
SUSTAIN
ABILITY
INCUBATOR
DESIGN
MEDIA
CENTER
SPRING
2016
MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN

BIG PICTURE

LUKE WUNSCH-EDWARDS

Photography '18

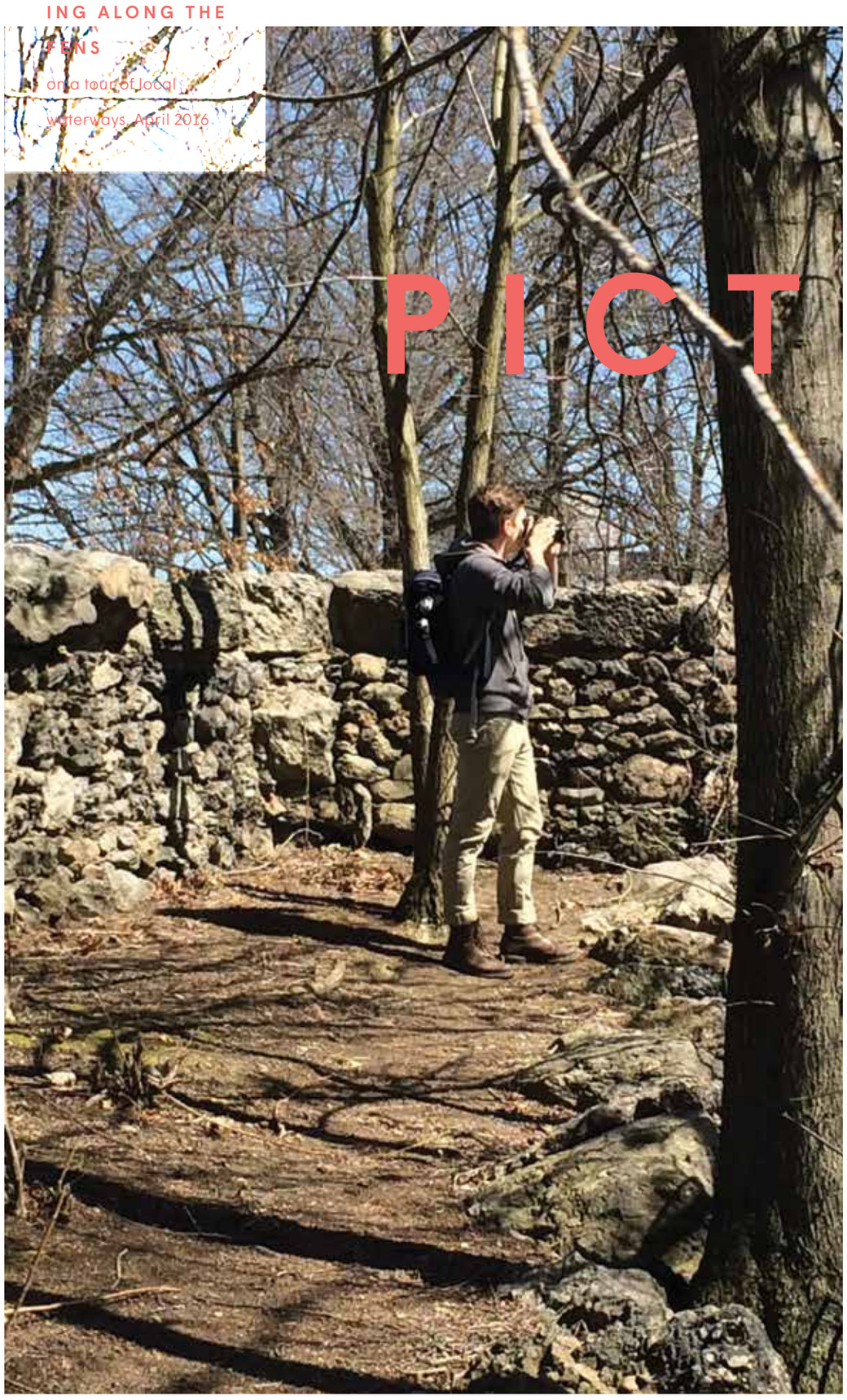
Shame Mat, 2016

SUSTAINABILITY

Incubator library

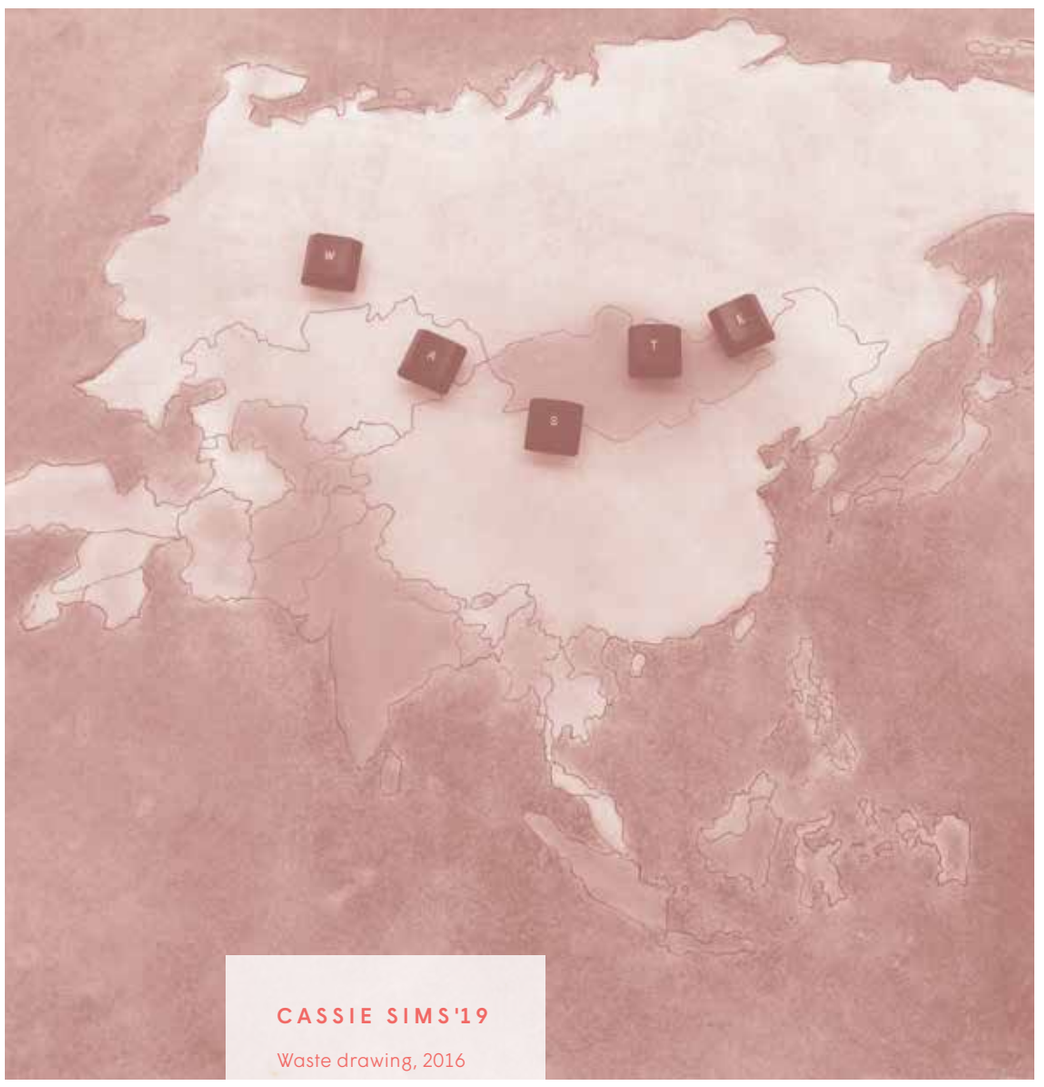
STUDENTS PERFORMING

with plants in Jean Ormaza's Visual Language class, April 2016



PHOTOGRAPHING ALONG THE GREENS

on a tour of local waterways, April 2016



CASSIE SIMS'19

Waste drawing, 2016

SETTING THE STAGE

GRANT WARREN

Sculpture '19

Fracking Station

Protest sculpture for a

West Roxbury Pipeline

Resistance Rally,

March 2016

JANE D. MARSCHING AND JOANNE LUKITSH

// THE SUSTAINABILITY INCUBATOR WAS A PLACE, A PROGRAM, AND A PROCESS

THIS CATALOG documents how the Sustainability Incubator became a place for an interdisciplinary community of study and practice on the issues, methodologies, and challenges for artists and designers working with sustainability today. The programming we designed and organized for Room D110 in MassArt's Design and Media Center brought faculty, students, and staff from across the college together in a hybrid studio, classroom, laboratory, meeting space, lecture hall, and gallery. The collaborators, departments, and community organizations listed below attest to the depth of interest in sustainability at MassArt.

Sustainable solutions for artists and designers require interdisciplinary collaboration and new forms of knowledge and pedagogy. During the spring semester of 2016 the Sustainability Incubator became an exemplar of the innovative programming across disciplines intended for the new Design and Media Center. The Incubator placed issues of sustainable art and design at the front and center of our rejuvenated campus. The place, the program, and the process advanced MassArt's goal to achieve excellence in environmental studies and leadership in comprehensive art and design education.

The Incubator developed from four years of work to integrate issues of sustainability into the curriculum and campus life of MassArt. It established interdisciplinary study and communal exchange as crucial to the project of sustainability at the college.

In order to create threads of knowledge and dialog to cluster the vast number of events and projects we scheduled for the Stustainability Incubator, we organized our programming under five themes: Landscape Futures; Greening the Studio; Thinking Food; Our City, Our Community; Sharing Our Work. Each theme explored important issues in sustainable art and design through lectures, student projects, field trips, exhibitions and more. This catalog presents a selection of events and projects from each theme to give a sense of the Incubator's programming as a whole.

A visitor to the Sustainability Incubator found a library of relevant texts in a bookcase and progress projects and experiments occupying the walls and floors. We designed the space specifically to be inviting, even homey, with couches, a teapot and tea provided to encourage conversation in comfort. Unlike other classrooms on campus, the Incubator fostered connections with others for thinking, imagining, and making. When a student was sitting in class discussing an Octavia Butler dystopian novel, they would see out of the corner of their eye a science/art hybrid experiment on the effects of human exhaled CO2 on food production. When a freshman first learned how to produce an artist's book, he or she also saw images of landscape from the last hundred years on the walls. These analogies and connections were an ambient background for the events held in the Incubator, and also evidenced the program's deep belief in interdisciplinary problem solving. Five members of the faculty agreed to schedule their classes in the Incubator for the entire spring semester. Some faculty generated ideas for innovative cross-curricular programming, such as the creation of a shared, student-authored blog between *Time: Accumulate* and *The End is Near*. Faculty in many other departments—from Architecture, to the Studio for Interrelated Media, to History of Art—held one or two class meetings designed to be open to the public. Their generosity in making class sessions open to the public meant that, for the first time at MassArt, the private spaces of class lecture and discussion became a shared community resource.

Sustainability problems require rich, connected community engagement to solve. The Incubator's partnerships with campus galleries, student groups, and local organizations made this place a nucleus of campus activities around issues of sustainability. We made sure to weave field trips, talks, workshops, and gatherings into the Incubator programming to make sure students thought about their practice outside the classroom, outside the studio, outside the confines of our urban campus. Whether researching the journey of waste from campus to seaport, or seeing first hand how one family makes sustainable living the priority of their home, Incubator programming taught students to connect their individual projects to the larger fabric of our city, state, and regional community.

We choose an old-fashioned newspaper format to publish this catalog. This choice may seem a bit odd in this era of post truth and fake news. The newspaper format hearkens back to an era when newspapers, such as the "Grey Lady," delivered facts of record. This catalog was printed on enormous newspaper printing machines, during off duty hours. As such, this catalog is not only a document of the activity of a dynamic MassArt community, intent upon radical acts of art and design, but of the need to reflect historically upon our contemporary moment in order to make a better future.

COLLABORATORS

SUSTAINABILITY FACULTY FELLOWS

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ADVISORY COMMITTEE

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SUSTAINABILITY INITIATIVE COMMITTEE

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DEPARTMENTS

Bakalar and Paine Galleries, Alumni Relations, Studio Foundation, Liberal Arts, History of Art, 3D, 2D, Fashion, Photography, Art Education, Film/Video, Graphic Design, Illustration, Architecture, Studio for Interrelated Media

STUDENT GROUPS

ReStore, MassArt Action for the Planet, Garden Collective, Clay for Change

COMMUNITY PARTNERS

Cuppow, Grove Labs, Freight Farms, Livable Streets Alliance, UMass Lowell—Lowell Center for Sustainable Production, JP Green House, Embr Labs/MIT Media Lab, The Food Project, Boston University Department of Earth and the Environment, 2016 Cambridge Science Festival and the ART + BIO Collaborative

VISITING SCHOLAR/ARTISTS

Deborah Cramer, Christoph Irmscher, Lauret Savoy, Nathan Phillips, Walton Ford, Brunella Alfinito, Lin Mercer, Ellen Driscoll, Christina Miller, Lily Bui, Robert Todd, Carol Frances Lung (AKA Frau Fiber)

ABBY NEALE

CURATORIAL GRADUATE ASSISTANT, MAT '17 ARTS EDUCATION

I DREW ON MY PERSPECTIVES as an educator, activist, and multidisciplinary artist for my assistantship for the Incubator. I decided to consider the Incubator space as both a teaching tool and a socially engaged artwork. I set out to create a space that hybridized the studio, classroom, laboratory, and art installation. The Sustainability Incubator posed the challenge of translating a vision and philosophy into a physical space. The Incubator called upon students to come together and delve into issues of sustainability through cross-disciplinary dialog. It was essential that the physical space set the stage for collaboration and action. The ideology of the Incubator became increasingly clear as the Incubator shifted from a hypothetical space to something requiring maintenance and continual refinement.

I designed the Incubator space to facilitate learning, creation, and exchange across classes and disciplines. I curated a space where diverse minds could come together, roll up their sleeves, and engage with ideas outside the silos of majors. I researched and drew inspiration from hybrid creative spaces, ranging from educational makerspaces and Bennington College's Center for the Advancement of Public Action, (link: http://www.bennington.edu/center-advancement-of-public-action) to the socially engaged art of Caroline Woolard and Suzanne Lacey. These projects hold dialog and exchange as their central function; when embarking on the Sustainability Incubator project, I decided to make the development of dialogs my specific contribution to the Incubator.

Before the opening in January 2016 I spent a lot of time listening to stakeholders and designing an adaptable room that could be transformed to suit different needs. I needed to make a room in the new DMC into a space which invited the curiosity of the community. As the opening of the Sustainability Incubator coincided with the official opening of the new Design and Media Center building. I curated a pop-up exhibition featuring sustainable projects from across the college, including work in progress by winners of the Sustainability Committee's 2015-16 competition for micro-grants (see page 16). The pop-up exhibition brought together fashion, photography, drawing, architecture, and graphic design to entice curious visitors to the Incubator and to preview the activities planned for the Incubator that semester.

I made a point of incorporating a sofa, tea kettle, and curated collection of books into the Incubator space to create an inviting environment combining living and working. My experience as an educator alerted me to how students' thinking can change based on their level of comfort in the classroom space. The kettle offered a low waste caffeine option, while also encouraging the communal experience of sharing a cup of tea. I drew inspiration from the lounge area at the Center for Civic Media at MIT, which houses a coffeemaker, sofas, and a table full of white Legos. These elements break down the barrier between a "learning space" and a "living space" to create a commons, activated and transformed by users of the room. The Incubator's mission was to expose students to real-world sustainability issues by not isolating classes from other forms of communing and learning.

The Incubator enabled students to come together outside the silos of their departments to investigate sustainability. The complexity of issues of sustainability requires artists, educators, designers, architects, scientists, artists, communicators, and writers to come and work together. Over time, activities within the Sustainability Incubator began to shape the identity of the space, as faculty, students, and staff filled the bookshelves with volumes ranging from Octavia Butler's science fiction novels to science textbooks on ecology and climate change. Evidence of student organization meetings held nightly in the Incubator started popping up, including art for the "Resist the Pipeline" protest in West Roxbury created at Mass Action for the Planet's art builds. Flyers from different events accumulated on the wall. The space began feeling like a reading room/ studio hybrid.

Culminating with the *Incubate!* exhibition at the end of the semester, the Incubator space played a powerful role in bringing people from across MassArt together around sustainability. For the final exhibition I converted the entire space into an informal gallery, displaying works that had incubated and developed there. Students from multiple departments showed works that posed problems and provide sustainable solutions. Converting the Incubator from a classroom into an alternative gallery space, the pedagogical and artistic approaches in the Incubator came together in a synergistic way. Students from sustainability-related groups, from the classes held in the Incubator, to the final works of the Sustainability Initiative Committee's micro-grant recipients all participated in the *Incubate!* exhibition and a PetchaKutcha style presentation, held on May 3rd. The event brought together diverse projects, ranging from sustainable fashion featuring a "selfless stick" that collects trash, to an industrial design prototype of a home composter. Professors, graduate students, and undergraduates from many departments presented their work. The works ranged from emerging investigations to polished pieces. As the curator, I designed an exhibition that brought these artifacts together, placing ideas at the center. Often, the works felt like seeds of ideas that will continue developing and growing long after studying at the Incubator.

The Sustainability Incubator space and programming brought people from across MassArt and from the community who might not have otherwise encountered each other. Issues of climate change and sustainability call for bringing together diverse minds from a wide range of fields. Rather than converging in a neutral space, the Sustainability Incubator hosted conversations and collaboration in a fertile, cross-pollinated space which was, itself, shaped by the kind of work produced for the space. The continual process of theorizing, designing, implementing and maintaining the Incubator crystallized and sharped both the conceptual content and the physical space in a synergistic manner.

Incubate!

OLENA COOK

Fashion '17

ANGELA MCHALE

Glass '17

Untitled glass sculpture, 2016

MARY KATE CONNORS

Illustration '19

Coffee Fair Trade, 2016

THE CLASS — ROOM IS THE TEACHER

JUDITH LEEMANN
//ASSOCIATE PROFESSOR, FIBERS, MASSART

FIGURING A WAY
THREE EXCERPTS

THE WRITER and performer Matthew Goulish in a beautiful strange book called *39 Microlectures: In Proximity of Performance*, offers this on the subject of understanding:

How do we understand something? We understand something by approaching it. How do we approach something? We approach it from any direction. We approach it using our eyes, our ears, our noses, our intellects, our imaginations. We approach it with silence. We approach it with childhood. We use pain or embarrassment. We use history. We take a safe route or a dangerous one. We discover our approach and we follow it.

How to approach an invitation to lecture on the subject of craft and sustainability when one feels oneself a guest in the terrain of craft and a fumbling student in the terrain of sustainability? The three excerpts below are from "figuring a way," first written as the keynote address to the Ontario College of Art and Design's 2015 symposium *Crafting Sustainability*, and adapted for the MassArt Sustainability Incubator a year later. What allowed me to take up the task was the setting of a strong constraint: not to try gaining any kind of expert status but rather limiting myself to the materials at hand and making the most thoughtful use of those. And what I had at hand were stories – from living, teaching, making, parenting.

ONE.

What is it about the craftsperson's deep engagement with materiality and the long-tail tradition of craft that lends itself, in certain hands, to the making of acts that when re-told become almost like fables, stories told about someone else's way? Stories in the sense that Gregory Bateson, great thinker of systems defined them: a small knot of relevance. Stories in the sense of being contained instances, small communicational ecologies that one approaches with all of one's own condition intact, and makes of what one will. Stories as carrying great survival value – not instructions, not mandates, not a "how-to" necessarily, but a "given these conditions, and being this kind of person, and encountering this kind of difficulty, here's how this one in this place with this thing did act."

TWO.

Do you know the story about the potters, both undergraduates, who had gotten obsessed with wood-fired kilns? Building them, sometimes as kilns, sometimes as free-standing sculptural forms. But wood is so expensive, how to support this habit? They get themselves trained as arborists and within a year are working in trees, the work itself paid well enough to support them and their families and get them big chunks of time in the studio. Attractive to many of their customers is that they won't charge you to haul away the wood from your felled trees – generous of them, isn't it, to take all that wood back to their studios and not charge you for it? Treecycle the name of this undertaking, Craig McNeil and Brian Leff.

It's interesting right? What happens in your body in the moment that you feel what it is they've done. Something lifts? Something gets mobile, lighter, perhaps mobilizable? Part of what I want to propose about a practice like Craig and Brian's, is that it has something of the qualities of a modern day fable. It is easily tellable – I told it to you in 130 words, and you could tell it to a friend tomorrow, in your own words, and as long as you had the essential elements of the form that is Treecycle, you would be able to trigger an equally strong response as if you dragged me along to tell your friend myself. It travels well this story.

Contrast this to the cup they gave me as thanks for writing a satisfied customer review for their website after they came and took down the remains of the tree that narrowly missed my house after Hurricane Sandy passed through Boston. I know that cup. And I could have brought you a picture of that cup. I could describe it in words to you now. But if you then took that description to your friend tomorrow and expected anything of any magnitude to happen as a result of hearing the cup re-described, not much of the real character of that cup would be communicated. But the shape of their practice, the sustainable, relational, elegant system they've grafted onto the other systems called kilns need wood to burn, and trees need trimming and care, that travels very well in words. And as it travels nothing of it is lost. It can move, it can move fast, it requires very little to move.

THREE.

Might the small scale flexibilities and material sensitivities of craft practice not be ideal locations from which to experiment with form (not the form of our objects, but the communicable forms of our practice) feeding back out into the wider culture instances that take into account more, that exploit less, that build ever more complex relationships like webbing in all directions? What if we expanded and amplified the kinds of things we come to know as makers, and did that not by making more things but by making more of the how and why and when of that making? Leap with me for a moment: are there yet to be fully activated powers that come with being someone with intimate knowledge of materials? What can be said best, or even be said only from such a position in relation to the questions each of our communities will need to take up as we encounter the climate crisis (or it encounters us)?

CAROL FRANCIS LUNG AKA FRAU FIBER

WORKSHOP COSPONSORED WITH THE FIBERS DEPARTMENT

// THE T-SHIRT IS THE PROBLEM: HACKING THE GARMENT AND THE IDEA

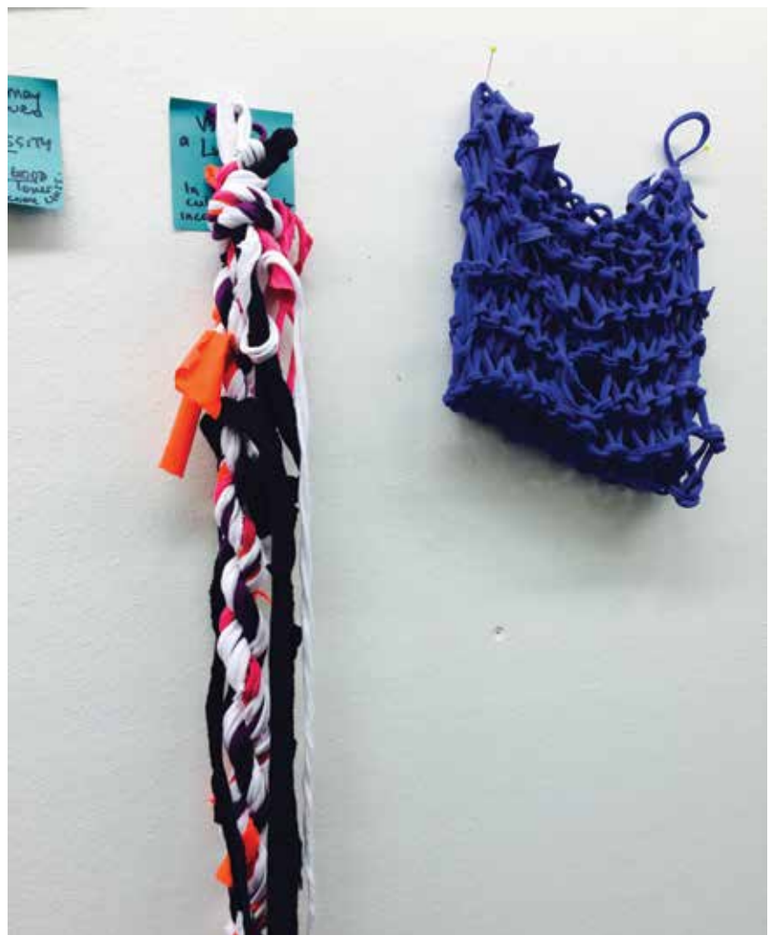
FRAU FIBER CAME TO MASSART TO work with students and the community to see how we might re-think the T-shirt, an only seemingly uncomplicated garment, and play out new forms of production, labor, generosity, and collective re-imagination. What follows are some thoughts from Frau Fiber on her work and intentions with rethinking garments and the fashion industry.

What is Sewing Rebellion?
Sewing Rebellion is an international campaign to stop shopping and start sewing. It was my realization that I had skills and those skills were disappearing from the landscape and I wanted to give them away. I started having these monthly, free, sewing workshops, small-scale events in Chicago. Anyone who came to the class would be shown how to mend garments or, if they wanted to sew something particular, I would walk them through the necessary steps. It then evolved into building a community.

Are you anti-fashion or pro-fashion?
I'm going to say I'm a fashion hacker. A fashion hacker is basically using fashion; I'm using the vocabulary of garment production and people are trying to be fashionable through the garments they make at Sewing Rebellion. It's a subversion of a typical scenario where you buy something in the store and you put it on; it's an extension of the life of the garment; it's a refashioning of what's already in the store; it's honoring the old garments through mending of a button or a patching on a pair of jeans to extend the life of the garment. We're trying to make cloths much less disposable, so like a hacker hacking into the system of a computer, I think the Sewing Rebellion and projects like it are trying to hack into the fashion system.

Reprinted with permission from an interview with Frau Fiber in *Unincorporated Magazine*, September 6, 2011.

FRAU FIBER WORKSHOP,
February 2016



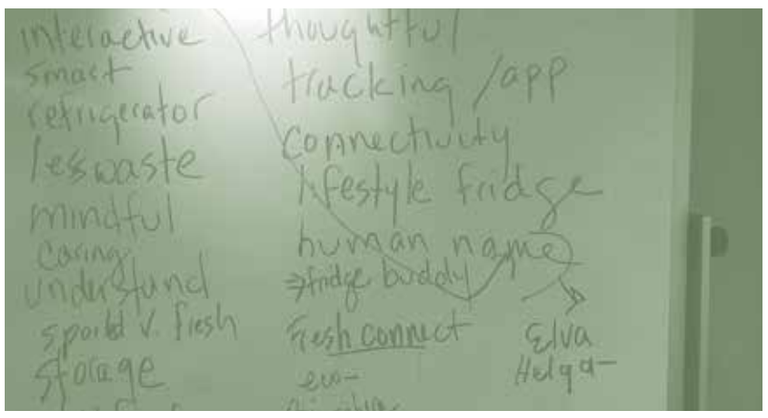
GREENING THE STUDIO

HOW TO MAKE one's studio "sustainable"? The implications of sustainability for art and design studios range from the practical to the theoretical, from an evaluation of best practices for the production of traditional materials to imagining new ways of making and inventing works of art.

The first point of entry for most students into sustainable art and design practices is their choice of material. Assignments that look at the environmental, social, and health impacts in the life cycle of materials—from extraction to waste—are a core thread in all sustainability curricula. No longer can we just choose cadmium red instead of another pigment without learning about the ways in which cadmium is mined and the social justice and health issues impacting those mining communities. Suddenly, our paintings have a global context. Artists and designers need to take responsibility for their choices in purchasing, use, and waste. Students are challenged to find out about their materials and to make their material choices responsible to our future.

In addition to the workshops and lectures described in detail on these two pages, SIM professor Elaine Buckholtz taught two sessions of her course, *Light as a Sculptural Element*, on innovative projects using sustainable technologies for generating light. Visiting artist Brunella Alfinito presented jewelry designs she devised in collaborataion with Embr Labs, a Cambridge based company researching new, energy efficient, wearable technologies to regulate body temperature. Christina Miller, Co-Founder and Director of Ethical Metalsmiths, discussed this organization, whose members educate people about the importance of making and purchasing jewelry produced with ethically sourced materials.

keywords: art materials, upcycling, recyling, reuse, life cycle assessment, consumption, resource extraction, toxins, ReStore



SHUBIKA MALARA

Exchange student

Care Freeze

proposal, 2016

JANE D. MARSCHING

WORKSHOP

// LIFE CYCLE ASSESSMENTS

IN PROFESSOR JANE D. MARSCHING'S *Sustainable Projects in Art and Design* course, students learned about the problems of material extraction, production, transportation, marketing, consumption, and waste. Asked to choose one object, students traced the narrative of the materials as far as they could, which was often not very far. Discovering that information about materials was often scarce, students' projects often turned to alternative materials that contain within them the stories of their production.

Beginning with a visualization of his daily food intake for a week, Sam Sopheak looked at the consumption of packaged food products and found the incredibly limited amount of information available about the origins of the food ingredients troubling. His final installation, *Unknown Data*, was a tall industrial shelf unit of boxes and cans of food covered in dull black paint, with only the phone number of the company left readable. A nearby computer played a tape of Sam calling the companies and asking them questions, Is your product a GMO product? How much do the farmers earn? He ends with the question, "How are the bees doing?" His question disrupts the traditional narrow focus of food research and opens the project up to the interconnectedness of studio practice, everyday life, industrial food production, and nonhuman species.

LIN MERCER CALARTS

WORKSHOP COSPONSORED WITH THE FIBERS DEPARTMENT

//INKS & DYES FROM PLANTS

THE INKS & DYES FROM PLANTS Workshop at MassArt explored plants as a source of color. We know that there are pigments inside, so how can we get them out (and on to the thing we're making)? Students learned how to make fermented and heated baths, two basic methods of color extraction, and discussed specific recipes for different plants including onions, madder, and indigo. After the baths were prepared, students experimented with dyeing fabrics, yarns, and other materials. The workshop went step by step through the process, beginning with collecting and sourcing plants, preparing the fibers, color extraction, dyeing techniques, and after care. In addition to dyeing fabric, students learned how to make inks from the plant pigments, such as walnut, weld, and turmeric, and painted and wrote with those provided. There was a continual dialog of questions and answers on different materials and methods and students left the workshop with the ability to experiment on their own.

Students were engaged in both the intellectual conversation and the physical process of material making. Store-bought colors are usually synthetic and it is always a mystery as to where they come from. In this workshop, students are empowered to make their own art materials, out of things in their own backyard.

MADELINE SNOW UMASS LOWELL—LOWELL CENTER FOR SUSTAINABLE PRODUCTION

WORKSHOP / MODULE

//GREENING THE STUDIO: WHAT DO YOU USE AND WHY?

WHERE DO THINGS COME FROM? What stories are held in the materials we use in our labs, studios, homes, and offices? What routes did the matter in our hands take from earth to us, and will take it to its eventual disposal as waste? Can we intervene on those commonly tracked paths to create new understandings and new material economies that produce health, justice, and resilient environments?

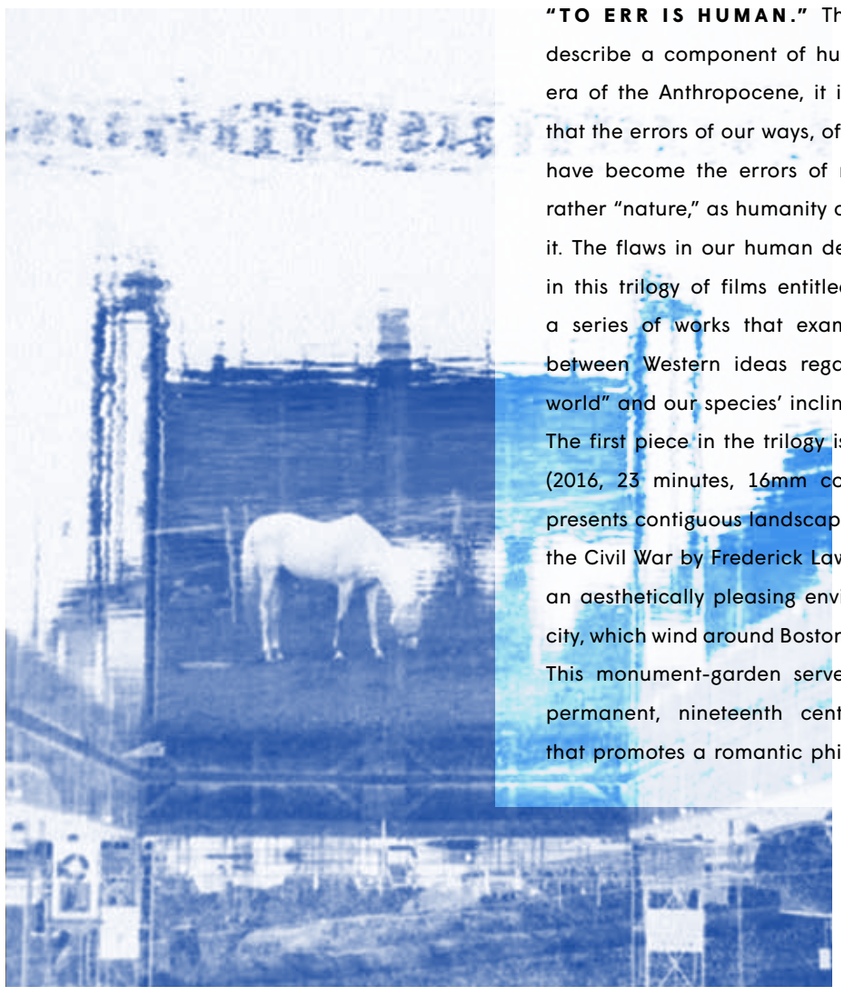
These are the questions that urgently attend all sustainable efforts in art and design. For the past two years, Madeline Snow, Lowell Center for Sustainable Production, UMass Lowell, has visited Jane D. Marsching's course, *Sustainable Projects in Art and Design*. Professor Snow's workshop "Greening the Visual Arts — An Introductory Workshop" examines how visual artists and teaching institutions use hazardous materials and natural resources in the creation of art. She introduced students to environmental and health issues including use of, and exposure to, materials that contain known or suspected carcinogens, respiratory irritants, or hormone-disrupting chemicals. Her interactive workshop used evaluative assessment techniques ("radar graphs") to help students see potential hazards in different areas of their studio practice, as well as find sustainable alternatives. Through small group discussions students identified areas for problem solving for students, the college, and suppliers. With this knowledge, students can make informed choices about their materials and make transparent, responsible work.

sustainableproduction.org

ROBERT TODD EMERSON COLLEGE

SCREENING CO-SPONSORED WITH THE FILM DEPARTMENT

// HUMAN NATURE



"TO ERR IS HUMAN." This phrase is used to describe a component of human nature. In the era of the Anthropocene, it is abundantly clear that the errors of our ways, of our human nature, have become the errors of nature at large, or rather "nature," as humanity continues to remake it. The flaws in our human design(s) are at issue in this trilogy of films entitled "Human Nature," a series of works that examines the interplay between Western ideas regarding the "natural world" and our species' inclinations and designs. The first piece in the trilogy is *Emerald Necklace*, (2016, 23 minutes, 16mm color film). This film presents contiguous landscapes, designed during the Civil War by Frederick Law Olmsted to create an aesthetically pleasing environment within the city, which wind around Boston and Brookline, MA. This monument-garden serves as an ostensibly permanent, nineteenth century art exhibition that promotes a romantic philosophy positioning "natural" elements as spiritual commodities, and furthers the notion that nature exists in service to humanity, subject to its aesthetic designs and principles. The film also suggests a philosophy jointly held by the landscape architect and the cosmetologist.

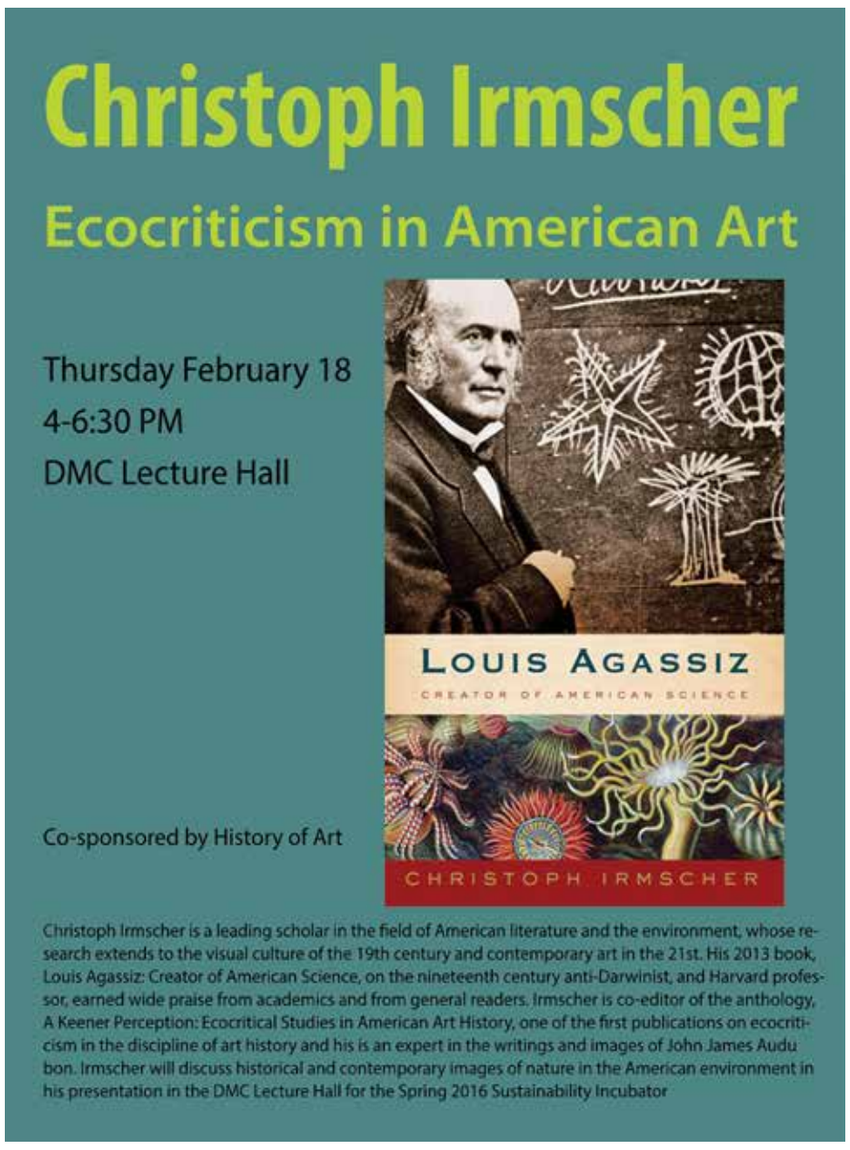
The second film, *Over Water* (2015, 32 minutes, 16mm film), connects scattered pieces of an archaic architecture of water-related infrastructure in the Northeast, including piers, bridges, and canal locks. Designs for mastery over water that was once a hallmark of civil construction in past centuries, these are here conjoined with an archaic ideology that drives Western commerce, an ideology that sees nature as inherently chaotic and in need of a mastery that typically centers on, if not requires, the commodification of nature into a pool of "resources".

Finally, *Artificial Atmospheres (Part One: Tropospheric Renderings*), (2016, 19 minutes, multi-format video) formulated in collaboration with the artist (and my sibling) Deb Todd Wheeler, displays a variety of mediated representations of layers of atmospheric penumbra, with sources for these miasmas ranging from plastic bags to power plants. These displays make reference to what makes up the "atmosphere," whether visible or not, that defines the world we continue to create.

"With each intake of breath, the membrane between our bodies and the spaces we inhabit enter into an understanding: there is impact. Sitting in the screening room, heartbeats slowed to a calm, light travels across the room and forms images that have been captured and connected and linked to specific sounds. We witness this portion of renderings patiently together in time. Everything is real, and everything is artificial." Deb Todd Wheeler

CHRISTOPH IRMSCHER INDIANA UNIVERSITY BLOOMINGTON

TALK / MODULE CO-SPONSORED WITH THE HISTORY OF ART DEPARTMENT



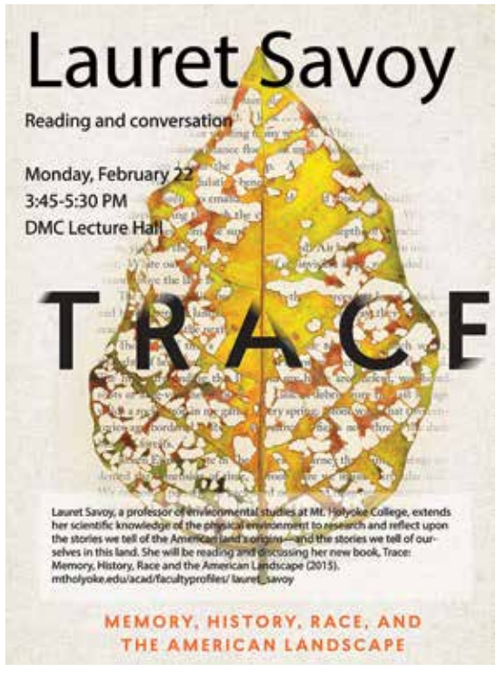
PROFESSOR IRMSCHER'S VISIT offered a valuable opportunity for students in *Landscape: Space and Place in Art* to meet with a historian working at the leading edge of ecocritical thought, and to benefit from the connections he traced between John James Audubon's ornithological activities, his art, and contemporary artists such as Walton Ford and Subhankar Bannerjee. Irmscher explained how Audubon's activities were embedded in a network of cultural and historical practices, and showed their relevance to the current processes of artists deeply concerned with ecology and culture. Students were surprised to discover how much Audubon's interrelated scientific and artistic field work in the 19th century, which problematically involved the killing of birds in order to render them as accurately as possible, also sparked emerging concern over species extinction and the destruction of wildlife habitat.

Following the lecture, students in the class had a chance a chance to think keenly about their own sense of responsibility towards fragile ecosystems and an environment in the midst of profound change. The animated discussion after the talk, therefore, was especially significant, as the students queried Irmscher about his own interests as a historian, and about how intersections between today's academic and artistic disciplines can generate a truly eco-critical visual culture. The open dialog demonstrated how important the exchange between the current moment and historical configurations of the American environment is to comprehension of a global crisis.

Reflections by Professor Emily Gephart

LAURET SAVOY MOUNT HOLYOKE COLLEGE

TALK/MODULE CO-SPONSORED WITH THE PHOTOGRAPHY DEPARTMENT



SILENCE CAN BE A SANCTUARY or frame for stories told. Silence also obscures origins. My parents' muteness once seemed tacit consent that generational history was no longer part of life or living memory. That a past survived was best left unexposed or even forgotten as self-defense. But unvoiced lives cut a sharp-felt absence. Neither school lessons nor images surging around me could offer salve or substitute. My greatest fear as a young girl was that I wasn't meant to exist.

Yet one idea stood firm. The American land preceeded hate. My child-sense of its antiquity became as much a refuge as any place, whether the Devil's Punchbowl or a canyon called Grand. Still, silences embedded in a family, and in a society, couldn't be replaced even by sounds so reliable: of water spilling down rock, or a thunderstorm rolling into far distance, or of branches sifting wind.

By the end of the nineteenth century some of my mother's people had left rural Alabama and Virginia behind for the capital of Pennsylvania. How or if Oklahoma entered, or what existed before plantations, I don't yet know. Scattered elements of language, like Momma's Pennsylvania thee, touch me. Dad's forebears took different paths, known and unknown, through the Chesapeake tidewater and Piedmont. Choices both parents made cast long shadows over me. The unvoiced history of this continent calls, too. It may ground all.

An immense land lies about us. Nations migrate within us. The past looms close, as immediate as breath, blood, and scars on a wrist. It, too, lies hidden, obscured, shattered. What I can know of ancestors' lives or of this land can't be retrieved like old postcards stored in a desk drawer. To re-member is to know that traces now without name, like the "unidentified" subjects in O. E. Aultman's photographs, still mark a very real presence. To re-member is to discover patterns in fragments. As an Earth historian I once sought the relics of deep time. To be an honest woman, I must trace other residues of hardness.

Excerpt from Lauret Savoy, *Trace: Memory, History, Race, and the American Landscape.* Berkeley: Counterpoint Press, 2015. Reprinted with permission from Counterpoint Press

LANDSCAPE FUTURES

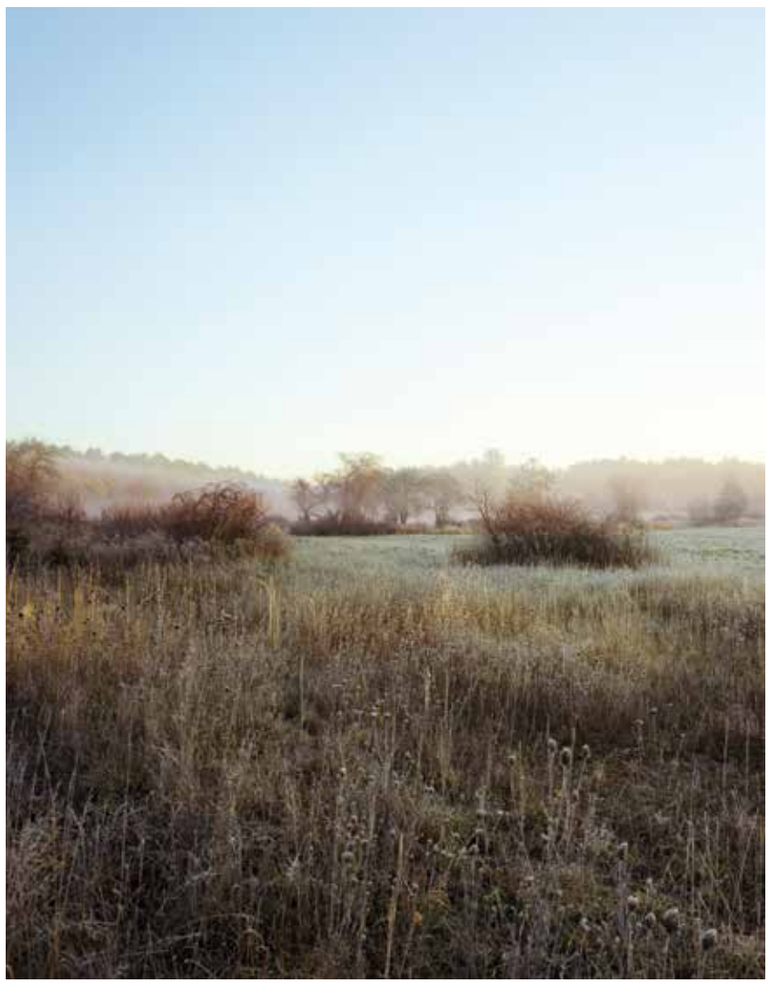
MAX FINE '19

Untitled drawing, 2016

THINKING ABOUT SUSTAINABILITY often begins with landscape, with the changes happening in our backyards, whether in cities, suburbs, or rural areas. No longer can we innocently ask about the weather: every mention is now accompanied by a qualifier about new climate norms. The landscapes we have known are radically changed already and we are facing extreme changes that we have never seen before. How can we document and understand these changes? As artists and designers, can we contribute meaningfully to the development of sustainable landscapes that are responsive, regenerative, and that can actively contribute to the development of healthy communities? These new landscapes would perform positive functions, such as sequestering carbon, improving air and water quality, amping up energy efficiency, and restoring and conserving habitats.

Each of the presentations on landscape futures also engaged with the facts and experiences of landscapes past. Visual artists Walton Ford, Barbara Bosworth, Robert Todd, and Edward Monovich reimagined our understanding of landscape as a human construction of nature and inspired new ways of thinking about our life in the present. Historians Christoph Irmscher and Ezra Shales reevaluated histories of the use of natural life and natural materials. Environmental scientist and writer Lauret Savoy spoke eloquently of an American landscape that shaped, and was shaped by, histories of racial discrimination. Lily Bui and Saul Nava demonstrated the use of a new website that, by linking personal observations and NASA satellite data, creates a new way to map the effects of climate change through citizen observations, starting in Puerto Rico and expanding elsewhere across the globe.

keywords: nature, landscape, place, site, environment, ecology, travel



BARBARA BOSWORTH PHOTOGRAPHY, MASSART

TALK CO-SPONSORED WITH PHOTOGRAPHY

// THE MEADOW

FOR OVER A DECADE Barbara Bosworth (Photography) and Margot Anne Kelley (MFA '03) made a meadow in Carlisle, MA, the object of their artistic inquiry into place, history, and the natural environment. In 2015 Radius Books published their work in *The Meadow*. The following is an excerpt from Kelley's text, "Wanderlust: Introduction":

When we invite folks to come walk the meadow with us, we usually start by explaining that we are doing a project about this place, that we want to enrich our vision with theirs, that we are interested in how art and science invigorate each other, that we wonder how different people experience the "same" place. Natural history, thick description, deep looking, field work, citizen science—depending upon the discipline of our guests, they've different names for what we're doing.

Fueled by the sense that knowledge sharpens seeing, we return to the meadow again and again, accompanied by amateurs and professionals who are generous in sharing their interests, their passions. Each walk is different — the people, the place, the smells and sights of the season, what we are looking for, looking at. But to my surprise, before or during or after every walk, the same question arises: "But, wait a second—this place doesn't belong to either of you?"

We answer the question really being asked: No, neither of us owns this land. If folks are still curious, we explain the complicated patchwork of ownership—the mix of private owners, and easements, and local and national conservators who all have a stake in these acres' fate. The assortment is unusually complex here, revealing various ways humans have devised a sense of stewardship. But even such sincere stewardship doesn't quite address the matter of belonging.

Excerpt from Barbara Bosworth and Margot Anne Kelley, *The Meadow*. Santa Fe: Radius Books, 2015. Reprinted with permission from Radius Books.

Barbara Bosworth

Untitled (detail) from *The Meadow* series

ELLEN DRISCOLL BARD COLLEGE

TALK CO-SPONSORED WITH BAKALAR & PAINE GALLERIES

// FROM PLANTS TO PLASTICS—STUDIES IN CROSSPOLLINATION

ESCAPING SUNDAY FAMILY CHURCH trips, I would read the *Boston Globe* in an abandoned rail yard within striking distance of St. Mary's Church. There I found fascinating heavy iron spikes and bits of rusted metal. Eventually I harvested some, brought them home, and made an assemblage sculpture in the form of a reclining female figure. When my mother saw this in my room, she gave me an enormous book of the work of Henry Moore, with photos of his studio filled with rocks and bones, for my birthday. I date my interest in "material lineage" to this moment in my teenage life

Fast forward to 2006 when I decided to follow one material as far as I could go. The decision was almost arbitrary—based on a *New York Times* front page photo of a rogue fire on the Nigerian pipeline that blew me away and created a weird wormhole in my mind. I decided to follow an oil product material—plastic, and only one kind of plastic at that, because you have to start somewhere....#2 HDPE *[*high density polyethylene made from petroleum*]*. The image of the rogue fire in Nigeria made me think about the inequity of resource production and use. Oil is taken out of the Niger Delta by megacorporations leaving a destitute local population who get no share of the profits and who, taking matters into their own hands, poke holes in the pipeline to use the fire for either domestic or commercial purposes of their own. Following the oil trail leads to its export to the US, and its use here in a dizzying array of transportation and products, and the massive and heedless consumption patterns here. Thinking about economies and geographies helped me to develop the iconography of the plastic landscapes. Floating on recognizable continental landmasses, ghostly McMansions, trailer parks, dumpsters, abandoned factories, oil refineries, oil derricks, and deforestation all populate the scene.

There is no five cent redemption on this plastic so there is no competition in the landscape of street harvesting. My research was physical—gathering it out of recycling bins on the street at the crack of dawn and mapping the hours, the numbers, the labor, the urban grids—and then looking at the infrastructure of the journey from oil to product to waste. The shock came early and often when I got close to how insurmountably MUCH of this there is, and how much more is actually never even making it to a waste stream where it can be repurposed once (because plastic only has one go-around, not more than one like cloth, metal, paper, etc.). The pieces I created with this plastic were dystopic landscapes in which shrunken houses, refugee camps, oil refineries and rigs, and more all existed cheek by jowl.

#2 plastic is an oil derivative product used to sell water, among other things. Eventually I began to create bigger landscapes that floated in bodies of water, culminating in *Distant Mirrors* that floated in the tidal Providence River in 2011 for one and a half months. I created this with a 200 pound section of a bale of crushed plastic given to me by the Rhode Island Resource Recovery Center. This piece, based on an early map of a utopian settlement of Roger Williams and fifty of his exiled followers (kicked out of Massachusetts because they believed Church and State should remain separate), shifted over the weeks to include an oil refinery and contemporary working class and upper class housing. It became then, a floating ghost palimpsest of an early settlement in which disputes over resources eventually caused its destruction—overlaid with a contemporary vision of a landscape in which we are still engaged in fierce struggles over oil and water.

DEBORAH CRAMER ENVIRONMENTAL SOLUTIONS INITIATIVE, MIT

TALK / MODULE CO-SPONSORED WITH THE LIBERAL ARTS DEPARTMENT

//CLIMATE CHANGE THROUGH THE APOCALYPSE

ANSWERING THE PROVOCATIVE question, "Does losing one more bird matter?" Deborah Cramer invokes another great extinction.

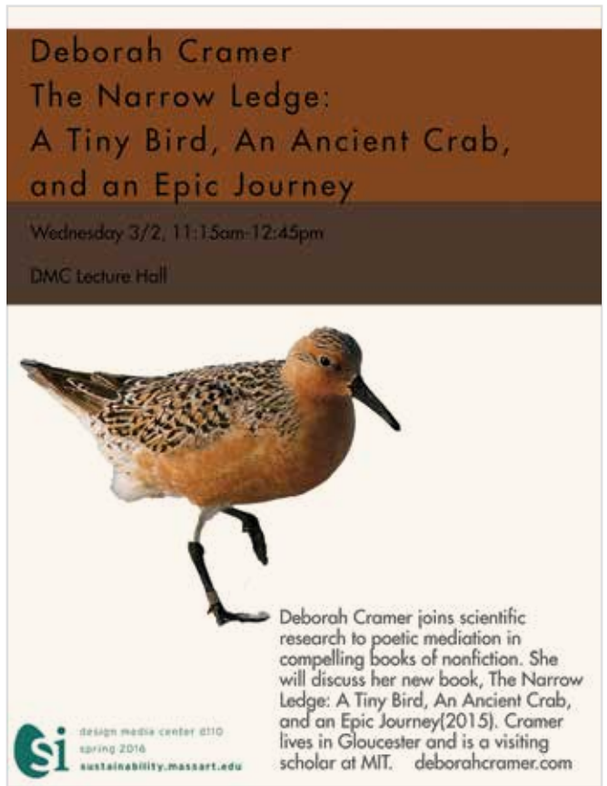
In the worst of the Earth's five great mass extinctions — the Permian extinction, 250 million years ago — rivers of lava flooded Siberia, setting fire to vast underground coal seams and filling the atmosphere and ocean with carbon dioxide.
It was a cataclysm that extinguished 96 percent of marine species, but it spooled out over 60,000 years. If we'd been present, would we have recognized the implications of what we watched? Would we have noticed how a greenhouse atmosphere and carbon dioxide-laced ocean became injurious to life?

The circumstances were dire, but as we feel the passage of time — day to day, month to month, year to year — we may not see the gradual accumulation of loss or feel the urgency as we, and our children, still accept the still-beautiful, greatly diminished world we come into, knowing no other, and not realizing or asking what that world was or could be. [...]

Although the curtain may be rising on this mass extinction, it hasn't happened yet. Biologists who found that we, living as we are living, could bring it about in only a few hundred years, also wrote that "the recent loss of species is dramatic and serious but does not yet qualify as a mass extinction." Much can still be saved, they say, but the challenges are daunting. Red knots speak to us of distant realms, uniting us along a line that stretches along the entire edge of continents. Their long flights, through an immensity of sky that reaches from one end of the Earth to the other, embody our own longing and dreams. The resilience of shorebirds in a flock of knots lifting into the evening sky in Bahia a Lomas, in a lone whimbrel flying through a hurricane - I find hope and faith that we can face even our most difficult challenges and that a healthy Earth supporting a multitude of species is still possible."

Excerpt from Deborah Cramer, *The Narrow Edge: A Tiny Bird, an Ancient Crab, and an Epic Journey.* New Haven: Yale University Press, 2016. Reprinted with permission by Yale University Press.

National Academy of Sciences Best Book Award 2016, Society of Environmental Journalists Rachel Carson Book Award 2016, Southern Environmental Law Center Reed Award 2016



OUR CITY OUR COMMUNITY

OLIVIA MARCIANO '17

Recycling Plant at Save That Stuff

MASSART EDUCATES students to be citizen artists and designers. Curricula connecting students in the classroom with local communities are a key entry point for students to understand their impact on, and contributions to, civic life. Can the qualities of empathy, generosity, and service be yoked to the development of craft, critical thinking and art/design skills? Events and projects challenged students to envision new ways that artists, educators, designers, community organizers, and social activists can work together in our community to propose critical interventions that inspire dialog and catalyze social change through art and design.

Organizations predictably played a prominent role in programming about our community and city. MassArt Action for the Planet, which became a Student Government Association group in the fall of 2015, held screenings of the documentary films *Gasland* (2010) and *This Changes Everything* (2015) in the Incubator. Student led discussions after each screening encouraged the audience's further engagement with issues of environmental degredation and climate change. The COF Center for Sustainability and the Environment brought people from all across the Fenway to celebrate the students who won grants for projects to establish projects in sustainability at their colleges. Architect and visiting professor Keith Giamportone held two class meetings from his course on *Sustainable Architecture* in the Incubator in order to inform the community about issues of urbanism and site planning. Gloucester-based science writer Deborah Cramer read from her acclaimed new book on the improbable annual migration of familiar local bird, the sandpiper, from the Tierra del Fuego along the Eastern United States to the Arctic. Cramer's narrative provokes us to marvel at the links between the local and the global. ReStore, a free store which collects and makes available all kinds of objects and materials for students to use, led a field trip to Save That Stuff, an innovative waste management and recycling company, which lets students come and take objects for their work.

Keywords: ecology, weather, climate, citizen science, ethics, activism, politics, urgency, ReStore, change agents

THE MUDDY RIVER RESEARCH SYMPOSIUM

WHEELOCK COLLEGE

THE MUDDY RIVER RESEARCH Symposium is named for the natural resource running alongside many of the Colleges of the Fenway (COF) schools. The Symposium is an opportunity for undergraduates enrolled in the COF to present their research on issues of sustainability. The Symposium's name is an apt image of the exchanges between education and the environment developed and communicated to the community through this event. The Symposium has been held at Wheelock College every April since 2007, under the direction of Professor Ellen E. Faszewski, a biologist and member of the faculty. The Muddy River Symposium is a vital component of the COF Minor in Sustainability—now available to MassArt students—but any COF student working on a sustainability project is invited to submit a proposal. In 2016 two students from Jane D. Marsching's *Sustainable Projects in Art and Design,* which she taught in the Incubator, earned awards of distinction. Shubhika Malara won for her installation, *Care Freeze* (page 7), which re-invisioned the domestic kitchen refrigerator. Luke Wunsch-Edwards won for his project, *Shame Mat* (page 2) a large scale print, designed to be placed on a table, vividly depicting the amount of refuse generated by ordinary purchases at local stores.

SETH HOLME'19

handmade paper

and book, 2016

CAROLINE FORTIN '19

Untitled sculpture, 2016

AMBER CHRISTOFFERSEN THE LIVABLE STREETS ALLIANCE

TALK / MODULE

IMAGINE ONE CONTINUOUS GREENWAY from the Neponset River to Franklin Park and up Columbia Road to Castle Island. Imagine another greenway running from the Mystic River through Sullivan Square and Charlestown to downtown Boston." Amber Christofferson invited her audience to see her vision of the future when visited to explain the Emerald Necklace Initiative.

This is the future: a 200 mile network of tree-lined, shared-use paths linked together so you don't have to stop and start when the bikepath meets a street. When completed, this system will connect every neighborhood to open space, transit, and jobs and thereby increase mobility, promote active recreation, improve climate change resiliency and enhance our city's competitiveness in the global economy.

www.livablestreets.info

www.emeraldnetwork.info

RESTORE REFLECTIONS

OLIVIA MARCIANO '17 SCULPTURE

THE RESTORE HAS BECOME a valuable part of MassArt and the community, promoting less waste and upcycling while providing users with a place to get the things they may need for free! The ReStore can boast of having over 6,000 customers come and take things from the store during academic year 2015-2016. ReStore also participated in several events, including COF Earth Day and "ReStored: Sustainable Work at MassArt", our annual gallery exhibition. Much of the planning for these events, along with monthly meetings to update our volunteer staff on ReStore news, took place in the Sustainability Incubator, which provided us with a cozy meeting place to bounce around ideas that all lead to a better ReStore.

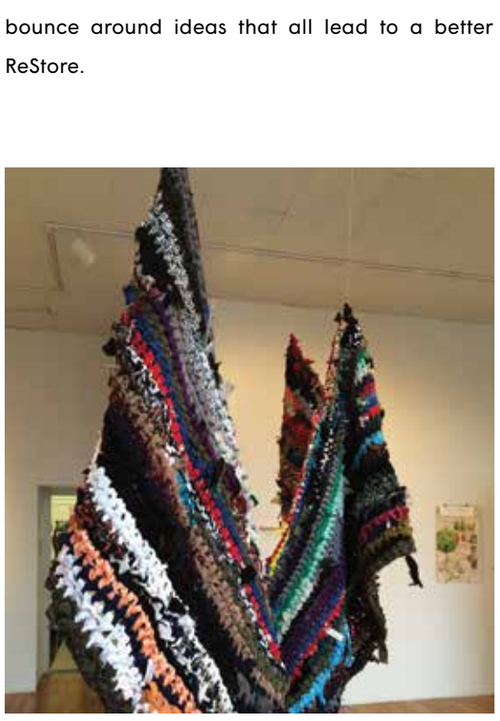
(from left to right)

RESTORED, SUSTAINABLE WORK AT MASSART

opening reception, 2016

JP GREEN HOUSE

field trip, 2016



JP GREEN HOUSE

FIELD TRIP / MODULE

// A CARBON POSITIVE EXPERIMENT IN LIVING IN JAMAICA PLAIN

STUDENTS SELF-ORGANIZED a tour of a local sustainable living experiment located a few miles from campus in Jamaica Plain, Massachusetts. JP Green House, a formerly abandoned, derelict, 100-year-old house, has been transformed into a energy-positive home and organic garden. The house, which makes more energy than it uses through passive and active solar and super insulation, is a "demonstration home for urban sustainability" and a hub for local climate activism.

Andree Zaleska, the founder and homeowner, gives tours of the site and hosts meetings and workshops related to climate change, urban agriculture, and sustainable living. The garden features examples of permaculture approaches, including companion planting, hugelkultur and composting. Neighbors garden with Andree, and together they transform the property from a private residence into a community hub. Extra produce is made available free to the neighbors on a table each evening. Currently Andree and her partners are developing JP Green School on the site, an "unschool" that aims to "rewild the child" by teaching local children and teens with a classroom and curriculum based in the garden. JP Green House is a radical experiment in living sustainably that is domestic, evolving and incomplete, standing as a question to all of us: how can we transform our presence on this planet to create interconnected, healthy, and just homes for us all?

JOSHUA RESNIKOFF CUPPOW

TALK / MODULE

CUPPOW IS A LOCAL COMPANY that creates sustainably made food products for everyday use. Their first product was the Cuppow drinking lid, made to turn ordinary canning jars into cups. The challenge was to think of a way to create a simple to go cup lid that could be used with various receptacles. After much prototyping Joshua Reznikoff and Aaron Panone sold their first 500 pieces in less than 24 hours. The product is now distributed nationally. Cuppow has expanded with products from reusable coffee filters and bento inspired adaptors for canning jars.

Josh Resnikoff spoke about the importance of being a local company in Somerville and drawing on the emerging and dynamic local startup community. Choosing to use recycled materials and to make the design and packaging environmentally friendly was a learning process for them, and often involved drawing upon the expertise of other entrepreneurs and designers in their community. Now they give five percent of their profits to charities and have a lively website that promotes local and sustainable food and food container lifestyles.

www.cuppow.com

JONATHAN FRIEDMAN '12 INDUSTRIAL DESIGN

TALK CO-SPONSORED WITH ALUMNI AFFAIRS

FREIGHT FARMS

OUR WORLD IS CHANGING. More people than ever are now living in tightly populated, urban areas, and there's an increasing demand for locally grown and sustainably produced food. People want to know the story behind the meal on their plates. And even city dwellers want their food to be fresh and full of nutrients, not pre-packaged and shipped from thousands of miles away.

Our climate is also continuing to evolve. Extreme weather conditions are becoming more common, and land and water are becoming scarcer. Large-scale food production and distribution has had a significant impact on the earth's ecosystem, and it's continuing to affect our water levels and biodiversity.

Founded in 2010 by Brad McNamara and Jon Friedman, Freight Farms provides physical and digital solutions for creating local produce ecosystems. Freight Farms customers are located across North America and range from entrepreneurs and small businesses, to hotels and restaurants, to corporations and educational institutions. By decentralizing the food supply chain and bringing production closer to consumers, Freight Farms is drastically reducing the environmental impact of traditional agriculture and empowering any individual, community or organization to sustainably grow fresh produce year-round, no matter their location, background, or climate.

www.freightfarms.com

GABE BLANCHET AND LIZ CORMACK

talk to students in Amber Tourlentes Time class, 2016

GABE BLANCHET CO-FOUNDER OF GROVE AND **LIZ CORMACK** DESIGNER

TALK / MODULE

THE GROVE APP

GABE BLANCHET AND LIZ CORMACK discussed the need for Grove Technology in homes and schools. "Let's make food production personal and start an in home growing revolution. Access to healthy, safe and sufficient food is critical to our global population as we continue to grow, urbanize, and use more resources. Solutions that will successfully counter the negative effects of both poor nutrition and diet, and global food production (along with its multitude of knock-on effects, including climate change, soil eutrophication, ecosystem collapse, etc.) are multi-faceted.

This is not a simple challenge, and there is not a simple, one-size- fits-all solution. We depend on ecosystems — for fresh air, for clean water, for healthy food. At Grove, we are inspired by ecosystems and their potential to improve our lives.

Let's stop using the word "sustainable." It's not good enough. We need to stand for something bigger. Something that will actually help to heal the biggest problems we face, rather than sustain our current state. As a company we need to be rooted in regenerative principles, not sustainable principles. After all, what does it mean for us to 'sustain'? Should we sustain our current levels of carbon emissions? Should we sustain our current global water use practices? Should we sustain our insane personal daily production of trash and waste? Or… should we collectively build toward a regenerative future?"

blog.grovelabs.io

THINKING FOOD

NATHAN PHILLIPS BOSTON UNIVERSITY

TALK / MODULE

//WE ARE ALL CO2

DURING SPRING 2016 the Sustainability Incubator participated in "We are All CO2," the first experiment of its kind — a test of the influence of carbon dioxide (CO2) in human breath on the growth of edible plants. Carbon dioxide in our atmosphere has risen from about 280 parts per million, prior to the industrial revolution, to over 400 parts per million today, and is the main driver of anthropogenic climate change. Plants respond to rising carbon dioxide by increasing photosynthesis, and we drive the biospheric increase in carbon dioxide through our human activities, including eating plants or the animals fed by plants, and exhaling 40,000 parts per million carbon dioxide into the air. Plants and humans are intricately linked together in a coupled, global metabolic process that has veered dangerously out of balance. We are all CO2.

We put cilantro, arugula, basil and lettuce plants in two covered growth chambers. Next to one we placed paper straws, with a sign inviting people to use the straws to blow air— exhaled breath — into the chamber. The air in the Incubator was the source of the air in the other growth chamber. In May, we studied the rate of growth of the plants in each chamber. Our pilot experiment showed an unexpected and sobering result. The classroom air we considered "normal" had CO2 levels that were already raised to levels over 800 parts per million, which begins to reach a point of diminishing returns, or saturation, in its impact on photosynthesis and plant growth. Plants used the 800 parts per million CO2 to grow almost as much as they used the 40,000 parts per million.

Our classroom conditions foreshadow our atmosphere by the end of the century unless we transition rapidly to a non-fossil fueled economy. We can eat and breathe better through reducing meat in our diet, and by walking, biking, transit, and electrical vehicles, as we transition our energy supply to renewable wind, water and sun.

STUDENTS PARTICIPATING

in Nathan Phillips CO2 breath experiment, 2016

CAROLINE FORTIN'19

Untitled sculpture, 2016

SUNNY CHEN'19

Untitled sculpture, 2016

FOOD CHALLENGES ARE EVERYWHERE. Most food in the U.S. is produced on factory farms by a very small number of people engaging in crop and livestock production. These industrial food systems signifcantly affect greenhouse gas emissions, the use of land and water resources, pollution, depletion of phosphorus, and the impact of chemical products such as herbicides and pesticides. Globally food production is exceeding acceptable environmental limits. We are facing ever more serious food insecurity which will challenge national security and health. How can artists and designers reflect, transform, and radically imagine our deep and fraught relationship to food production and waste?

There were numerous ways to think about food in the Sustainability Incubator. We ate food, in the culmination of a month's long project of seeing how the absence or presence of CO2 affected the health of salad greens sprouting under grow lights on a table in the Incubator. Designers from Grove and Cuppow discussed ways of using design concepts tor new ways of growing and storing food, respectively, in the home. Sutton Kiplinger from The Food Project explained the social issues at work in the seemingly simple issue of shopping for food in grocery store.

Many students want to make projects about food. It's at the heart of our daily living and therefore ripe for immediate change. The Sustainability Incubator was a den of art and design projects by students engaging these issues: from the absence of GMO information on products, to the effect of bee population reduction on crops, to access to healthy, local, and organic food at large city events like the Boston Marathon.

keywords: food, local, design, slow, insects, farms, GMO, methane, energy, health, justice, carbon sequestration, local food justice

JOEL KRASS

Industrial Design '19

Untitled sculpture, 2016

INCUBATING INTERDISCIPLINARY PEDAGOGY

TIME: ACCUMULATE

AMBER TOURLENTES, STUDIO FOUNDATION

THIS GENERATION, more than any other, has grown up in the midst of climate warming information, and they come to college with a daunting amount of scientific data about climate change. Teaching *Time: Accumulate* as a course in the Sustainability Incubator offered Studio Foundation students the opportunity to process and express their feelings, questions, and behaviors in and around climate change investigations/research and practice. Students broke down and utilized researched concepts, gathered, focused and edited the information, and applied the tools, materials, and software they learned in this class and in others during the foundation year to create individual meaning within the vast complicated subject and the reality of living in this age. For students who want to be makers in the Anthropocene Age, sustainability is a real-world platform in which fine art and design modes of thinking are easily blurred.

Sustainability student projects can bridge web and campus. This generation uses social media daily; we can utilize a tool like the internet to grow deeply shared, informed and participatory citizenship within Boston and beyond. The combination of the web/connectivity and campus life/research and projects makes a deeper, far reaching connection for the generation of social media user-student. Students can witness and connect projects as they navigate the physical ecosystem of the college-city community. The less hierarchical classroom-lab is particularly helpful for a generation of students who grew up taking tests, and need permission to think outside the box. I am convinced that the less hierarchical lab-model is right and good for this generation, as they are constantly redefining themselves. Experimentation and problem solving are demonstrated in the sustainability projects, and artist/design projects shared in and out of class. Climate warming and sustainability solutions are nascent; expert knowledge always needs to be discussed, reconsidered and co-visioned, shared for and by all students and professors. For all these reasons sustainability builds enthusiasm and agency for students to become author-producers as they plan their educational paths. So for example, when we break down the slow design principles: Reveal, Expand, Reflect, Engage, Participate, and Evolve, we are having philosophical debates about artists and designers in the classroom.

Students analyzed, repurposed, and upcycled ephemeral and durational works. They observed research materials from beginning to end by producing study books, and utilized the scholarly tools and support our librarians provided. With Incubator presentations and class visitors we thought about audience, studio practice, location (in Judith Leemann's sense of the term), and site-specific culture. Student projects exemplified these concepts by working with seaweed, repurposed clothing, styrofoam, motherboards, biodegradable spoons, and found detritus, such as door knobs. Sustainability is about behavior, audience participation, sustainable distribution, and artists intervening into networks.

I believe sustainability is one of our most important 21st century platforms for social and environmental equality and justice. Sustainability is a platform where ethics, class analysis, inquiry-based science, and art negotiations can inspire art, social engagement, and policy. Students are encouraged to question and complicate their relationships to cultural production and continually changing definitions of nature. What those changing definitions of nature and culture mean to them, to us, is not an unessentialized nature but one telling a specific story and location, interconnecting people, identities, place, and histories.

KELLI DAVIES'19

Book project, 2016

(from left to right)

BEE HOTEL

Made by Kristian De-Mary's Sustainability Science students, 2016

LIBRARIAN RACHEL RESNIK

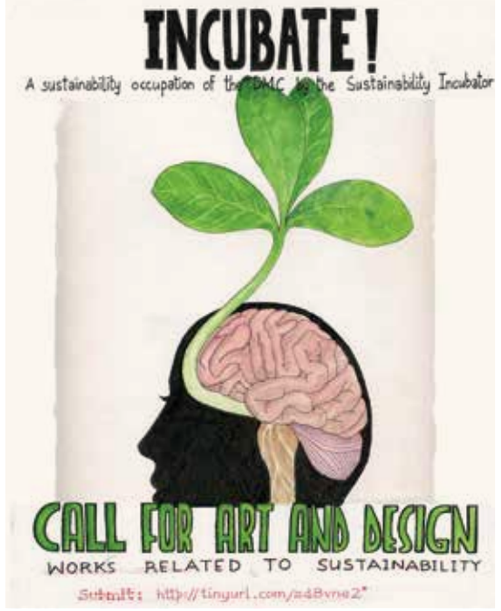
shows students artists books from the MassArt library's collection, 2016

SCIENTIST NATHAN PHILLIPS

eats lunch and talks with students about CO2, science, and art, 2016

SUSTAINABLE PROJECTS IN ART AND DESIGN

JANE D. MARSCHING, STUDIO FOUNDATION



AS A COMMUNITY OF MAKERS in an art and design context, this class focuses on how to leave our future more just, healthy, and environmentally stable than it is today. Through careful consideration of materials, life cycles, subjects, audiences, economies, and many other aspects of daily life, we imagine and make projects that address significant issues resulting from environmental impacts on human and nonhuman societies. Five central aims underpin sustainable work in art and design: interdisciplinarity, empathy, collaboration, radical imagination, and interconnectedness.

Sustainability is necessarily interdisciplinary. It requires radical imagination to recognize, dissect, and remake the challenges we are facing. Following the paths of interconnectness through dogged research often results in collaboration and cross-disciplinary engagement. Above all, the guiding spirit of empathy connects all parties: maker, user, viewer, site, policy, research, and futurity.

This course seeks students from a wide variety of departments and backgrounds, working from the premise that an intersectional community can create active learning communities around shared interests. We set our research interests into the larger context of campus, city, region, country, and planet, looking at how each material, action, and choice reverberate through successive scales of significance and affect. Research takes many forms: personal examination of habits and choices, durational observation of community and behaviors, mapping techniques to sift and visualize complex data sets, analogical leaps of thought, and more. Based on extensive research, projects can be real or imagined and take any form: charrette, visionary proposal, art or design object text, performance, etc.

This year, our focus was on food. Students created food diaries, produced a life cycle analysis of a piece of food or food packaging, and created a project that addressed one challenge in one life cycle stage. Yogurt cups, GMOs, water bottles, runners' snacks: there were many points of entry for their explorations. From foraging in our urban sidewalks to the consequences of industrial agriculture, from nitrogen overloading to composting microbes, from farmers markets to the food sold in convenience stores, we tried to slow down our interaction with the vast and complex industry of food to find the stories that needed to be shared, challenged, and remade.

LANDSCAPE PHOTOGRAPHY

BARBARA BOSWORTH, PHOTOGRAPHY

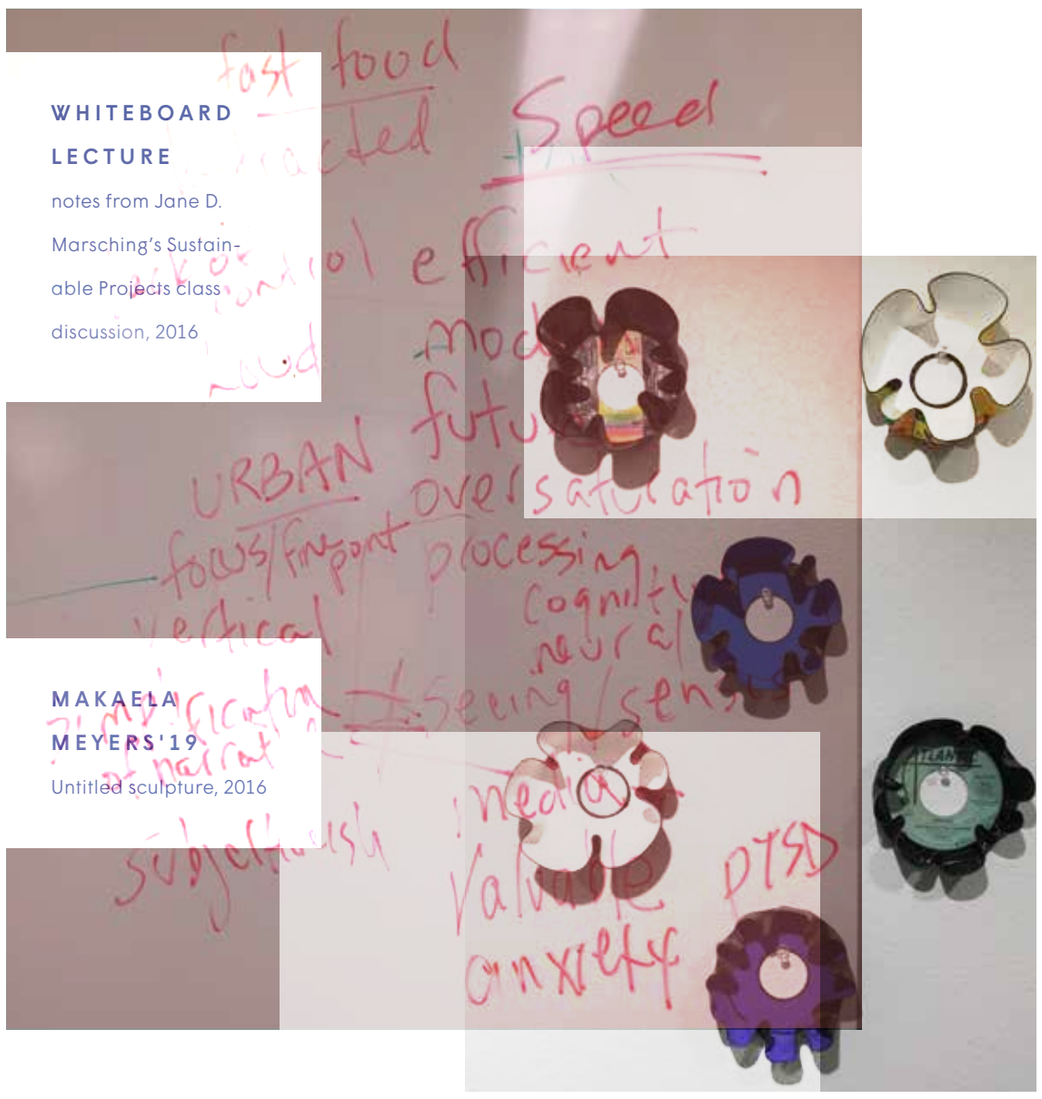
THE LANDSCAPE PHOTOGRAPHY class encouraged us to engage in a practice of deep looking within the natural world. Each student chose one location to photograph, weekly, for the entire semester: I chose Jamaica Pond. Through repeated visits to one section of the Pond and surrounding land, I was able to study a diverse and ever changing landscape all contained within a city park. Although it was winter, traditionally thought of as a time when nature is dormant, I was never at a loss for what to photograph. On one visit I observed shattered triangles of ice layering the shoreline. On Aaother visit, during a heavy snow, I found myself alone in a whited-out landscape. The black outlines of trees created line drawings across the sky.

As a class, we were encouraged to keep a journal noting the light at different times of the day, the wildlife we observed, the clouds, the weather. This class was a refuge for me. It provided moments of peace and meditation in the midst of adjusting to life in the city and a rigorous study schedule. The recommended readings and group critiques all contributed to my understanding and investigation of this landscape. The lessons from this class of deep looking, reverence, and conservation of the land will stay with me long beyond my time at MassArt.

Reflections by Danielle Dean MFA '17 Photography

Danielle Dean
MFA '17

Single Tree in the Snow, 2016



WHITEBOARD LECTURE

notes from Jane D. Marsching's Sustainable Projects class discussion, 2016

MAKAELA MEYERS'19

Untitled sculpture, 2016

SUSTAINABILITY SCIENCE

KRISTIAN DEMARY, LIBERAL ARTS

IN MY SUSTAINABILITY SCIENCE CLASS, we studied many sustainable solutions to diverse environmental problems, ranging from climate change to biodiversity loss. The students researched links between access to green spaces and human health. They then created and presented infographic posters on how green spaces make us healthier.

Bee populations are threatened by habitat loss, climate change, and pesticides, therefore activities that promote the health of bees are crucial. The *Sustainability Science* class and researchers from the Best Bees Company collaborated to create a habitat for solitary bees, such as Mason bees. We built a bee hotel that used wood with holes drilled in it and hollow reeds to create the narrow spaces these bees use to make their nests. In the Mass Art courtyard we created a habitat, using recycled and natural materials, for a diversity of insects. One Industrial Design major researched the materials needed to build a sustainable bee hotel. She is now working on patenting the design to be sold commercially. With this beautifully designed and ecologically sound bee hotel, people will be able to have these hotels in their backyards and porches. Teaching in the Incubator allowed for the display and presentation of diverse sustainable solutions.

THE END IS NEAR! ENVISIONING THE APOCALYPSE AND BEYOND

MAURA SMYTH, LIBERAL ARTS

DISCUSSIONS OF CLIMATE CHANGE, an issue of immense scientific, cultural, and political importance, are increasingly shot through with apocalyptic imagery. *The End is Near: Envisioning the Apocalypse and Beyond* confronted the representational challenges such an issue poses. How, the class asked, can we represent and inspire action on a phenomenon that, on the one hand, has such catastrophic implications for the human species and our planet, and, on the other, can make us feel powerless to prevent these catastrophes from happening?

Our course began with a global perspective. In the first unit, we considered apocalyptic depictions of climate change in which the whole world is threatened with being wiped out all at once—the version of climate change portrayed in the film *Day After Tomorrow* (2004) and Margaret Atwood's novel *Oryx and Crake* (2003). In the second unit, however, we switched gears and considered stories of a changing climate on a different scale. What if, we asked, the end doesn't come for everyone all at once? What if it instead arrives slowly and locally for different communities, landscapes, and species? What if it has already started for certain groups of people, island nations, and ecologies?

Together, we explored how to tell doomsday stories in which it is the end only for some and not for all. We especially thought about how to convey the urgency of these smaller stories by encountering nature writing, novels, short stories, films, and essays that strive to do just that. For instance, Deborah Cramer came and spoke to our class about her award-winning book, *The Narrow Ledge: A Tiny Bird, an Ancient Crab, and an Epic Journey* (see p. 10). Her book tracks the impending extinction of one bird species, the red knot. She turned an abstract question—does the loss of one bird really matter?—into the story of a real, lived ecological crisis that reveals humans' interdependence on and interconnectedness with not just the red knot, but all plant and animal life on the planet. We mulled over Octavia Butler's powerful science fiction novel *Parable of the Sower* (2009). This novel portrays a world in which, neighborhood by neighborhood, the United States experiences a slowly-spreading ecological and social disaster prompted by corporations' and government's total abnegation of responsibility. We watched the film *Beasts of the Southern Wild* (2012) ,which depicts the heart-wrenching destruction of a deeply-connected coastal community in the Louisiana bayou due to climate-change-caused flooding. The film thinks through the imaginative responses we might take to deal with a loss of such magnitude, an increasingly frequent reality as our climate relentlessly changes.

We ended the class on a note of hope. In the third and final unit, we encountered works that self-consciously attempt to tell stories of climate change that inspire action to prevent its worst effects. As we explored how various writers, artists, and filmmakers approached the representational challenge of climate change, the students in the class thought continually about how, as artists working in various mediums themselves, they would handle this challenge. They developed in-depth final creative projects and wrote accompanying essays offering their take on the pressing questions at the heart of the class: Is the end inevitable? What can we do to stop it?

SUSTAINABILITY INITIATIVE MICRO-GRANT WINNERS, 2015-16

ERIN ROBERTSON FASHION '16

TRASH VORTEX

RECENTLY I HAVE LEARNED that the sea is rising drastically due to climate change. We have arrived at the moment where we need to split our attention between preventing worsening climate conditions and preparing for what's to come. A shift in the coast will be visible in the next twenty years and we are the first generation to reconsider having children based on the fact that our planet may not be habitable. Climate change and the effects on the ocean are not understood by everyone and are often avoided because the subject is massive and the impact is even bigger. This year my goal is to address the rising tides in my work through a multi-piece collection and installation. I am creating a series of beautiful garments that are quiet at first, but as you look closer and deeper into the meaning it comes crashing down like a wave. Garments will be transformable, include some eye-opening text, and cross between evening and ready to wear. They will be experimental, exciting, and 100% sustainable. The bases of the garments will start out as either organic fabrics or upcycled fabrics that will then be dyed or hand painted with natural dyes, embroidered, and appliqued. I will use my knowledge of fashion and fibers to create looks that are intriguing, intensive, and informative. I will also attempt to keep my waste to a minimum through zero waste patterns and techniques. Visually I will take inspiration from the shape and power of the waves, the algae that marks the high tides, the feeling of helplessness, and the urge to create change. I want to be able to inform people about the issues we face and how much worse they could get if we don't manage to act more responsibly for our planet.

ERIN ROBERTSON '16

Fashion Micro-grant winner project, 2016

TALKING CO2 POSTER EXHIBITION

MassArt Tower Building, 2016

SUPPORTING STUDENT VISIONS

KERRY FITZGIBBON ILLUSTRATION '16

COP21: POSTER CAMPAIGN

IN THE FALL OF 2015 200 students from the Studio Foundation and Illustration departments created poster designs on the occasion of the international summit COP21 held in Paris. At this summit heads of governments met to create global agreements to limit the causes of the climate crisis.

MassArt Students created images that we sent to local and global policymakers, including President Obama. We began on campus with an installation of all the posters in the windows of the first floor of one of MassArt's most visible buildings, the Tower Building. By facing the posters out, towards the streets, and covering every available window, people walking down Huntington Avenue saw what matters to students: issues from species extinction to sea level rise, from GMOs to drought. Students responded to the urgent ecological concerns we are seeing all around us.

The next step was to select a few designs through a juried committee and print them on locally sourced seed paper. This paper, made in small batches, contains seed in its pulp to grow herbs and lettuces. These prints were handed out at the Colleges of the Fenway Earth Day event in April 2016. At this event hundreds of students, staff, and faculty from the six colleges came to learn more about ecological initiatives and to be inspired. The images were a conversation starter that got people thinking about the power of art and design to make change as well as the things that we, millennials, care about in our rapidly changing environment. The goal is to make people stop in their tracks and think about what is happening to our planet, create a conversation, and give options of how people can get involved.

MARISSA CIAMPI PHOTOGRAPHY '16

LOVELY DAYS

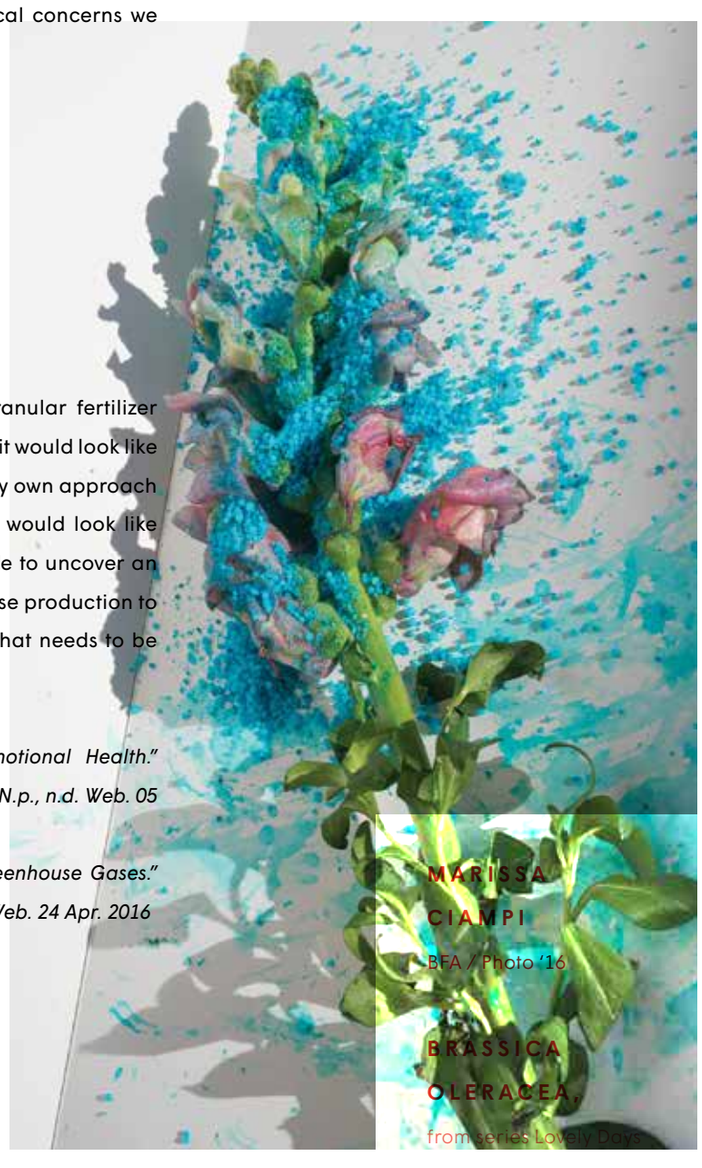
GREENHOUSES MAKE IT POSSIBLE for people to bring home a piece of nature to grow on their own. According to behavioral research, the presence of flowers triggers happy emotions, heightens feelings of life satisfaction and affects social behavior in a positive manner far beyond what is normally believed.*[1]* However, most flowers that are purchased from garden centers are grown with the use of chemicals that are toxic to the air. Chemical fertilizers are significantly high in nitrogen, which finds its way into the air as nitrous oxide. Nitrous oxide can remain in the atmosphere for an average of 114 years, making it 300 times more effective in trapping heat than carbon dioxide.*[2]* I'm interested in the tension between beauty and toxicity that exists within the production of plant life.

For the past six years I have been working at a retail greenhouse, which is part of a larger 60-acre greenhouse corporation. This past summer I worked within wholesale production. The experience not only changed the way I look at the flowers we sell, but gave me a new, first-hand understanding of the issues of climate change and sustainability that are constantly in the scientific field. Due to consumers' high expectations of large and healthy plant life, employees simulate weather conditions, water daily, and spray chemicals for them to mature at an unnaturally fast rate, resulting a perfected fabricated form of nature. My piqued interests in topics of global warming, greenhouse gas emissions, and deforestation have challenged me to make photographs that address the importance of these issues, inform the community, and reveal a way in which we damage the earth.

I became interested in the act of recreating an environment. It was intriguing to me to discover how detrimental a small blue granular fertilizer could be and I often thought what it would look like if it were visible in the air. I took my own approach at recreating what a greenhouse would look like filled with nitrous oxide. I was able to uncover an insider's perspective on greenhouse production to raise attention to a global issue that needs to be addressed.

[1] "Rutgers: Flowers Improve Emotional Health." Emotional Impact of Flowers Study. N.p., n.d. Web. 05 Apr. 2016.

[2] Adams, Case. "Overview of Greenhouse Gases." Nitrous Oxide Emissions. N.p., n.d. Web. 24 Apr. 2016



MARISSA CIAMPI

BFA / Photo '16

BRASSICA OLERACEA,

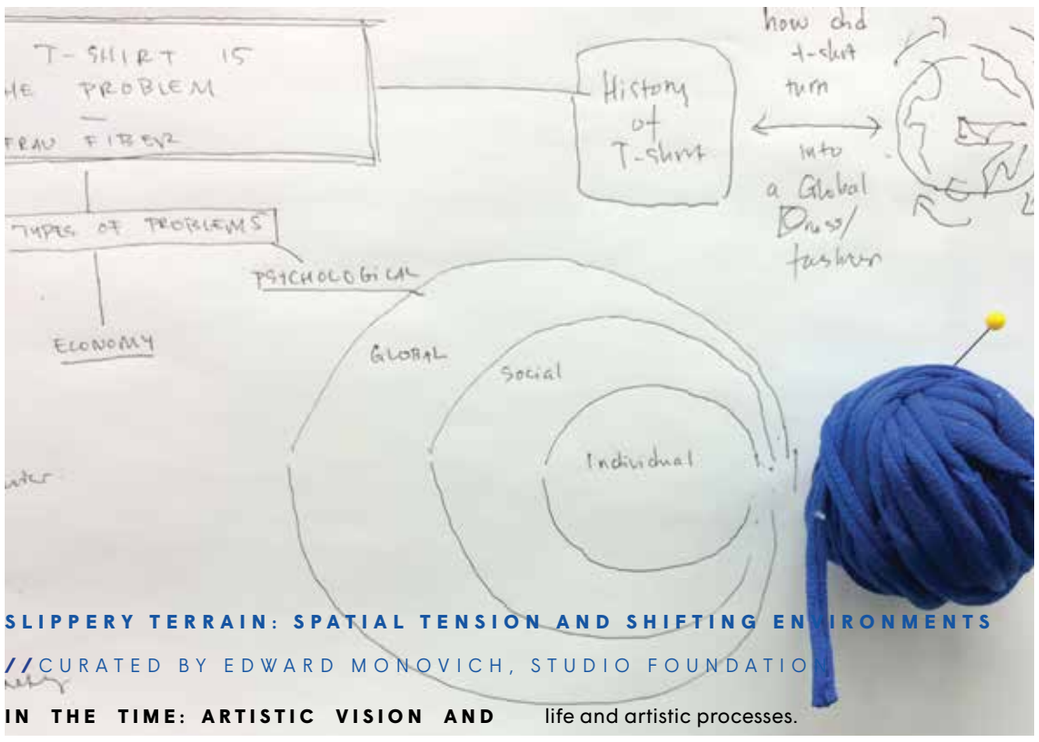
from series Lovely Days

(2015)

ECONUNDRUMS

//CURATED BY POLLY BECKER, ILLUSTRATION

"ECONUNDRUMS" IS A COLUMN on environmental dilemmas published in the monthly news magazine, *Mother Jones*. Carolyn Perot, the magazine's art director, provided several articles from this column for students to illustrate. The topics she provided varied from antibiotics and agribusiness to ethical dining and carbon taxes. The aim of the assignment was to expose students to a range of current issues on sustainability, which required them them to research topics relating to the preservation of the planet's natural resources. They used their research to create images which communicated/illuminated their subjects. Each student selected an article which which seemed a good match with his or her style, and the exhibition displayed the students' visual commentary on these issues. One illustration features a little boy pressed up against a window looking at a world of floating plastic bags. It's hard to tell if he is looking into the world or out from the world. This kind of uncertainty underlies much of the spirit of the class's "Econundrums." How can we make images that narrate the complex, often terrifying, dark, and sometimes invisible changes in our natural world?



SLIPPERY TERRAIN: SPATIAL TENSION AND SHIFTING ENVIRONMENTS

//CURATED BY EDWARD MONOVICH, STUDIO FOUNDATIO

IN THE TIME: ARTISTIC VISION AND POSSIBILITY course, we explored the impacts of pictorial space on concepts. Students learned tools for creating illusionistic space, spatial ambiguity and variations in between. For the *Slippery Terrain* exhibition, students were encouraged to employ formal drawing tools to create vibration and uncertainty, reflecting the world around them. During a semester-long process, we created nuanced, personal responses to our shifting and unpredictable landscape and climate.

At the beginning of our semester, students were invited to observe their personal environs. They were prompted with a series of questions: What compels you about your surroundings? Do you have concerns about the landscape that you live in? Have you noticed any changes? Does your neighborhood feel the same as always? Take a walk and deeply observe your world. Reflect on sustainable and unsustainable elements in your life and artistic processes.

From these investigations, students developed a series of preliminary drawings. We met repeatedly to discuss ways to imbue student sketches with spatial energy and enhance their pictorial power. In our class, spatial strategies connected to meaning, such as the potential of spatial tension, generated by a coincidence of edge, to reify environmental tensions. We used strategies by historical artists, including Jacob Lawrence, Paul Cezanne, and Piet Mondrian, as an entree into formal and conceptual investigations. Our class traveled to the Harvard Art Museum, where each student selected three artists and created a series of research sketches. Students incorporated the tools learned from this exercise directly into their final drawings. Armed with an array of slippery tools, our project investigated sustainability, personal connection to the environment, and adaptation.

STEPHANIE WRIGHT, '17

illustration

DEREK HELDENBERG '17

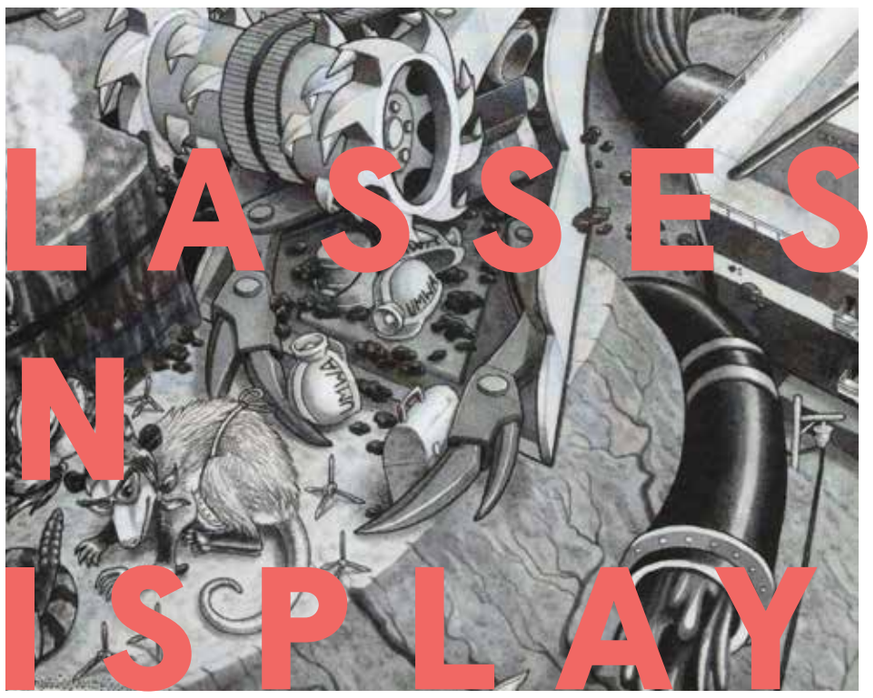
Illustration

CAROLE FRANCES LUNG AKA FRAU FIBER, THE T-SHIRT IS THE PROBLEM: HACKING THE GARMENT AND THE IDEA

//CURATED BY ABBY NEALE, CURATORIAL GRADUATE ASSISTANT FOR THE SUSTAINABILITY INCUBATOR, MAT '17 ART EDUCATION

IN AN ANTICIPATION of the work of the visiting artist Frau Fiber, students in the the fiber arts class, *Performing Cloth*, transformed the exterior walls of the Incubator to a display of their interactive research around t-shirts. Walking down the hall past this work felt like entering an in-process investigation which invited participation and evolved over time. The students set up a pop-up fiber art studio to "hack the t-shirt," culminating in a double dutch game with t-shirt ropes. Their project activated the space by offering an opportunity for researching the production and labor of this very familiar consumer product. Curatorially, I framed the entire project as a work of socially engaged work of art, site-specific to the Sustainability Incubator.

CLASSES ON DISPLAY



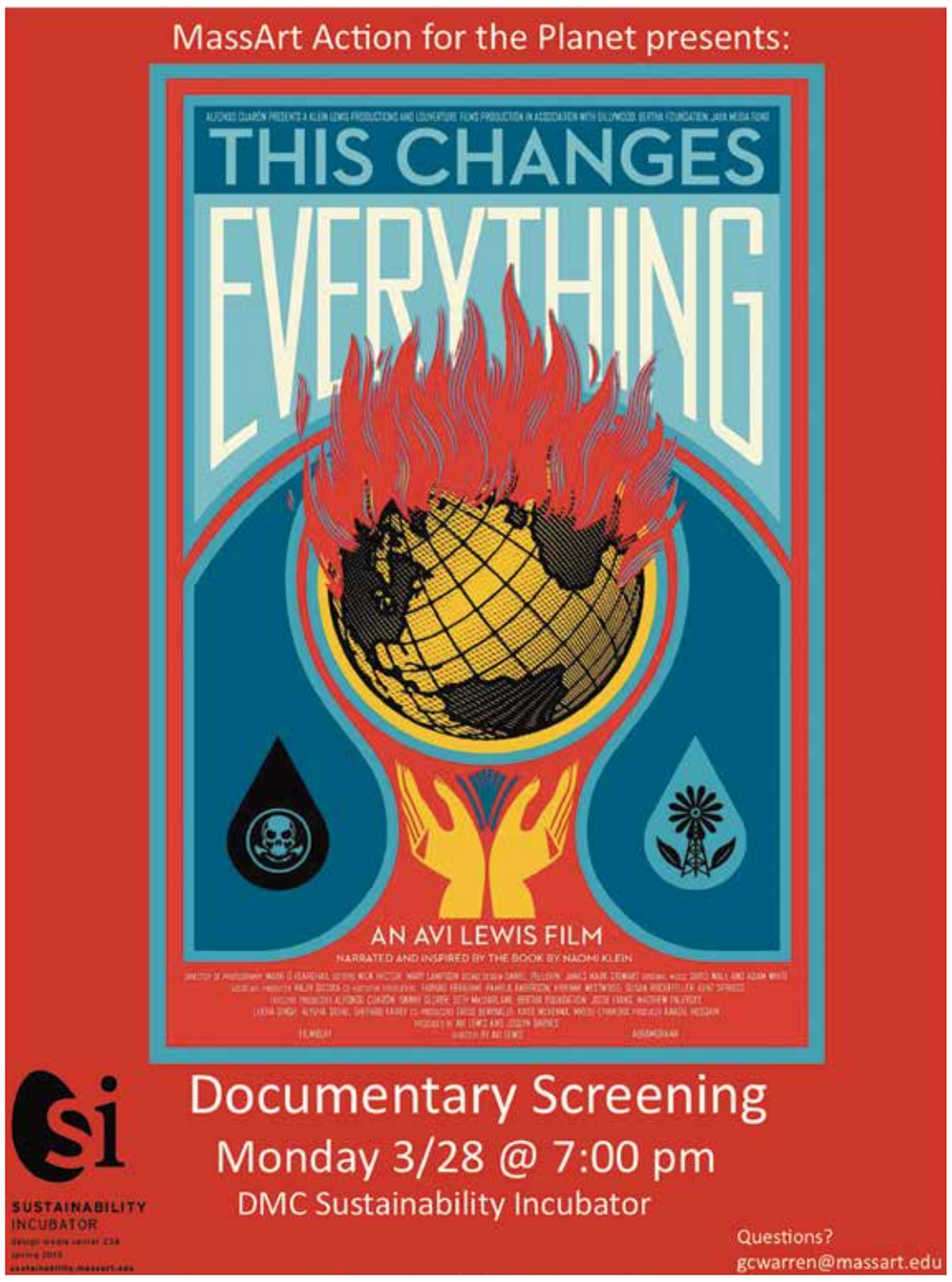
REMAKING OUR WORLD: ARTISTS BOOKS FROM STUDIO FOUNDATION AND THE GODINE LIBRARY COLLECTION

//CURATED BY STEPHANIE CARDON, STUDIO FOUNDATION AND JOANNE LUKITSH, HISTORY OF ART

IN COLLABORATION with the Sustainability Incubator, Studio Foundation faculty asked students in the TIME course to make artists' books on the subject of nature, sustainable living, and climate change. Students reimagined the format of the book as an object to make their works. Their books explored concepts of duration, sequencing, materials, and the ways a viewer makes their own passage through a book. For the exhibition we made a selection from the student books completed for this assignment, and chose books from the Godine Library's Special Collections to complement them. *Remaking Our World* was displayed in the Godine Library, Tower Building, and in the hallway outside of the Sustainability Incubator. Two vitrines of books in the Godine Library contrasted *Objects of Comfort* with *Climate, Changed*. The pleasures and reassurance which nature and natural materials provide us were vividly contrasted to the issues of environmental disruption and violence explored in books displayed in the other case. Books by Bruce Nauman from the 1970s and Ai Wei Wei from the early 21st century presented a historical and global perspective on issues of pollution and urban life, while Lynn Agnew and Jeanne Linford's *Food for Thought* (2013) focused attention on growing food in local environment. Books in the case outside of the Sustainability Incubator focused a viewer's attention on the damage to plants and animals caused by industrial farming and environmental pollution. The books in this exhibition showed how artists turn the concept of sustainability from an abstraction to an inescapable issue of our daily lives.

LIBRARY IN-STALLATION

Remaking Our World exhibition, 2016


MassArt Action for the Planet presents:
THIS CHANGES
EVERYTHING
AN AVI LEWIS FILM
NARRATED AND INSPIRED BY THE BOOK BY NAOMI KLEIN
Documentary Screening
Monday 3/28 @ 7:00 pm
DMC Sustainability Incubator
Questions?
gcwarren@massart.edu
SUSTAINABILITY
INCUBATOR


Sustainability Incubator
si
SUSTAINABILITY
INCUBATOR
Exhibition & Pecha
Kucha Presentations
Reception and Pecha Kucha:
Tuesday, May 3
at 6:30 pm
Exhibition Opening:
May 3 - May 15
Come to the final presentation of student, faculty, and staff projects incubated at MassArt this semester.
Featuring work from Sustainability Micro Grant winners and Jane Marsching's Sustainability Projects class

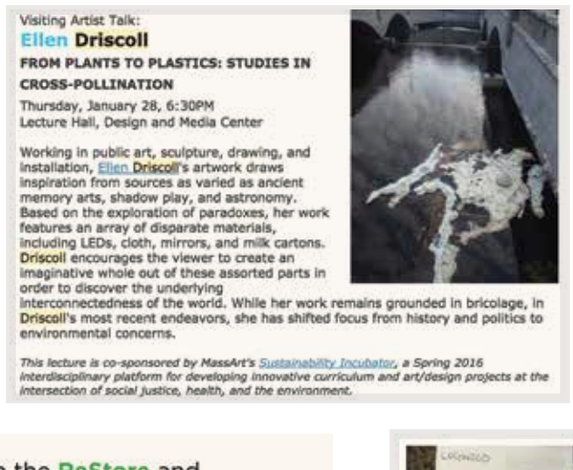

SUSTAINABILITY
INCUBATOR
Footprint Project: Conservation Strategies and Changing Alpine Landscapes
Edward Monovich
Date: Wednesday, April 13
Time: 1:45-2:15, Q&A to follow
Location: Massart Design and Media Center, Sustainability Incubator, Project Room D110
A history of overhunting for trophies, meat and medicinal uses, depleted genetic diversity in Alpine Ibex populations and nearly caused their extinction. Footprint is an interdisciplinary art/science collaboration between the University of Zurich Institute of Evolutionary Biology and Edward Monovich. Artworks investigate the saving and reintroduction of Capra ibex ibex, and the far-reaching cultural implication of this process.


Mapping Climate Change through Citizen Science + Art
WORKSHOP
Lily Bui, with Saul Nava
Mapping Climate Change through Citizen Science and Art
Tuesday 4/19, 2:00-3:00pm
Join Lily Bui, a researcher and M.S. candidate in MIT's Comparative Media Studies Program, and Saul Nava (Liberal Arts) for a presentation and workshop on the convergence of Art, Biology, and Storytelling that examines the effects of climate change on Puerto Rico's island ecology. The workshop will demonstrate how to use a Citizen Science multimedia app to integrate personal observations, stories, and NASA satellite data to stop climate change impacts anywhere. This workshop is part of the 2016 Cambridge Science Festival.
www.cambridgesciencefestival.org
Liberal Arts, the AIT+ BIO collaborative & the 2016 Cambridge Science Festival


MassArt Fibers & The Sustainability Incubator present:
Carole Frances Lung AKA Frau Fiber
Wednesday, February 17, 6:30 pm
DMC Lecture Hall
Massachusetts College of Art and Design
621 Huntington Avenue, Boston, MA 02115
Frau Fiber will also lead an open workshop: The T-Shirt is the Problem
Thursday 2/18 and Friday 2/19 from 7:00pm - 9:30pm.


Globalization and Sustainability
The Future of Ceramics
Wendy Gers (Facilitator), Josh Green (NCECA Director), Kevin Murray (Vice-President, World Crafts Council Asia Pacific Region) and Jacques Kauffmann (IAC President)
LIVE FEED -- ONLINE CLASSROOM DISCUSSION
Fine Arts 3D/Ceramics: Prof Janna Longacre
MASSART Plus other Schools and Artists around the United States
One Evening only -- April 6, 2016 7-9PM
Location: Sustainability Incubator DMI


2016 Muddy River Cleanup
Held in conjunction with the Annual Earth Day Charles River Cleanup
Join us on
Saturday April 30th
9am – 12pm
Sign up at muddyrivercleanup@wheelock.edu
Lunch Provided by Sodexo for COF participants!!!!
Organized by the Emerald Necklace Conservancy and
The COF Center for Sustainability and the Environment


Visiting Artist Talk:
Ellen Driscoll
FROM PLANTS TO PLASTICS: STUDIES IN CROSS-POLLINATION
Thursday, January 28, 6:30PM
Lecture Hall, Design and Media Center
Working in public art, sculpture, drawing, and installation, Ellen Driscoll's artwork draws inspiration from sources as varied as ancient memory arts, shadow play, and astronomy. Based on the exploration of paradoxes, her work features an array of disparate materials, including LEDs, cloth, mirrors, and milk cartons. Driscoll encourages the viewer to create an imaginative whole out of these assorted parts in order to discover the underlying interconnectedness of the world. While her work remains grounded in bricolage, in Driscoll's most recent endeavors, she has shifted focus from history and politics to environmental concerns.
This lecture is co-sponsored by MassArt's Sustainability Incubator, a Spring 2016 interdisciplinary platform for developing innovative curriculum and art/design projects at the intersection of social justice, health, and the environment.


we are all co2
bedsurf.org

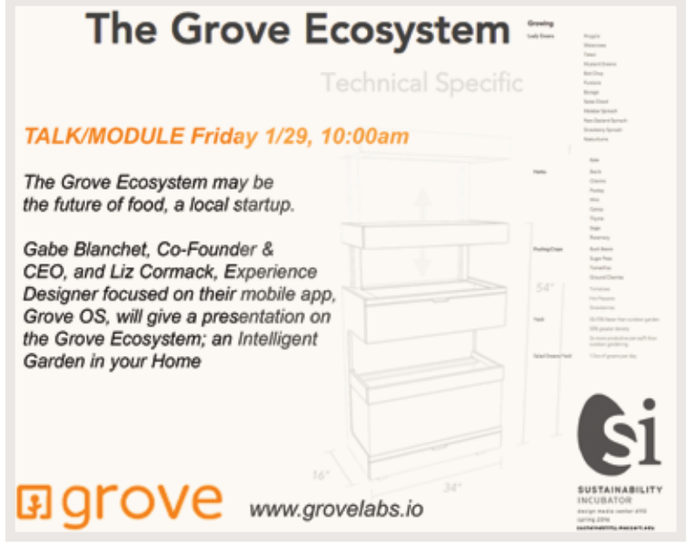

Christina Miller: Good Intensions
Sustainability Incubator Talk


10th Annual Muddy River Symposium
"Connecting Communities for Environmental Advocacy"
April 14, 2016
4:30 p.m. to 7:30 p.m.
Wheelock College, 43 Hawes Street, Brookline Campus


JP GREEN HOUSE
A Carbon-Positive Experience Living in Jamaica Plain
field trip & module
APRIL 14
2:30pm-5:00pm
Do you want to learn about permaculture, passive house design, and carbon positive living? Come on a service field trip to JP Green House in Jamaica Plain!
Take a tour of the house and help get this innovative urban community garden up and running as we replant strawberry plants!
JP Green House was an abandoned, derelict 100-year-old house here transformed into a zero-carbon home and community garden. Four families "farm" the JP Green House yard. The house features super-insulation, passive solar heat, an air-to-water heat pump, and a lot of kale and raspberries.
Meet at the Sustainability Incubator at 2:30
Departure at 2:45
Please bring MBTA fare
SIM


Join the ReStore and the Sustainability Incubator on a field trip to...
SAVE THAT Stuff INC
One goal. Zero waste.
In Charlestown, the region's biggest restore!
Friday 2/12
1:30-5:00pm
Meet at the Sustainability Incubator* at 1:30pm.
Sign up by emailing us at ReStore@massart.edu!
Save That Stuff, Inc. is a local waste and resource management company with a warehouse full of amazing objects for the taking.
Students will travel by public transportation to the facility and select items they would like to use in their work. Save That Stuff, Inc will then deliver the larger items to MassArt for students to pick up. We will be capping off the group at 12 students.
Email restore@massart.edu for T's


MassArt Fibers & The Sustainability Incubator present:
Lin Mercer: Make Inks & Dyes from Plants
Monday, March 21 2pm-5pm
North 374
Massachusetts College of Art and Design
621 Huntington Avenue, Boston, MA 02115
Spaces limited. By advanced sign up only.
[Sign up in the Sustainability Incubator, DMC d110]

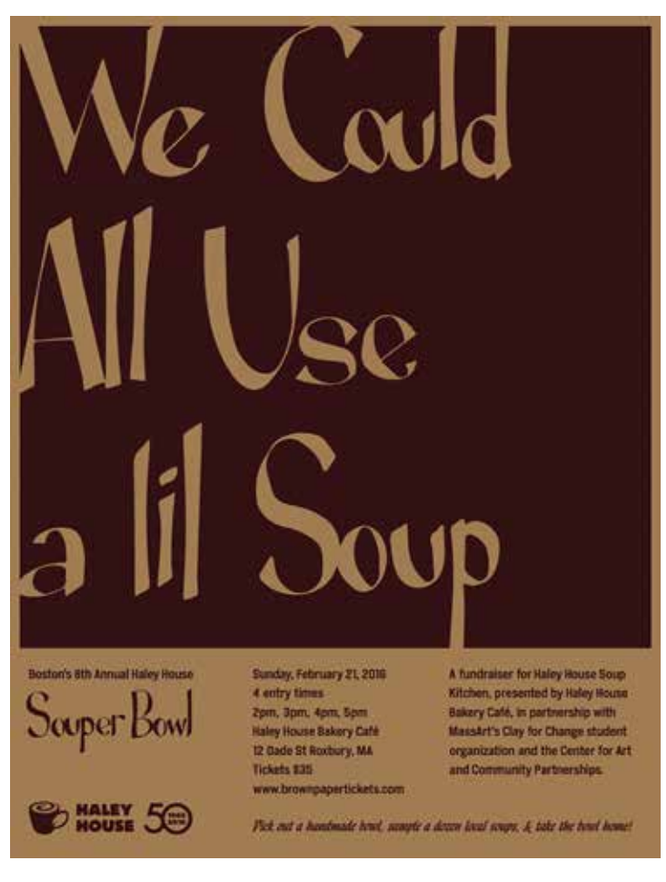

The Grove Ecosystem
Technical Specific
TALK/MODULE Friday 1/29, 10:00am
The Grove Ecosystem may be the future of food, a local startup.
Gabe Blanchet, Co-Founder & CEO, and Liz Cormack, Experience Designer focused on their mobile app, Grove OS, will give a presentation on the Grove Ecosystem; an Intelligent Garden in your Home
grove
www.grovelabs.io
SUSTAINABILITY
INCUBATOR

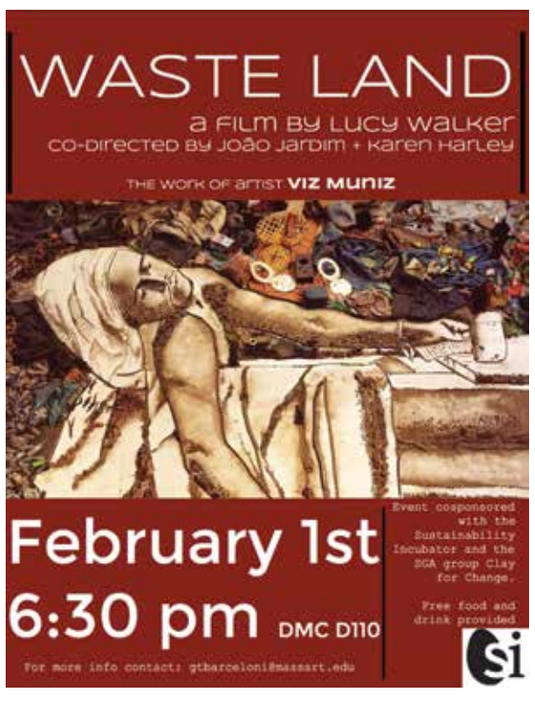
Setting up a studio outside MassArt?

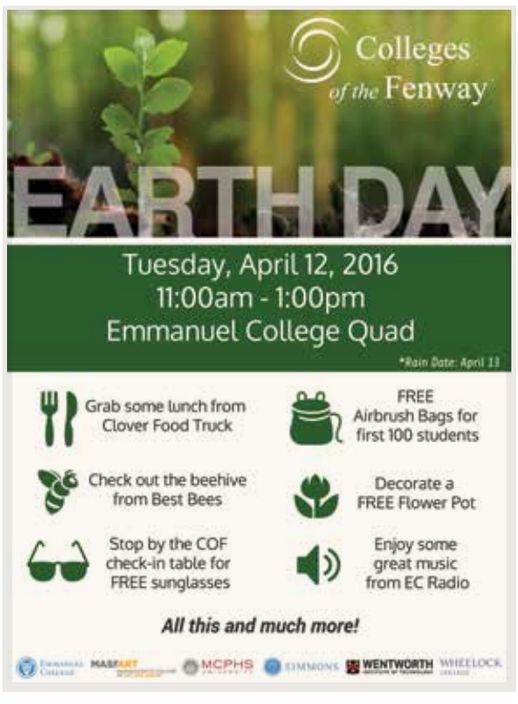
Join studio manager, Luanne Witkowski, to learn how to establish you own sustainable and healthy studio. Come learn useful information about establishing and designing your own studio.

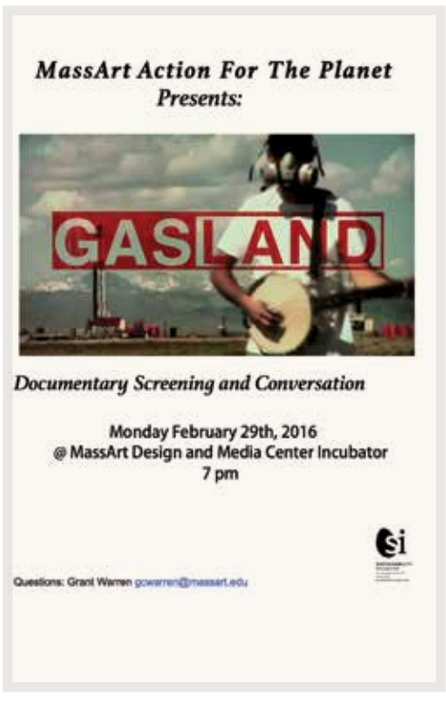
Bring your questions!

Tuesday , April 26th, 12:30 The Sustainability Incubator









// COVER ART BY **MARISSA CIAMPI** BFA/PHOTO '16
// ***BRASSICA OLERACEA***, FROM SERIES ***LOVELY DAYS (2015)***

MASSART MASSACHUSETTS COLLEGE OF **ART AND DESIGN**