

# SYNTHESIS AND DISTRIBUTION:

SYNTHESIS AND DISTRIBUTION: EXPERIMENTS IN COLLABORATION

CURATED BY WM. PAPPENHEIMER, RON JANOWICH AND MERIJN VAN DER HEIJDEN

PACE UNIVERSITY ART GALLERIES



PETER FINGESTIN GALLERY

# SYNTH AND DISTRIBUTION THESIS TION

## PETER FINGESTIN GALLERY

1 PACE PLAZA  
NEW YORK, NY 10038  
914.773.3473

**OPENING NOV 5TH, 4-7PM THROUGH DEC 16TH**

## CHOATE HOUSE GALLERY

861 BEDFORD ROAD, PACE UNIVERSITY CAMPUS  
PLEASANTVILLE, NY 10570  
914.773.3473

**OPENING NOV 8TH, 1-3PM THROUGH DEC 16TH**

## PACE DIGITAL GALLERY

163 WILLIAMS STREET  
NEW YORK, NY 10038  
914.779.4947, DIGITALGALLERY@PACE.EDU

**OPENING NOV 15TH, 6-8PM THROUGH DEC 16TH**

## **Synthesis and Distribution: Experiments in Collaboration**

Curated by:

Will Pappenheimer, Artist, Pace University

Ron Janowich, Artist, New York, University of Florida

Merijn van der Heijden, Artist, Ohio State University,

Notions of synthesis and distribution in collaboration represent a coming together of multiple identities into a new and highly invigorating investigation. As a pre-requisite, participants must question or set aside familiar rules and tools to open up a particular problem in art and visual language from different perspectives. The process is likely to encompass dialogue, brainstorming, overlay, distribution, collective practices, geography, hybridization, network activities, and new forms of cooperative invention. This way of working is not necessarily shaped by personal language or personal concerns. It can be understood as a third language. It is a way of working that is based on mutual respect, risk-taking and expansive inquiry that allows a team or group to venture into new and unknown directions.

“Synthesis and Distribution: Experiments in Collaboration” is an concurrent series of exhibitions featuring the unexpected results of artistic and interdisciplinary collaboration. The artists, writers and thinkers were invited based on their willingness to explore and transform each other’s work. They may have already established an existing collaborative body of work or they may be encouraged to uncover this latent interest within the purview of this exhibition.

Artists from over five countries will exhibit work in new media, photography, painting, drawing, sculpture, video, digital printing, and musical performance. Interdisciplinary collaborations will include visual arts, musical performance, criticism, writing, architecture and the social sciences. They will be exhibited simultaneously in all three of Pace University’s Fine Arts Galleries.

The exhibition is intended as an ongoing exploration of this growing mode of cooperative creativity and has been held in different forms at the previous venues:

Axel Raben Gallery, 526 West 26th St., New York, July5-aug5 04

Grossman Gallery at Lafayette College, PA., October 18-November 29, 2003



## COMPLETE LIST OF ARTISTS

CHARLIE AHEARN AND COLETTE

JULIE ANDREYEV AND JORDAN BERWICK

MIA BROWNELL AND MARTIN KRUCK

MARY CARLSON, JEANNE SILVERTHORNE  
AND MONICA DEL LA TORRE

BARBARA CIUREJ AND LINDSAY LOCHMAN

LYNN CAZABON AND HASAN ELAHI

ART CLAY AND PARTICIPANTS

ANGIE DRAKROUPOLIS AND DANIEL HILL

LAUREN GARBER, TATE BUNKER  
AND NEILL ELLIOTT

ROBIN HILL AND STEPHEN KALTENBACH  
WITH LAURIE SAN MARTIN AND SAM

LAS HERMANAS IGLESIAS

LAURA LISBON AND SUZANNE MAURA SILVER

KRISTIN LUCAS AND FACT

MICHAEL MANDIBERG AND JULIA STEINMETZ

JILLIAN MCDONALD, KELTY MCKINNON  
AND BECKLEY ROBERTS

JOHN MILLER AND TAKUJI KOGO

WILL PAPPENHEIMER AND GREGORY ULMER

SAL RANDOLPH AND GLOWLAB

AURA ROSENBERG, JANE DICKSON  
AND "WHO AM I?" ARTISTS

ROBIN TEWES AND MARK TANSEY

MERIJN VAN DER HEIJDEN AND RON JANOWICH

# SYNTH AND DISTRIBUTION THESIS

## CHARLIE AHEARN AND COLETTE

In Preparation for the Salon (1995)



This is part of a series of artist portrait videos in which I attempted to find a visual language which might correspond to the content and style of the artist and her work. Colette became famous in the late 70's for her installation performances. These were Rococo environments of great areas of white silk sewn into elaborate decorative uterine-like folds in which she would lie draped or semi-naked for the duration of the performance. She once asked me if I would come and document her "salon" or studio party she had planned for the following evening. Instead I asked Colette to play herself as she awakens and readies herself and the loft for her salon. Unlike most of my other artist videos which were edited over a period of months, I chose to shoot and edit this work entirely in camera as we progressed. I would ask Colette to drop the needle on a favorite song then she would rush into place for the next shot. Colette would suggest material such as her perfuming herself, sewing the pillows or hanging additional paintings. The whole video was complete in a few hours and gave a nice reflection Of her fantasy world.

## MIA BROWNELL AND MARTIN KRUCK

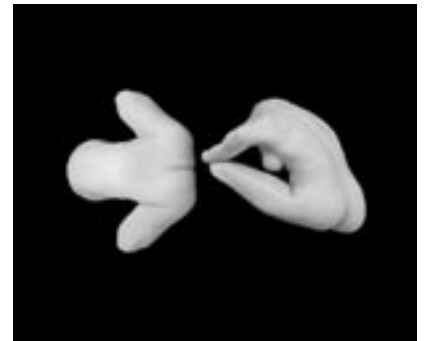


"My work focuses on the meaning behind the print, the printed word, and the photograph as culturally accepted signifiers of truth and how this affects personal and cultural genealogy. Written and visual documentation have created a problematic, linear pattern to how history is recorded and a belief that one can trace all information to a point of origin. Not only is this irrational because the past recedes to a point that can never be known, but its structure suggests a knowable future as well."

MARY CARLSON,  
JEANNE SILVERTHORNE  
AND MONICA DE LA TORRE



Those who instead of gathering insects prefer to collect their photographs may attract them by using the same procedures with which one collects them. Butterflies, above all, tend to be anxious for direct shots. The generalized practice is to catch them and to benumb them with a sniff of ammonia or hard liquors. Whiskey and tequila work best. That will freeze them long enough to place them in a proper setting - attached to bars, surrounded by naked women, or displayed on walls or the floor, for instance - to focus the camera and to release the shutter without damaging the insects permanently.



BARBARA CIUREJ & LINDSAY LOCHMAN

Our photographic collaboration began in 1978. We work together to develop an idea, share the role of photographer and sometimes model, then review the imagery, editing and choosing the final direction together.

The core of our physicality—the torso—folded in upon itself creates a form that recalls both ancient and embryonic. With digital manipulation we are able to turn and rotate these “shards” as though turning a stone in one’s hand. The torsos have become metaphorical runes, totems and mandalas. These patterns which aid meditation or prophecy, assuage our anxious anticipation of the mysterious future.



## ART CLAY “LE MARIAGE” SWISS MUSIC BOXES FOR TWO PERFORMERS

At the heart of working in science is teamwork, which is the central aspect of any collaboration regardless of field. In the arts this is less evident even in projects having blurred genre boundaries.

The focus of the work at the institute in which collaborations between the artists and the scientists has been taking place, basically revolves around the creation of custom tools for the performative arts. The scientific aspect of the research within such ‘cultural projects’ projects is done more or less during the process of developing the tool and the testing of any prototype. It proves or disproves the success of the technology in question as well as sets the stage for what the tool can and cannot do within the performative art context.

The situation between the scientist and the artist as well as the state of the technology and the attempt to develop a tool for an artwork that is a unique genre brings about an intense goal orientated process of collaboration. The processes involved in creating the tool itself therefore serves as a model for the transferal of knowledge and skill between all component members in the project. Within the area of computer science –specifically within the area of custom software design and perhaps even hardware design - borders between art and science are blurred. Because at it’s base, digital art is no more and no less than the creative application using computers.

ANGIE DRAKROUPOLIS  
AND DANIEL HILL

## AURORASIS



This digital video projection is the second collaborative project of Angie Drakopoulos and Daniel Hill. As both artists are also painters, each brought elements from their painting disciplines into the work, such as interests in symmetry, pattern, cycles, and nature. These elements are portrayed both directly from the painting (with the animation) or by modifying video of natural phenomena (water, trees, stars). The result is a densely layered tapestry of meditative, pulsing light, form, and structure intertwined with the sound of floating overtones. Aurorasis is a word constructed by the artists: “aur” is latin for ear or gold and “orasis” is greek for vision.

LAUREN GARBER, TATE BUNKER  
AND NEILL ELLIOTT

shade1  
16mm film/ 10:28min/ dvd

In shade1, distinction and resolution are uncertain and difficult. The film is derived from a single photograph of a bare tree. Each frame is made distinct through the result of physical manipulation of the film. The process for the film has primarily been a silent one between partners.

Our conversation, kept to a minimum is allowed for the “fourth voice” of the film to be the evidence of collaboration. The sensual ness of the work has a profound visceral quality rooted in the sublime state of contemplation and remembrance.





ROBIN HILL AND STEPHEN KALTENBACH WITH  
LAURIE SAN MARTIN AND SAMUEL NICHOLS

In my cyanotypes, matter is translated into degrees of opacity and translucency, which are the two-dimensional counterparts to thick and thin. As a process, light is the active ingredient and waiting is the passive ingredient. Ultimately, the cyanotypes document the gesture of placing physical matter on paper. The immediacy of this process serves as a counterpoint to the more deliberate and labor-intensive task of building sculptural forms, whose invisible dimensions are revealed in the after images of their companion cyanotypes. Fingerprints, DNA strands, and microscopic cultures contain information that has the power to describe form. Such is the case with the cyanotypes and their relationship to their forms of origin. Of on-going concern is my interest in seeing how much meaning and imagery I can extract from one idea or process. In producing generations of images from one source I am able to extend the life of that source and, in a sense, recycle it.



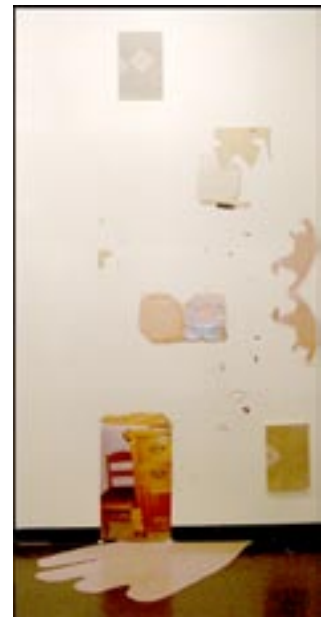


### LAS HERMANAS IGLESIAS: COLLABORATIONS

For the past year, we, Las Hermanas Iglesias, have sent drawings back and forth between Richmond, VA, (where Jnel is a sculpture grad VCU) and Gainesville, FL (where Lisa is a painting grad at UFL). The project was our first conjoined steps toward a singular artistic entity and embraced the idea of a purely visual conversation. In this way, the drawings were not discussed, and no rules were placed on their evolution. Some have been altered throughout several trips up and down the East Coast, others have barely changed since the first marks were made. While our projects are expanding beyond the mailed tubes and boxes of drawings- we remain most interested in the dissonance and harmonies that come out of working together and continue to surprise ourselves each time that our shared history combines with our radically different approaches to making.

### LAURA LISBON AND SUZANNE SILVER

We found the idea of the hinge to be helpful to conceptualize the bridging of such sets of opposite concepts as well as distinct works. Physically working on each other's materials did not seem to work, but literally connecting each other's elements with something did. So contact paper and various types of tape form the literal adhesive hinge between the work. At times, no physical band is present. Rather, implied connections enable the viewer to identify the conceptual collaboration between elements from each of us. Folds, corners, and dots or holes exist already within the internal logic of both artists' works as do aspects of absence and presence; two elements that never ceased to be apparent and which most aptly encompass the initial challenge to acknowledge the events of our recent past. The collaboration has thus become not only between us, but between the recollection of our recent pasts, the hinge serving to connect us as a dot to dot without a predetermined end.





## JOHN MILLER AND TAKUJI KOGO

Our collaboration began gradually and casually. Takuji routinely collaborates with other artists. He also organizes shows and web projects as well. In 1998, he invited me to show digital projections of game show sets at his project space in Yokohama, Candy Factory. For these, I used a video grabber to take scenes from *The Price is Right* off tv. Then, I removed all the figures from the set with Photoshop. Takuji responded to this work with a series he called *Non-Broadcasting Time*. Here, he photographed sets for Japanese game shows from oblique angles, emphasizing the façade-like nature of the set. Then, using Macromedia's Flash, he would squeeze the images horizontally or vertically to produce the allusion of a camera tilt or pan. This created a tension between the flatness of the image and the space it suggested.

Takuji and I have never discussed long-range goals for our collaborations. Rather, we work on the basis of a tacit understanding. I suppose we are both interested in the way people and institutions *misrepresent* themselves to themselves. We both know, however, that no representation is transparent. Rather, it is the façade-like nature of representation that interests us.

## KRISTIN LUCAS AND FLACT

Kristin Lucas is one of a new generation of young artists working in video, installation, performance and interactive Web projects. In her anecdotal, performative mini-dramas, she constructs virtual relationships with computers, television, and electronic media. Set against an empty world of video games, daytime television and shopping malls, her diaristic work resonates with social isolation and alienation from the electronic media that she posits as a surrogate for personal interaction.

## SCIENCE AND NATURE



WILL PAPPENHEIMER  
AND GREG ULMER

POME KIT  
FROM THE BEACH AUGURY PROJECT  
ART BASEL, MIAMI BEACH, 2003



“Beach Augury” refers to the ancient practice of setting out a rectangle, often in the sky, and scrutinizing it for a particular period of time to count the number of stars, birds, etc. that pass through. The information was then used to read and give advice for the future. In this case we draw a rectangle in a section of the Edison Hotel webcam in South Beach and watch for beach goers that pass through. We also call this “Playamancy” from the Spanish “Playa” for beach and the suffix “mancy” for “the art or practice of attempting to foretell events, or to discover the disposition of a person” (Webster’s Dictionary). In the resulting series of works, these images are marked by pom poms, blown up into distant pixel poms, and disseminated throughout the world in an attempt to become a source for our contemporary version of a “reading”. This practice gestures towards a new form of meaningful surveillance throughout the world in an attempt to become a source for our contemporary version of a “reading”. The work is generated through “EmerAgency”, a distributed, virtual, online collaborative consulting agency supplementing conventional utilitarian consultancies by applying Arts and Letters imaging methodologies to public policy issues.

AURA ROSENBERG,  
JANE DICKSON  
AND “WHO AM I” ARTISTS

This series of photo portraits Rosenberg made each year as a contribution to the Winter Fair at her daughter’s school. Face painting literally added another layer to one’s identity. What distinguishes these portraits is the effort to balance disguise and authenticity, combined with a childish delight in masquerade itself. While painting a child’s face can be beautiful, who in the end takes it seriously? This apparent contradiction attracted Rosenberg. She began inviting various artists to paint children’s faces, which she then photographed. The identities they call into question involve not only that of the child but also that of the artist-as-stylist. Thus each collaboration demands a unique treatment, creating a series that is very diverse.



## ROBIN TEWES AND MARK TANSEY

Most of the collaborative pieces created by Robin Tewes and Mark Tansey were made in the 1980's. They shared studio space at P.S.122 Association on 9th street, 1st Avenue in New York City. P.S. 122 was an abandoned school building that a few local artists, living in the Lower East Side at that time, converted into studio spaces. Mark Tansey and Robin Tewes were among the founding members of the Association which still exists today. Tansey and Tewes at the time these collaborations were made were interested in investigating the male and female response to shared subject matter and ideas. Having studio space in the same building also inspired dialogue about their work. Some of the pieces in the show are about that time and their shared interest in narrative and discussions about it. The pieces were made in different ways. Some were created by an idea or image they decided on and was then traded back and forth, like visual "pen pals". Sometimes pieces were made for a specific reason, like in Coriolis' Effect and What Happens To Me, which are book covers for the writer and friend Chuck Wachtel.



## MERIJN VAN DER HEIJDEN AND RON JANOWICH



"MORNING PAGES" 2004-5

The essence of our collaborative work exists in the openness and willingness to enter into and explore each other's work. We feel strongly about our work being a synthesis and not merely a projection of our own aesthetic on the other's work. In this series of digital prints titled "MORNING PAGES" we each contributed pages from our personal journals. The text's were then scanned and woven into a fabric of words that created a visual field that reflected the emotional tone of the combined conversation. This tone became our synthesized "other". It was born through the open reflection and transparent seeing of each into the other. This voice (identity) is gentle, courageous, fluent, open and trusting. It freely explores abstraction through a myriad of simple and complex forms. It embraces language as a communication between two people, yet allows language to be explored beyond its normal conversations.

# SYNTH AND DISTRIBUTION THESIS

## SYNTHESIS AND DISTRIBUTION: EXPERIMENTS IN COLLABORATION PETER FINGESTIN GALLERY PACE UNIVERSITY

### EXHIBITION LIST – Clockwise beginning at left of the door

- 1. Mia Brownell and Martin Kruck**  
“Lead Type Embossment: I Never Knew”, 2005, 10”x 30” Piezographic Print
- 2. Art Clay and Participants**  
“La Mariage”, Music Box and Two Performers
- 3. Mary Carlson, Jeanne Silverthorne and Monica De La Torre**  
“Untitled”, Mixed Media
- 4. Robin Hill and Stephen Kaltenbach**  
**With Laurie San Martin and Samuel Nichols**  
“Say It Back”, Dimensions variable, Cyanotype and Ping Pong Balls
- 5. Robin Tewes and Mark Tansey**  
“Corilolis Effect”, 13”x 17”, Painting  
“Untitled”, 8”x 10”, Painting
- 6. Mia Brownell and Martin Kruck**  
“Lead Type Embossment: Want”, 2005, 20”x 20” Piezographic Print
- 7. Aura Rosenberg, Jane Dickson, James Hyde and “Who Am I” Artists**  
“Ista / Jane Dickson”, “Louie / James Hyde” 1996, 14”x 16” C-Prints
- 8. Videos**  
**Angie Drakoupolis and Daniel Hill** “aurorasis” 2005, 8 min  
**Kristin Lucas and Fact** “Science and Nature” 2003, 4:54 min  
**John Miller and Takuji Kogo** “Why You Should Get to Know Me”, 2005, 1:36 min  
“I Love to Make People Laugh”, 2005, 2:25 min  
**Lauren Garber, Tate Bunker and Neill Nichols** “Shade 1” 2005, 10:43 min  
**Charlie Ahearn and Colette** “In Preparation for the Salon” 1995, 6 min
- 9. Barbara Ciurej and Lindsay Lochman**  
Untitled from “Divinations” series, 2005, 16”x 20” Digital Print  
Untitled from “Divinations” series, 2005, 16”x 20” Digital Print
- 10. Will Pappenheimer and Greg Ulmer**  
“Pome Kit”, 2003, 27”x 45”x 35”, Dispenser Table with Cards and 1/4” Poms
- 11. Merijn van der Heijden and Ron Janowich**  
“Complexity”, 25”x 32” Digital Ink Jet Print
- 12. Las Hermanas Iglesias**  
“Untitled”, 29”x 24” Thread and Tape on Paper  
“Untitled”, 29”x 24” Thread and Tape on Paper
- 13. Laura Lisbon and Suzanne Maura Silver**  
“Untitled”, 70”x 360” Mixed Media

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CURATED BY WM. PAPPENHEIMER, RON JANOWICH AND MERIJN VAN DER HEIJDEN

PACE UNIVERSITY ART GALLERIES



PACE DIGITAL GALLERY



**LIST OF ARTISTS IN THE PACE DIGITAL GALLERY**

JULIE ANDREYEV AND JORDAN BENWICK  
WITH SIMON OVERSTALL, SEAN ARDEN  
AND DANIEL MIRER

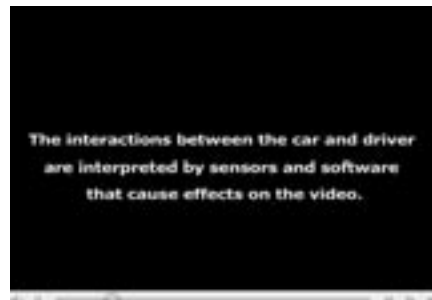
LYNN CAZABON AND HASAN ELAHI

MICHAEL MANDIBERG AND JULIA STEINMETZ

JILLIAN MCDONALD, KELTY MCKINNON  
AND BECKLEY ROBERTS

JOHN MILLER AND TAKUJI AND KOGO

SAL RANDOLPH AND GLOWLAB



JULIE ANDREYEV AND JORDAN BENWICK  
THE TEAM: JULIE ANDREYEV, SIMON OVERSTALL,  
SEAN ARDEN AND DANIEL MIRER

### **FOUR WHEEL DRIFT (remix)** 2005

*Four Wheel Drift (remix)* is site-specific in that it relies on the unique urban qualities of the host city. In preparation for the *FWD (remix)* performance, cameras and microphones provide video imagery and sound of the car's environment that is manipulated by the interaction of the car and driver to provide an audio/visual storytelling of the city's street culture. These records become the playlist used by software and the DJ and VJ (visual jockey) to generate live video panoramas and a soundscape during the *(remix)* performance. Each time it is performed, *Four Wheel Drift (remix)* involves collaborative processes that provide audio and video data unique to the host performance city. Originally produced in 2004 by Julie Andreyev in technical collaboration with Jordan Benwick, the project involves additional modes of collaboration, such as those between the car and driver, between the production team and a local participant, and between the *(remix)* performers.

The preparatory drive in the city relies on the participation of a local passenger to direct a route, and on the interaction between the car and driver. The passenger's role as a guide for the production of the audio and video archive is a key aspect of the collaborative process. Their local knowledge determines the specific visual mapping of the city and its vernacular highlights. As the car cruises the city, sounds from different areas in the car are recorded for use in generating the *(remix)*. Conversations, the choice of music played on the car's stereo, directions, and the team's responses to the route are recorded. Cameras provide video imagery of the city that is manipulated by the interaction of the car and driver using VJ techniques. The movement and engine functioning of the car are interpreted by sensors and software patches that cause effects on the video reflecting the choices made during the drive. During the *(remix)* performance, these video records become the visual playlist used by the software and VJ to generate panoramas.

The performative aspect of the project is informed by collaborative DJ/VJ culture. During a *(remix)* installation/performance, the audio archive of the drive is treated via software and the DJ to create a new, live, musical soundscape. Each sound source has a particular role; the engine sound is used to create the baseline, conversations - the vocals, etc. As the soundscape plays, the VJ uses software to select, 'tune', mix and project the video archive to reflect qualities of the sound. Each time the project is performed the interpretation of city space and experience is unique, and elements of perception are localized to each site. Creation takes place "on-the-fly" in a public setting rather than in the isolation of the studio.





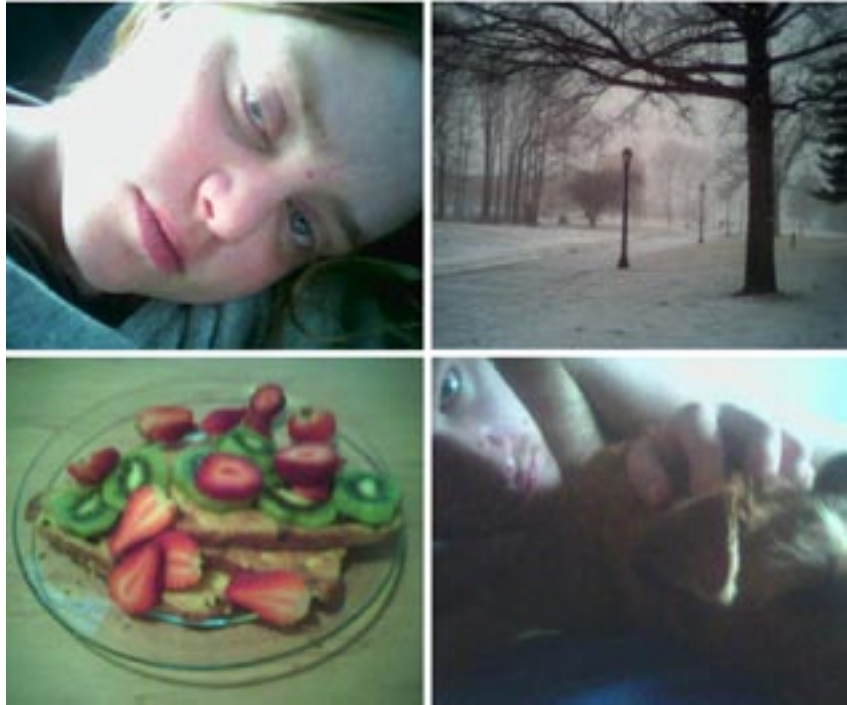
LYNN CAZABON AND HASAN ELAHI

**MARSEILLE/BALTIMORE**  
2005

***Marseille/Baltimore*** is a multi-media, bi-lingual installation consisting of video portraits of people of these two post-industrial port cities. Between 2003-04, approximately fifty residents of these cities were asked to speak about the most significant technological device in their lives at that moment. The objects chosen are often predictable (cell phone, laptop), sometimes surprising (metro pass, highlighter pen), but invariably provide insight into the ways in which everyday technological items become entangled in our lives. Each interview represents a portrait of that person via the complex connection to their chosen object. The color of the installation is designed to evoke both sky and water, referencing the fact that both Marseille and Baltimore are port cities. The overall audio experience as one first enters the space is a murmuring of voices, as if one is entering a crowded party. However, once the viewer decides to commit and sit down at one of the viewing stations scattered within the gallery, they can experience what is more like a one-on-one conversation.

<http://www.research.umbc.edu/%7Ecazabon/>

## NETWORK



MICHAEL MANDIBERG AND JULIA STEINMETZ

### IN NETWORK

2005

*IN Network* is an extended cell phone life-art performance about distance, communication, intimacy, telepresence, and living together while apart. In August 2004 artist Michael Mandiberg moved to New York; Julia Steinmetz remained in Los Angeles, postponing her move for a year because of commitments to her job and her collaborative art practice. Faced with a year apart, and the prospect of a long-distance relationship, the two artists got their frequent flyer numbers handy, and switched both of their cell phones to a provider with free "IN Network" service.

Michael and Julia started out having normal conversations, giving each other updates about their days, and sending cameraphone pictures back and forth, etc. As they switched to using hands-free microphones, they began using the phone differently. They started doing things together at the same time, 3000 miles away, via cellular connection: driving to/from work, eating dinner, giving lectures to students, going for a walk, having a cocktail, reading books in silence, falling asleep and waking up.

What began as a pragmatic attempt to make their relationship last the year of separation through good communication, turned into something less about communication and more about intimacy through (misuse of) technology, and sharing (sonic-virtual) space.

<http://Turbulence.org/Works/innetwork>



JOHN MILLER AND TAKUJI KOGO

**LIFE SUCKS: 17 PERSONAL ADS FROM  
THE YAMAGUCHI REGION**  
2001

Our collaboration began gradually and casually. Takuji routinely collaborates with other artists. He also organizes shows and web projects as well. In 1998, he invited me to show digital projections of game show sets at his project space in Yokohama, at the Candy Factory. For these, I used a video grabber to take scenes from *The Price is Right* off tv. Then, I removed all the figures from the set with Photoshop. Takuji responded to this work with a series he called *Non-Broadcasting Time*. Here, he photographed sets for Japanese game shows from oblique angles, emphasizing the façade-like nature of the set. Then, using Macromedia's Flash, he would squeeze the images horizontally or vertically to produce the allusion of a camera tilt or pan. This created a tension between the flatness of the image and the space it suggested.

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<http://www.trans.artnet.or.jp/candy/john/index.html>



JILLIAN MCDONALD, KELTY MCKINNON AND BECKLEY ROBERTS

**IVY LEAGUE**  
2002

*Ivy League*, a hypertext project is a 2002 interdisciplinary collaboration between Jillian McDonald, a Canadian visual artist based in Brooklyn, and Kelty McKinnon, a landscape designer based in Vancouver, BC. *Hedera helix* (English Ivy) has simultaneously been glorified for its abilities to rapidly anchor erosive soils and filter polluted air, and vilified as an invasive plant which can rapidly dominate native ecosystems, out-competing other plants for nutrients, sunlight and air. The project documents ivy research and encourages visitors to wander the city streets, scattering seed as they walk. *Ivy League* was made into a public art performance by Jillian McDonald and Beckley Roberts in 2005, where the two performers took opposing roles of anti-ivy activist and gardener / ivy lover. They invited passersby in a public mini-park to enter their garden and engage in dialogue.

On collaboration: "As a landscape architect, my approach to the creative process is first and foremost site and research based. Much of my work explores the possibilities of art and design as a catalyst for interaction and memory by emphasizing the physical interface with social, ecological, cultural and geomorphological history. My field tends to be spatial, focusing not on objects, but on the relationships between things. Perhaps because of this, collaboration has been an intrinsic part of site based work. The dialogue formed with governmental agencies, community members, engineers, and architects necessitates a simultaneous letting-go and a corresponding active engagement that, with all parties focused on the project, often results in something much greater than the original intention. *Ivy League* was developed through a similar double take of 'letting go' and 'grasping-on' that pushed us into new territory. For me, pushing the process outside the boundaries of professional or academic practice allowed the work to become playful and humorous, while maintaining a seriousness of intention."

<http://www.jillianmcdonald.net>



## SAL RANDOLPH AND GLOWLAB

### LISTEN NOW: ADJACENT

2005

*The Listen Now* project is an ongoing series of environmental recordings. They invite a displacement in the act of listening, from one person to another, one time and place to another. Listening always takes place in the present but sounds are also tied to the moment of their making. By now we take the displacements of sound recordings for granted, but there is still something uncanny about them. A sound environment is an unrepeatable composition, continuously unfolding whether we give it our attention or not.

For the “Adjacent” series, I’m focusing on streets outside of where my friends live and work. Beginning at my own front door, and spiraling outward, I’ll be gathering recordings of street sounds throughout May and June. Each site will be marked by a Listen Now sticker, with a number that links to the recording from that site.

New recordings will be added weekly to the site throughout May and June, 2005. Listeners are invited to carry the sounds back into public space and listen to them either adjacent to where they were made (a displacement in time) or outside the living and working spaces of their own friends (a displacement of space and social network).

<http://salrandolph.com/>

**GLOWLAB** is a Brooklyn-based community exploring psychogeography as it relates to contemporary art. They publish a bi-monthly web-based magazine and produce events, lectures, projects and exhibitions.

**Psychogeography** includes just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape. In 2004 Joseph Hart wrote that “psychogeography” was “a slightly stuffy term that’s been applied to a whole toy box full of playful, inventive strategies for exploring cities.

<http://www.glowlab.com>