

ARTISTS

FIELD

R/D

2,200 ACRES: FIELD R/D ARTISTS ON REGENERATION AT FRESHKILLS PARK ON VIEW SEPTEMBER 23, 2018 - FEBRUARY 15, 2019
FRESHKILLS PARK STUDIO & GALLERY
2240 RICHMOND AVENUE, STATEN ISLAND, NY



Exhibition organized by Mariel Villere, Freshkills Park Development Team/NYC Parks and Dylan Gauthier, Field R/D Co-Curator.

With support from: The Freshkills Park Alliance, the NYC Department of Sanitation, the Shelley and Donald Rubin Foundation, and the Hyde & Watson Foundation.

Special thanks to Teri I Lentze (NYC Parks), Wesley Goodrich, Markley Boyer, Phi Nguyen, Seb Choe.



FIELD R/D CO-CURATORS MARIEL VILLERE AND DYLAN GAUTHIER AT FRESHKILLS PARK'S CONFLUENCE.

Markley Boyer

Mare Liberum

Lize Mogel

Dufala Brothers

Mary Mattingly

Nancy Nowacek

Audrey Snyder
Joe Riley

PROJECTS



FRESHKILLS PARK LANDSCAPE SEEN FROM EAST MOUND (JUNE 2018)

Mary Mattingly

MARY MATTINGLY

Phase I: Test Plot for Four Spheres
 A circular berm planted to correspond by bloom times and colors with a color field of shade tolerant perennial pollinator plants is a test plot for a larger less-shaded four large circular pollinator gardens with connected walkways for birds, bees, butterflies and others. Pollinator populations have been in decline in recent years, yet these plant species are vital to food production since three out of four flowering plants require animal pollinators in order to produce seeds and fruit. Honeybees, in particular, have experienced colony collapse disorder due in part to a class of pesticides known as neonicotinoids. Four Spheres is a sensorial wildlife corridor.

MARE LIBERUM

Sea and Land Use Research Platform (SLURP)

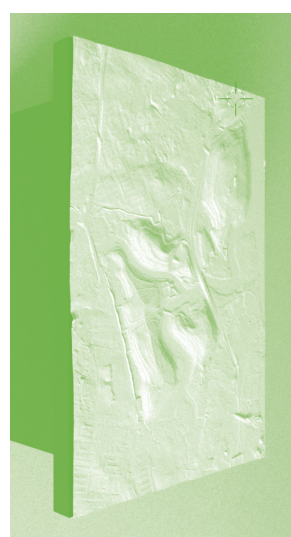
The city's edges were once made of salt marsh, meandering capillary creeks, tidal zones, and wild grasses. Almost all have been replaced with landfill and hardscaped edges. At Freshkills, the majority of these wetlands were still present in the 1970s when Robert Moses began styling Staten Island's western shore. Waste landfill was then thought to remediate the marsh by transforming these wetlands into a park. The indication on the map became a self-filling prophecy as the city transformed wetland into wasteland for the next fifty plus years. Mare Liberum designs boats for specific sites as a means to create direct environmental experiences. As public access to Freshkills Park is limited, our idea was that the Confluence, the areas where two historic streams cross, could provide access. We modeled the SLURP on the marsh boats currently used by backpackers in South West France, or the longboats used in South East Asia, and designed it to be constructed out of salvaged cardboard. Access can be provided by waterway and by watercraft. A SLURP vessel can float at research group into the site, without disturbing the site, and opening up possibilities for future research and play.

AUDREY SNYDER / JOE RILEY

In 1971 NYC Environmental Protection Administration officials described the mounding technique which gives Freshkills its shape today as "landscape sculpture." This eco-artistic language, consistent with the political momentum of 1970s environmentalism, initiates a metaphorical and physical transition from a site (a swamp) where waste is rendered invisible into a monument and park. Since the closing of Fresh Kills Landfill in 2001, New York City's solid waste is exported from the urban center via trucks, barges, trains, and transfer stations to a broad network of landfills, incinerators, and waste processing facilities around the US. We identified ninety seven transfer and destination sites for NYC solid waste and recycling material. In 2017-18 we traveled to forty six of these sites, in an effort to trace connectivity between urban and rural consciousness in the chain of removal and dispersion of waste, a navigation of the wastescape train.

Fieldwork is rooted in the observation that all forms of labor are choreographed. As much as Freshkills Park is a monument to convenience and mid-century notions of "progress," it is also a monument to the labor and lives that toiled in the production of all the goods that lie dormant within. Its performers embody the research and pay homage to the kinds of labor lodged within the mounds of Freshkills; but they also represent the work that is currently done there: scientific fieldwork, and the choreography of its future: that of leisure and recreation.

Fieldwork is a partial archive and history of production through the body the production of food, goods, knowledge and logistics. Situated on top of the north mound it is also a signal—an alternate semaphore to future generations to unmake ideas of economic growth through consumption.



MARKLEY BOYER

Markley Boyer works with topography, making maps, images and three dimensional objects. His images for Manhattan: A Natural History of New York City visualized Eric Sanderson's pioneering work uncovering the geography and ecosystems of Manhattan Island in 1609 as European arrived. Other work uses fluid simulation software to create 3D topographies, and collaborated with diverse institutions in order to produce public talks, collaborative exhibitions, participatory works, and voyages.



MARE LIBERUM

Mare Liberum is a collective of visual artists, designers, and writers who formed around a shared engagement with New York's wastelands in 2007. As part of a mobile, interdisciplinary, and pedagogical practice, the collective has designed and built boats, published broadsides, essays, and books, hosted water-related art and educational forums, and collaborated with diverse institutions in order to produce public talks, collaborative exhibitions, participatory works, and voyages.



DUFALA BROTHERS

Brothers Steven and Bibb Dufala are artists, musicians, and designers based in Philadelphia, Pa. who have been working together forever, and have been making art with the Dufala Brothers since 2004. Moving freely between disciplines, Dufala Brothers' works are absurd and sometimes irreverent comments on consumer culture, waste, reuse, violence, humor, and labor. Distinctly focused on craft, the brothers practice is rooted in conversation inspired by shared ambitions, experimental processes, and the opportunity to explore design as a means to be limited to paper, wood, steel, large machinery, video, track, and help human hand.



MARY MATTINGLY

Mary Mattingly is a visual artist. Currently, "Swale" is a floating food forest for New York City. In 2015, she completed a two-part sculpture titled "Parl" for the International Forum Bienes de la Habana and the Bronx Museum of the Arts. Mary Mattingly's work has been exhibited at the International Center of Photography, the New York Public Library, the Bronx Museum of the Arts, and Sculpture Park, and the Palais de Tokyo. With the U.S. Department of State and Bronx Museum of the Arts she participated in the an RTI power project, traveling to Manila. In 2009 Mattingly founded the Waterpod Project, a large-based public space and self-sufficient habitat that hosted over 200,000 visitors in New York. In 2016, an artist residency on the water called Wet & Launched in Philadelphia. It is being utilized by the University of Pennsylvania's Environmental Humanities program.



LIZE MOGEL

Lize Mogel is an interdisciplinary artist and counter-cartographer. Her work engages the history of popular education, cultural politics, and the environment. She explores the new understandings of social and political issues. Her work connects the restorative and collective imaginary about specific places to larger narratives of global economies. She has mapped public parks in Los Angeles, and wastewater economies in New York City. She is co-editor of the book/map collection "An Atlas of Radical Cartography," a project that significantly influenced the conversation and production around mapping and activism.



NANCY NOWACEK

Nancy Nowacek enlists grammars of exercise, industry, architecture, urban planning, and engineering to explore the exchange between the body, labor, leisure, the built and natural environment, and the politics and power of the body. Her current practice encompasses research within the fields urban water, geologies, and code change. Recent studies, research, and writing include: "The Politics of Labor and Embodiment and Aging."



AUDREY SNYDER / JOE RILEY

Joe Riley is an artist, researcher, fabricator, and educator. He has participated in the Whitney Independent Study Program (2016-17), Art & Law Program (2018), and was a student organizer with Force Copier Union. He has a BA from Cooper Union School of Art and Stevens Institute of Technology. Alongside Audrey Snyder he is a current participant in the Freshkills Park Field R/D program, a fellow of the Stevens Sculpture Park Emerging Artist Fellowship (2018-19), and participant in the artist residency program "Theory Program" (2018-19).



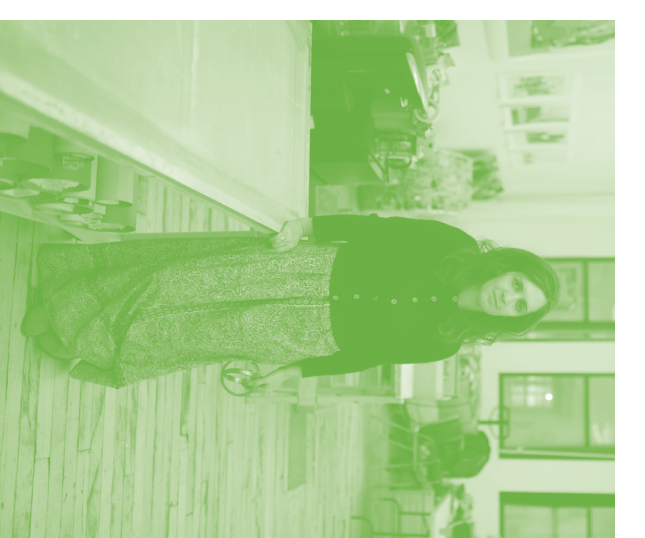
MARIEL VILLERE AT THE SCULPTURE CENTER WITH CO-CURATOR BOYER



MARIEL VILLERE AT THE SCULPTURE CENTER WITH CO-CURATOR BOYER



BIBB AND STEVEN DUFALA WITH ARTIST BOYER



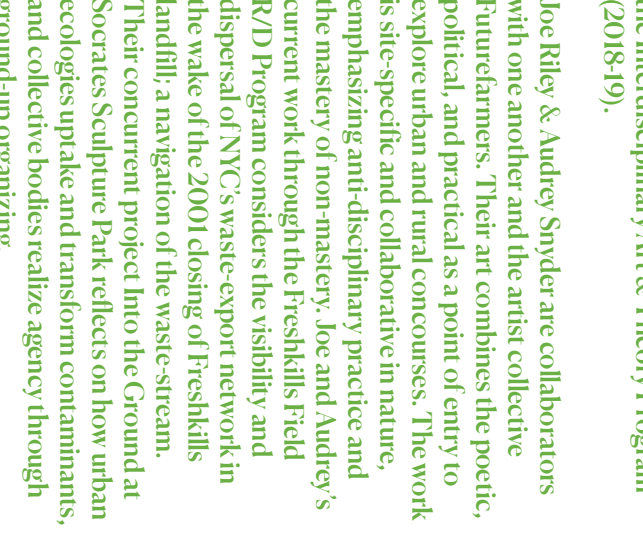
MARY MATTINGLY AT THE SCULPTURE CENTER



LIZE MOGEL AT THE SCULPTURE CENTER WITH WATERBOAT



NANCY NOWACEK WITH THE TOOLS AND MATERIALS FOR HER RESEARCH AND WRITING AT THE MOUNTAIN



JOE RILEY AND AUDREY SNYDER WITH THE WASTEWATER OF COOPER UNION

Joe Riley is an artist, researcher, fabricator, and educator. He has participated in the Whitney Independent Study Program (2016-17), Art & Law Program (2018), and was a student organizer with Force Copier Union. He has a BA from Cooper Union School of Art and Stevens Institute of Technology. Alongside Audrey Snyder he is a current participant in the Freshkills Park Field R/D program, a fellow of the Stevens Sculpture Park Emerging Artist Fellowship (2018-19), and participant in the artist residency program "Theory Program" (2018-19).

Joe Riley & Audrey Snyder are collaborators with one another and the artist collective Fundamentals. Their art combines the poetic, political, and practical as a point of entry to explore urban and rural consciousness. Their work emphasizes anti-disciplinary practice and the mastery of non-mastery. Joe and Audrey's current work through the Freshkills Field R/D Program considers the visibility and dispersal of NYC's waste-stream. Their current project is on the ground at Freshkills Park, where they are exploring ecologies, urban and transition commitments, and collective bodies realize agency through ground-up organizing.

2,200 ACRES: FIELD R/D ARTISTS

ON REGENERATION AT FRESHKILLS PARK

2,200 Acres is the first exhibition to feature works, research, stories, tours, and reflections on Freshkills Park by the **inaugural cohort of Field R/D artists**. Over the past year, these seven artists “in residence” at Freshkills Park have worked in **flexible, collaborative, long-term engagements** with the 2,200 acre landscape as it continuously develops from landfill to park -- a process that will evolve over the next **25-plus years**. Over the course of the residency, artists followed their own paths, developed research methodologies, and posed questions to a range of actors from NYC Parks and NYC Sanitation, to scholars, scientists, ecologists, and environmental writers. As researchers in this first phase, Field R/D artists were propelled into the **intertwined legacies of waste and consumerism, novel ecosystems and environmental blind spots**, and past, present, and future uses of a major open space resource in New York City.



FIELD R/D ARTISTS DISCUSS THEIR CONCERNS, REFLECTIONS, AND RESEARCH ON AMERLE LABORATORY WORK AT FRESHKILLS AND RILL FRESHKILLS PARK DURING A PROGRAM THIS YEAR. PHOTO BY SEB CHOC. ONE AT THE FRESHKILLS PARK DEVELOPMENT TEAMS OFFICE. (SEPTEMBER 2017)



INSTALLATION VIEWING THE FELDRO PROJECTIONS AND ARTWORK AT NYAVANT ART FAIR (MARCH 2018)

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ON SITE TOUR OF FRESHKILLS PARK WITH NYC SANITATION PHOTO: DYLAN GAUTHIER



THE RESEARCHERS AND ARTISTS DISCUSS THEIR PROJECTS AT NYAVANT PRESENTS (MARCH 2018)

The residency program format, much like the park's development, emphasizes **process as an organizing principle**. On display in this culminating exhibition are the artists' tools and artifacts of the residency period that reflect the unique slice of time and place that the Freshkills Park site occupies within **intersecting systems, material networks, and social histories**. Collectively, they prompt consideration of how to make infrastructure such as waste management systems in New York City comprehensible and visible. They also engage with the Park as a site in transition.



AMERLE LABORATORY WORK AT FRESHKILLS AND RILL FRESHKILLS PARK DURING A PROGRAM THIS YEAR. PHOTO BY SEB CHOC. ONE AT THE FRESHKILLS PARK DEVELOPMENT TEAMS OFFICE. (SEPTEMBER 2017)



ROB NAGLE, ANTI-DEPARTMENT OF ANTHROPOLOGY, PRESENTS THE IN-RESIDENCE PROJECTS AT NYAVANT PRESENTS (MARCH 2018)

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Exhibition organized by Mariel Villere and Dylan Gauthier
Broadsheet Design: Seb Choc
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