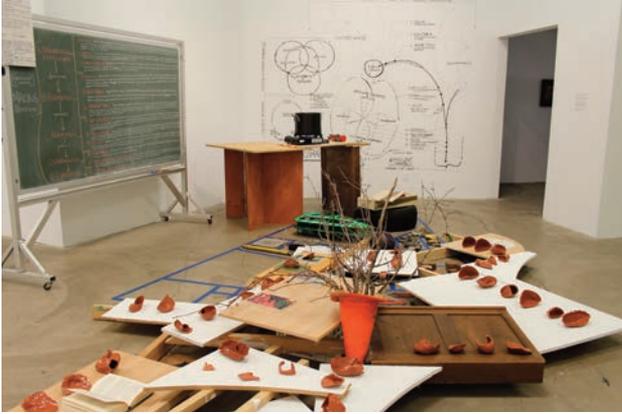
Stefani Bardin explores the influences of corporate culture and industrial food production on our food system and the environment. She works with neuroscientists, biologists and gastroenterologists to ground her research in the scientific world. These investigations take the form of single and multi-channel videos, immersive and interactive installations as well as tools for measuring and/or mediating these influences. In March of 2014 she began a Process Space Residency with the Lower Manhattan Cultural Council and was an artist in residence at Eyebeam Art + Technology Center from 2010-2012. She is based in New York and teaches at Parsons the New School for Design, The New School for Public Engagement and The Interactive Telecommunications Program at NYU.

The steel for our bridges and buildings is bought and sold on the chemist's certificate of its composition to the thousandths of per cent. Foods are manufactured and sold on flavor and appearance, utterly regardless of composition or food value. The coal for our engines must be tested and analyzed, but the far more precious human organism is loaded with a heterogeneous mixture of fuel of unknown composition. We should not be surprised at low efficiency, inability to work, sickness, even the premature death of an organism which is given so little intelligent care. When an intelligent well-informed public demands analyzed, tested foods, they will be better served by the food producer, manufacturer and salesman and if such food is consumed in the physiologically proper quantity and variety, there will be far less inefficiency, sickness and mortality.

Olsen, John C. *Pure foods: their adulteration, nutritive value, and cost*. Boston: Ginn and Co., 1911. Iv. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON THE KITCHEN EXHIBIT

SPURSE



SPURSE, *Eat Your Sidewalk*, 2012-Ongoing, experimental social practice, dimensions variable. Courtesy of the artists.

Eat Your Sidewalk, is an experimental foraging event aimed at exploring future food ways. It is based on the strong belief that we need to locate subsistence practices and a logic of the commons at the core of our food practices. Today we face a real worldwide crisis and much of it has to do with how we have become consumers of food. These modern practices of consumption are destroying the environment, undermining

our communities and taking an enormous toll on our own well-being and health. While we continue to subsidize corporate agri-business, how we eat is literally killing the planet.

Eat Your Sidewalk began as a series of week-long foraging events combined with community meetings, skill-building workshops and collaborative urban planning. We believe there is a difference between a workshop or a class and an intensive commitment. It takes time and a profound experience to break old habits, form new ones and arrive at new insights. The best way to really sense the potentials and limits of your local ecology is to commit to sustaining yourself on what you can find under your feet for an extended amount of time. SPURSE has deployed the *Eat Your Sidewalk* project at locations across America and Canada and was recently selected by Pitzer College to develop a large-scale campus wide ecosystemic design as part of their Mellon Grant funded Art and Ecology program.

The goal of these immersive events is to change our sense of food, and become more sensitive to all that surrounds us (plants, food, materials, waste, kindness, communities, and our fellow critters). This sensitivity helps foster a new type of resilient collective consisting of people, plants, other critters, habits, practices, ecosystems and ideas.

The exhibit known as the Rumford Kitchen is the outgrowth of the work, in the application of the principles of chemistry to the science of cooking, what has for three years been carried on as an educational agency by Mrs. Robert H. Richards and Mrs. Dr. John J Abel, with pecuniary assistance from certain public spirited citizens of Boston.

...it should be understood that this is not a money-making exhibit; that nothing is cooked for the sake of being sold; and that the enterprise is to be regarded as absolutely a scientific and educational one.

The purpose of the exhibition.... as Count Rumford expressed, is "to provoke men to investigation," and "to cause doubt, that first step toward knowledge."

... to show that certain knowledge is within our reach, and that certain improvements are possible in the line of our daily life. It is hoped to arouse the intelligent, thinking citizen to the need and to the possibility of improvement in these directions.

Richards, Ellen H. *Plain words about food: the Rumford kitchen leaflets 1899*. Boston: Home Science Publishing, c1899. 13-14. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

ON THE KITCHEN EXHIBIT

Lisa Tucker



Lisa Tucker, *Yogurt Liberation Front Headquarters* performance, 2014, ceramic tile, porcelain jars, apron, ski mask, dimensions variable. Courtesy of the artist.

Lisa Tucker's work takes place in the community or more precisely in the kitchen and through public events. Much of her work could be termed "social sculpture." *Bioneering: Hybrid Investigations of Food* is a project she organized, which brought scientists and artists together in a public symposium, film screening, workshops, and exhibition at UC Irvine. Recent projects include *Spirulent Green* and *Yogurt Liberation Front*, which took place in the community and gallery settings of Los Angeles. *Spirulent Green* is a public art project sponsored by Los Angeles Contemporary Exhibitions (LACE) in Elysian Park. Participants went on an algae scavenger hunt and enjoyed a lunch made with Spirulina (high-protein, blue-green algae). Her most recent project is *Yogurt Liberation Front*, a performative workshop, where participants are given patented yogurt culture to grow at home and share with their neighbors.

ON INVENTION

Maggie Orth



Maggie Orth, *Fuzzy Apparatus*, 2013, recycled nylon carpet yarn, conductive yarns, lamp parts, glass bulb fixture. Courtesy of the artist.

The Fuzzy Apparatus is a monumental patented electronic pompom, and a witty, surrealistic instantiation of my United States Utility Patent: Electronic Textile Touch Light Controller, US Patent 7,054,133, 2004. Viewers touch the giant pompom to turn on and dim the giant light bulb.

When I patented fuzzy sensors and electronic pompoms in 2004, I had conflicting intentions. As an entrepreneur, I certainly hoped to exploit my invention economically; to sell and market my fuzzy sensors as products, like my *PomPom Dimmer*, and technology. Artistically, I saw the act of patenting an electronic pompom as a transgressive and humorous invasion into the esteemed world of technology.

Turning a piece of frou-frou frippery into a functional patented technology was, from my point of view, akin to putting a toilet on the wall. I also intended to raise questions about the marginalization of the decorative in modern and contemporary design, and

the simplistic and stifling design mantra of "form follows function".

For many years, my conflicting commercial and artistic intentions around this patent were a source of anxiety. But all art exists in an economic framework, with sponsors and patrons and buyers. And finding a way to fund and keep making your art is challenge for all artists. A challenge that necessitates economic activity.

There are several industries, each of which has added millions to the wealth of nations, and immeasurably to the comfort and well being of individuals, which were made possible by women and inventors.

...From October 1 1892, to March 1 1895, over seven hundred patents were granted to women. To Lucretia Lester, Cuba, N.Y., a patent for fire escape; to Margaret Knight, for a sole cutting machine; to Mary E. Cook for a railway car stove; to Mary F. Blaisdell for a combined trunk and couch.

If "genius is eternal patience" as has been declared, then women should be successful as inventors, for nothing requires more patience than invention.

Willard, Frances E. *Occupations for women: a book of practical suggestions for the material advancement, the mental and physical development, and the moral and spiritual uplift of women*. New York: Success Co., c1897. 349, 353. Web. Ithaca, NY: Cornell University, Albert R. Mann Library, Home Economics Archive: Research, Tradition and History.

Artists' Biographies

Danielle Giudici Wallis

Danielle Giudici Wallis lives and works in Redlands, California. She received her BA from Antioch College in Yellow Springs, Ohio and her MFA from Stanford University where she was the recipient of the Murphy Cadogan Grant, the James Borelli Fellowship in Art, the Anita Squires Memorial Fund in Photography and a fellowship from the Cantor Center for the Visual Arts. Her work has been exhibited widely in the Bay area and beyond including shows at Catharine Clark Gallery, SFMOMA Artists Gallery, The Bedford Gallery, Raid Projects in Los Angeles, A.I.R. in New York, and The California Palace of the Legion of Honor which holds one of her artist's books in their Achenbach collection. Her current work is inspired by the landscape and a compulsion for environmental stewardship.

Kim Abeles

Kim Abeles' installations and community projects cross disciplines and media to explore biography, geography and environment. The work merges hand-crafted materials with digital representations. She has created artwork in conjunction with a unique range of collaborators such as the Bureau of Automotive Repair, Santa Monica Bay Restoration Project, California Science Center, the Department of Mental Health, Natural History museums in California and Colorado, and the Lakota Indians of South Dakota. In 1987, she innovated a method to create images from the smog in the air, and *Smog Collectors* brought her work to national and international attention. She has exhibited in 20+ countries, including large-scale installations in Vietnam, Thailand, Czech Republic, England, China and South Korea. Abeles is a 2013 recipient of the Guggenheim Fellowship. She has also received fellowships from J. Paul Getty Trust Fund for the Visual Arts, California Community Foundation, Pollack-Krasner Foundation, and the California Arts Council. She has an MFA in Studio Art from the University of California, Irvine. Abeles' journals, artist's books and process documents are archived at the Center for Art + Environment, Nevada Museum of Art.

Stefani Bardin

Stefani Bardin explores the influences of corporate culture and industrial food production on our food system and the environment. She works with neuroscientists, biologists and gastroenterologists to ground her research in the scientific world. These investigations take the form of single and multi-channel videos, immersive and interactive installations as well as tools for measuring and/or mediating these influences.

In March of 2014 she began a Process Space Residency with the Lower Manhattan Cultural Council and was an artist in residence at Eyebeam Art + Technology Center from 2010-2012. She is based in New York and teaches at Parsons The New School for Design, The New School for Public Engagement and The Interactive Telecommunications Program (ITP) at NYU

Vaughn Bell

Vaughn Bell creates public artworks, participatory projects and immersive environments that reflect on the paradoxes and possibilities of our relationships to our environment. She also teaches and consults on topics related to public and environmental art. Her work has been widely exhibited both nationally and internationally.

Vaughn has created commissions for Massachusetts Museum of Contemporary Art, the Edith Russ Site for New Media Art in Oldenburg, Germany, the Schuylkill Center for Environmental Education in Philadelphia, and the Brightwater Wastewater Treatment Plant in King County, WA,

among others. Her work has been featured in *ARTnews*, *Afterimage*, and *Arcade Journal* as well as numerous other publications. It was recently featured in *The New Earthwork: Art Action Agency*, from ISC Press. Awards and fellowships include the Nancy Graves fellowship at the Millay Colony for the Arts, Virginia Center for Creative Arts, Vermont Studio Center, 4Culture special projects grants, Kamiyama Japan International Artist in Residence, and Artist in Research at the Berwick Research Institute.

Vaughn studied at Massachusetts College of Art and Design and at Brown University. She was born in Syracuse, NY, grew up there and in Virginia, and currently lives in Seattle, WA.

Adam Davis

Adam Davis is a multidisciplinary artist whose practice encompasses but is not limited to sculpture, video, and photography.

Davis' work has been featured in numerous solo and group exhibitions. In addition, he has participated in Artist-In-Residence programs at the Kathmandu Contemporary Arts Center in Patan, Nepal; Bait Makan in Amman, Jordan; Homesession in Barcelona, Spain; Sculpture Space in Utica, New York; Svenska Konstskolans Vänner in Nykarleby, Finland; Lademoen Kunstnerverksteder in Trondheim, Norway; The Clay Studio in Philadelphia, Pennsylvania and The Archie Bray Foundation for the Ceramic Arts in Helena, Montana.

In addition, Davis has been a recipient of a Community Arts Assistance Grant from the City of Chicago Department of Cultural Affairs, curated the 65th Scripps Ceramic annual, and has had his work published in three books: *We Can't Wait For Better Times: Five Years Of Art Projects At Homesession, Barcelona* by Olivier Collet, & Jerome Lefauve, *Confrontational Clay* by Judith Schwartz and *Queer Retrosexualities: The Politics of Reparative Return* by Nishant Shahani.

Davis received his BS from the University of Wisconsin-Madison in 1995, and his MFA in 1999 from The University of Arizona. He currently resides in Los Angeles, California, where in addition to his professional studio practice he is an Associate Professor of Art at Scripps College.

Catherine Page Harris

Catherine Page Harris, Interdisciplinary Assistant Professor, teaches Art & Ecology and Landscape Architecture at the University of New Mexico in a split position with the College of Fine Arts and the School of Architecture and Planning. She received her BA from Harvard University, 1988, MLA from UC Berkeley, 1997, and MFA from Stanford University, 2005. Harris works in art/design, and digital/analog expressions. Her built work resides at Deep Springs College, White Mountains, CA, McCovey Field, SF, CA and The Violin Shop in Albuquerque, NM, among other sites. Recent projects include collaborations with Alexander Webb and Nina Dubois on modular explorations of space at Montessa Park for High Desert Test Sites and trans-species habitat furniture with Sam Martin, shown at the Santa Fe Art Institute among other spaces. Transpecies habitat, ecological flow, and morphogenesis, are current theoretical foci.

Carole Frances Lung

Carole Frances Lung is an artist, activist, and Scholar. Through her alter ego Frau Fiber, Carole utilizes a hybrid of playful activism, cultural criticism, research and spirited crafting of one-of-a-kind garment production performances. She investigates the human cost of mass production and consumption, addressing issues of value and time through the thoroughly hand-made construction and salvaging of garments. Her performances have been exhibited at Jane Addams Hull House Museum; Craft and Folk Art Museum; Museum of Contemporary Craft, Portland, OR; Sullivan Galleries; SAIC, Chicago, IL; Ben Maltz Gallery, OTIS College of Art and Design, Los Angeles,

CA; Catherine Smith Gallery; Appalachian State University, Boone, NC; and the Ghetto Biennale, Port Au Prince, Haiti. Publications include: *Chicago Arts News*, *American Craft Council: Shaping the Future of Craft*, *Art in America*, and *Art Papers*. She has lectured at Museum of Contemporary Art Denver, *Feminism and Co.* series, "Craftivism"; *Creativity and Ingenuity Symposium*, at Haystack Mountain School of Craft, Deer Isle, Maine; and this fall she will present during the *Material Matters* panel, "Made in Haiti," at the *Textile Society of America Symposium* in Washington DC. She is currently Assistant Professor in the Department of Art, Fashion and Textile option at California State University Los Angeles.

Monica Martinez

Monica Martinez is a native of Mexico City, receiving her MFA in sculpture from the Rhode Island School of Design and a BFA from the Massachusetts College of Art. Monica is a fellow of the MacDowell Colony as well as Sculpture Space in New York, and has attended the Skowhegan School of Painting and Sculpture. She has exhibited her work nationally and internationally, most recently at the New Positions program at Art Cologne in Germany and the Museo de Arte Querétaro in México. Her work has been featured on *Nova*, *PBS*, *The Wall Street Journal*, PRI's *The World and the United Nations FAO report on Food Security*. Monica resides in San Francisco, California where she is an adjunct professor at the University of San Francisco and an Instructor in the Continuing Education Program at the San Francisco Art Institute.

Maggie Orth

Maggie Orth is an artist, writer, and technologist who creates electronic textiles and interactive art at her studio, in Seattle, WA. Maggie's artworks include textiles that change-color under computer control, interactive textile sensor and light artworks, and robotic public art. Maggie developed her interactive art and design works in the context of her company, International Fashion Machines, Inc. (IFM), where she focused on developing the creative, technical, and commercial aspects of electronic textiles. At IFM, Maggie wrote patents, conducted research, and developed her own technology and design products, including the PomPom Dimmer.

In 2007, Maggie was named a USA Target Fellow by United States Artists, and received one of 50 unrestricted grants of \$50,000 in recognition of her artistic work. Her art and design has been exhibited at the Museum of Science, Boston, MA; NTT ICC, InterCommunication Center, Japan; The National Textile Museum, Washington, DC; The Stedelijk Museum, Amsterdam, the Netherlands; The DeCordova Museum, MA; SIGGRAPH; Ars Electronica, Linz, Austria; Bumbershoot, Seattle, WA; Zero 1, San Jose, CA; MUDAC, The Museum de Design D'Arts Contemporains, Lausanne, Switzerland; The City of San Jose Public Art Program, San Jose, CA.

Maggie holds a PhD in Media Arts and Sciences from the Massachusetts Institute of Technology, Media Lab. She also earned a Masters of Science from MIT's Center for Advanced Visual Studies, and a BFA from Rhode Island School of Design. She has completed two certificates in non-fiction and fiction writing at the University of Washington.

Maggie Orth's work has been featured in numerous books and publications including: *Time Magazine*, *Wired*; *ID Magazine*, *Craft*, *The Seattle Time*, *Boston Globe*, *Art and Science Now* by Steven Wilson, *Warp and Weft* by Jessica Hemmings, and *International Design Yearbook*, 2007.

Maggie also writes and conducts research on sustainability, design, and technology. Her writing has been included in: *The Digital Turn*, *Design in the Era of Interactive Technologies*, by Zane Bernina; and *Textile Messages, Dispatches from the World of E-Textiles and Education*, by Leah Buechley.

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Io Palmer

Io Palmer was born in Hydra- a Greek island off the coast of the Peloponnese.

Palmer has been featured in several national and international exhibitions including *Dak'Art*, 11ème Biennale de l'Art Africain Contemporain, Dakar, Senegal; *Singular Masses*, Hyde Gallery, Memphis College of Art, Memphis, TN; *Working History*, Reed College, Portland, OR; and *Hair Follies*, Concordia University in Montreal, Quebec. She has participated in residencies at Sanskriti, New Delhi, India; the Santa Fe Art Institute, Santa Fe, NM; Art Channel, Beijing, China; and Ucross, Clermont, WY. Io recently received an Idaho Commission on the Arts Grant (2013).

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She holds a BFA from the Tyler School of Art in Philadelphia, PA and an MFA from the University of Arizona in Tucson, AZ. Io is currently Associate Professor at Washington State University, Pullman, WA.

Alison Petty Ragguette

Working for over fifteen years, Alison Petty Ragguette has developed an innovative approach to making objects in porcelain, glass, and rubber. Alison has been a resident artist at the Taller Cultural in Santiago de Cuba (2004), Jingdehzen Pottery Workshop in China (2007), and most recently, the Purosil Rubber Company in Corona, California (2008). She has exhibited internationally, including exhibitions at the Galeria De Los Oficios (Santiago de Cuba), the Toki Gallery (Berkeley, California), the Kamloops Art Gallery (British Columbia), and Shanghai University Art Gallery (China). Her most recent solo exhibition was *Viscerlab* at the Robert V. Fullerton Art Museum (2008). She received her MFA from the California College of the Arts, San Francisco (2004) and is currently Assistant Professor of Ceramics at California State University San Bernardino. Alison maintains an active studio at the historic Packing House in Claremont, California.

Phil Ross

Philip Ross is an artist, educator, and inventor whose creative work is focused on the relationships between human beings, technology and the greater living environment.

Philip's artwork has recently been exhibited at the Miller Gallery at Carnegie Mellon University, the Moscow Biennale of Contemporary Art and the Museum of Jurassic Technology, amongst others. His curatorial projects include a history of bioreactor design for the Yerba Buena Center for the Arts in 2007, founding and directing the ongoing CRITTER Salon, which most recently put together an evening of live microscopy for the Hammer Museum.

Philip was an artist in residence at the Headlands Center for the Arts in 1998 and a MacDowell Colony Fellow in both 2004 and 2008. In 2007 he was invited to be an artist in residence at the University of Western Australia, where he produced a series of videos about microorganisms and laboratory culture. He has received commissions from The Exploratorium's Department of Living Systems, the Kunsthalle Düsseldorf, and The Oxbow High School in Napa, California.

From 2001- 2008 Mr. Ross was a visiting lecturer at Stanford University, U.C. Berkeley and the San Francisco Art Institute. He has led graduate seminars at the California College of the Arts as well as being a Porter Fellow at U.C. Santa Cruz. In 2008 he joined the University of San Francisco's Department of Art and Architecture as Assistant Professor. He has been a vital contributor to the emerging Bay Area maker culture of open scientific practice and informal education through the numerous classes, workshops and lectures offered on DIY biology over the past ten years.

Philip received his BFA in Sculpture from the San Francisco Art Institute in 1991, and a MFA from Stanford University in 2000.

Zoe Sheehan Saldaña

Zoe Sheehan Saldaña was born in Massachusetts in 1973 and she currently resides in Brooklyn, New York. Saldaña studied at Oberlin College (B.A., 1994), the Rochester Institute of Technology (M.F.A., 1998), and the Skowhegan School of Painting and Sculpture (2000). She has shown her work in the United States and other well known countries. Saldaña is an Associate Professor at Baruch College in New York City.

SPURSE

SPURSE is a collective of ecosystem artists and designers that work with those who are meeting complex environmental and social challenges. SPURSE works with institutions, infrastructures, and regions to co-create ecosystems that produce adaptive solutions. The art SPURSE makes are things like public policy papers, oral history archives, environmentally engineered wetlands, free public restaurants, bacterial laboratories for art museums, nomadic clothing and housing systems, research institutes to study urbanism and smart phone applications. SPURSE begins each project by inclusively determining the leverage points within ongoing processes that can be leveraged to catalyze meaningful material and social transformations. To fully engage these questions SPURSE frequently employs the tools and techniques of disciplines outside art including ecological design, community organizing and systems engineering. SPURSE is guided by a strong interest in aesthetics, as both a means to re-sensitize people to the world they are of and as a technique of assembling new material and social configurations.

As one of four research teams invited in 2011 to design public programming for the BMW Guggenheim lab, SPURSE networked with urban ecologists, architects and environmental engineers to design over twenty different site-specific research tours for the public. These pedagogical interventions were collected in the form of a research atlas and purchased by the Guggenheim museum to become part of their permanent collection. SPURSE had developed an iPhone application, site-specific installation and public programming as part of the 2011 Contemporary Art Forum Kitchner and Area Biennial in Ontario Canada. As part of a traveling exhibition organized by Nato Thompson on the part of the Independent Curators International and Creative Time, SPURSE's mobile laboratory and archive has been exhibited at The Graduate Center at CUNY, Museum London Ontario, the Miller Gallery at Carnegie Mellon University and the Albuquerque Museum.

Most recently SPURSE has initiated an extended series of projects around the issue of food and ecology titled *Eat Your Sidewalk*. After a successful Kickstarter campaign raised \$9,000, these projects have begun to circulate in a number of forums and in the fall of 2013 SPURSE was selected by Pitzer College to receive \$50,000 as part of their Mellon grant funded Art and Ecology program. SPURSE has exhibited at the Massachusetts Museum of Contemporary Art, ArtSpace in New Haven Connecticut, the Indianapolis Museum of Art, Grand Arts, White Columns, the Kitchen, and the Bemis Art Center. SPURSE's work has been reviewed in *Drain Magazine*, *Art Papers* and *Art Lies* and has been included in several catalogs including *The Interventionists* (MassMOCA) and *Experimental Geography* (Independent Curators International/Creative Time). Besides exhibiting at numerous art venues, SPURSE has designed a variety of public projects, collaborating with large-scale NGOs such as the North Atlantic Marine Alliance, Hudson River Sloop Clearwater, Department of Environmental Conservations, River Keepers and Rural Action.

Lisa Tucker

Lisa Tucker is a multidisciplinary artist, educator, and curator. She received her MFA in Studio Art from UC Irvine in 2007, where her focus was combining art, technology and science into functional sculpture offering alternative systems of food production. Her interest in ceramics began while doing research for a project bringing scientific lab equipment into the kitchen. She fell in love with porcelain as a material while learning to throw and hand build the scientific devices.

Tucker's work takes place in the community or more precisely in the kitchen and through public events. Much of her work could be termed "social sculpture." *Bioneering: Hybrid Investigations of Food* is a project she organized, which brought scientists and artists together in a public symposium, film screening, workshops, and exhibition at UC Irvine. Recent projects include *Spirulent Green* and *Yogurt Liberation Front*, which took place in the community and gallery settings of Los Angeles. *Spirulent Green* is a public art project sponsored by Los Angeles Contemporary Exhibitions (LACE) in Elysian Park. Participants went on an algae scavenger hunt and enjoyed a lunch made with Spirulina (high-protein, blue-green algae). Her most recent project is *Yogurt Liberation Front*, a performative workshop, where participants are given patented yogurt culture to grow at home and share with their neighbors.

Amy M. Youngs

Amy M. Youngs creates biological art, interactive sculptures and digital media works that explore relationships between technology and animals – human and non-human. Research interests include: interactions with plants and animals, technological nature follies, constructed ecosystems, and seeing through the eyes of machines. She has created installations that amplify the sounds and movements of living worms, indoor ecosystems that grow edible plants, a multi-channel interactive video sculpture for a science museum, as well as videos and community media projects.

Youngs has exhibited her works nationally and internationally at venues such as the Te Papa Museum in New Zealand, the Trondheim Electronic Arts Centre in Norway, the Biennale of Electronic Arts in Australia, Centro Andaluz de Arte Contemporáneo in Spain, and the Peabody Essex Museum in Salem, MA. She has published articles in *Leonardo* and *Nouvel Objet* and her work was profiled in the book, *Art in Action, Nature, Creativity & our Collective Future*. She received her MFA from the School of the Art Institute of Chicago in 1999. She is currently an Associate Professor of Art at the Ohio State University, where she teaches new media and eco art courses.

ACKNOWLEDGEMENTS

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WIGNALL MUSEUM OF CONTEMPORARY ART

MISSION STATEMENT

The Wignall Museum of Contemporary Art presents exhibitions, education, and community programming to our diverse audiences in order to foster critical thinking and to encourage innovation and investigation through contemporary art. The Museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college community and offering equal access to quality programming for the diverse communities of the Inland Empire.

ABOUT US

The Wignall Museum of Contemporary Art serves as a learning lab for investigating and contemplating contemporary visual culture, featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics.

The Wignall is an important resource for students, faculty, and staff that can act as a catalyst for a student's own creative investigations or enhance classroom experience with direct engagement with art. For many visitors, exhibitions at the Wignall Museum of Contemporary Art may provide an exciting first encounter with the visual arts. The Museum strives to transform the art museum experience into something unexpected, extraordinary and engaging. We invite you to visit us and to explore!

A NOTE ABOUT OUR EXHIBITIONS & PROGRAMMING

The Wignall Museum is an important part of the educational programs and mission of Chaffey College. Some of the artwork in our exhibitions and publications may contain mature content. The views and opinions expressed in this publication and exhibition are those of the authors and artists and do not reflect the opinions or policy of Chaffey College.



MISSION AND COMMITMENT

Chaffey College improves lives within the diverse communities it serves through equal access to quality occupational, transfer, general education, and foundation programs in a learning-centered environment where student success is highly valued, supported, and assessed.

WIGNALL MUSEUM *of* CONTEMPORARY ART

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