

LANDSCAPE ACROSS THE DISCIPLINES: A Symposium

April 4, 5 & 6, 2013 | University at Buffalo, North Campus

This two-day SUNY 'Conversation' on *Landscape Across the Disciplines* provides a platform for inter- and transdisciplinary research, criticism, debate, and exchange around the subject of landscape as it spans the arts, humanities, and sciences (natural, social, and cognitive). Presentations will include scientists, artists, humanities scholars, activists and designers whose work intersects with this topic in new and challenging ways. *Landscape Across the Disciplines: A Symposium* grows out of a recently established Research Workshop sponsored by the University at Buffalo Humanities Institute. With this event we extend the conversation to include scholars, researchers, and practitioners from across the SUNY system and beyond.

This conference is sponsored by the Conversations in the Disciplines Program of the State University of New York, and the UB Humanities Institute, UB Gender Institute, Department of Media Study, Department of Geography, Department of Visual Studies, Department of Architecture, UB Art Galleries, UB Libraries and Open Air Institute.

LAD Research Workshop Blog: <http://landscapeworkshop.wordpress.com/>

Symposium Exhibition: April 4 – May 1, 2013 Lockwood Memorial Library Second Floor Lobby

Opening reception: April 4, 5:00 – 7:00 p.m.

Open during regular library hours: (M-TH: 8am-12am, F: 8am-9pm, SA: 9am-5pm, SU 12pm-12am)

SCHEDULE

Friday, April 5, 2013

Student Union Theater, UB North Campus

- 09:00-9:15 Opening remarks: Erik Seeman, Director of UB Humanities Institute
9:15-9:30 Opening remarks: David Mark and Teri Rueb (SUNY University at Buffalo)
9:30-10:00 Teri Rueb (Media Study, SUNY University at Buffalo), "(dis)placements"
10:00-10:30 Millie Chen (Visual Studies, SUNY University at Buffalo), "Lament Geography"
10:30-11:00 coffee
11:00-11:30 Melissa Clarke and Genevieve Hoffman (Interactive Telecommunications Program, New York University), "Sila-sphere"
11:30-12:00 Paul Lloyd Sargent (Media Study, SUNY University at Buffalo), "Landscapes of Erasure"
12:00-12:30 Margaret Konkol (Literature, Media and Communication, Georgia Institute of Technology), "Thirteen Ways of Looking at a Landscape"
12:30-13:00 Open discussion (moderator: David Mark)

13:00-14:00 LUNCH

- 14:00-15:30 Keynote talk: Edward Casey (Philosophy, SUNY Stony Brook)
"How the Place of Landscape Ends in Edges"
15:30-16:00 coffee
16:00-16:30 Amber Anderson, T. L. Thurston (Anthropology, SUNY University at Buffalo),
"Surveillance and Concealment, Resistance and Defiance in Colonialized Landscapes of Central Sweden and Northern Ecuador"
16:30-17:00 David Mark (Geography, SUNY University at Buffalo), "Cultural and Linguistic Variation in the Conceptualization of Landscape"
17:00-17:30 Open discussion (moderator: Teri Rueb)

101 Davis Hall Auditorium

- 17:30-19:00 Keynote talk (free and open to the public): Lucy Lippard (Arts Writer / Activist)
"Undermining"

Saturday, April 6, 2013

101 Davis Hall Auditorium

- 9:00-10:30 Keynote talk: Peter Del Tredici (Botany, Arnold Arboretum / Harvard University), "Immigrant Ecology"
- 10:30-11:00 coffee
- 11:00-11:30 Jill Desimini (Landscape Architecture, Harvard University Graduate School of Design), "Vacant + Blue"
- 11:30-12:00 Lynda Schneckloth (Architecture & Planning, SUNY University at Buffalo), "Stories of the Earth"
- 12:00-12:30 Susan Dieterlen (Landscape Architecture, SUNY College of Environmental Sciences and Forestry), "Landscape as Lens: Space in Multidisciplinary Research"
- 12:30-13:00 Open discussion (moderator: Laura Garofalo)
- 13:00-14:00 LUNCH**
- 14:00-14:30 Wendy Miller (Geography, SUNY Cortland), "A Hiker's Landscape: Using Mental Maps in the Wild"
- 14:30-15:00 Beynan Ransom (Civil, Structural and Environmental Engineering, SUNY University at Buffalo), "Traditional Ecological Knowledge and the Interpretation of Pre-Disturbance Landscapes"
- 15:00-16:00 Open discussion & Wrap up (moderators: David Mark and Teri Rueb)
- 16:00-19:00 Transit to Buffalo Waterfront: Walking tour of the Buffalo Waterfront & Silo City led by Lynda Schneckloth, Professor Emerita, UB Architecture Department & Founder of Buffalo Niagara Riverkeeper (NOTE: BUS RETURNS TO UB PROMPTLY AT 18:30)
- 16:00 ... Bike Date transit to Buffalo Waterfront & Silo City, Boom Days Event (limited space, reservations required, please contact: bikelove0@gmail.com)

SYMPOSIUM EXHIBITION

Lockwood Memorial Library Second Floor Lobby

Opening reception, April 4 5:00 – 7:00 p.m.

- Melissa Clarke and Genevieve Hoffman / New York University, "Sila-sphere"
- Laura Curry / UB Media Study, "Bike Date"
- Jordan Dalton / UB Media Study, "Beyond the Multitude"
- Laura Garofalo / UB Architecture, "Buoyant"
- Sarah Kanouse / University of Iowa, "Around Crab Orchard"
- Raquel Ladensack / Independent Artist, "Landscape, Place and the Practice of Image Making"
- Paul Sargent / UB Media Study, "Landscapes of Erasure"
- Angela Washko / Independent Artist, "The World of Warcraft Psychogeographical Association"
- Ripley Whiteside / UB Visual Studies, "Paintings for Variation"

Bike Date Artist Laura Curry is offering 2 Bike Dates to Silo City, for 2 riders each trip, on Saturday April 6th in the afternoon and Sunday April 7th in the morning. Times of the rides are to be arranged with Curry by emailing bikelove0@gmail.com **Going to Silo City** Bike Date begins at the UB South Campus, at the bike rack in between the campus shuttle drop off and the train station. Curry and the 2 bicyclists will board the train at the University Station with their bikes, exiting at the Fountain Station in downtown Buffalo. From the Fountain Station, the three cyclists will bike through downtown Buffalo along the water front, which is the back side of the city, through the First Ward, ending at Silo City. On Saturday, Silo City is celebrating Boom Days so plan on having a beer and some food truck fare. **Returning to UB** On the return trip, Curry will lead her Dates along the north side of the Buffalo River to see Silo City from the other side before heading back to downtown Buffalo to board the train. Curry will provide 2 folding bikes with lights and helmets. All bike dates must begin by emailing bikelove0@gmail.com

KEYNOTES

Dr. Edward Casey

Distinguished Professor of Philosophy, SUNY Stony Brook

"How the Place of Landscape Ends in Edges"

In this talk I explore several basic ways in which landscape comes to an edge. Landscape itself, both as concept and as experience, will be considered as a fundamental form of place. Places in turn bears characteristic edges, among them borders and boundaries. Recent work of mine on the U.S.-Mexico border will furnish a point of reference among others in a more general analysis of how landscape, construed as a place, presents itself to us as ending in edges.

Dr. Peter Del Tredici

Senior Research Scientist, Arnold Arboretum, Associate Professor, Harvard University

"Immigrant Ecology"

The northeastern United States is a naturally forested landscape and has been so for thousands of years. In this slide lecture, Dr. Peter Del Tredici will present an overview of the recent history of the forests of the northeast as impacted by shifting land-use patterns (urbanization and suburban sprawl), introduced pests and pathogens, invasive species, acid precipitation, and climate change. He will not only discuss the ways in which these "emergent" forests of the future differ from the native forests of the past but also how human priorities, for better or worse, are driving such transformations.

Lucy Lippard

Art Writer & Activist, Galisteo, NM

"Undermining"

A visual/verbal collage of concerns about landscape, the politics of land use in the New West, Land Art, photography and so forth.

ABSTRACTS

Millie Chen

Professor, Department of Visual Studies, SUNY University at Buffalo
“Lament Geography”

My installations, videos, and interventions are intended as sensorial experiences that prod the perceptual and ideological assumptions of the audience. Methodologies, tools and materials are always contingent on the needs of the moment, but at the core of all my projects is social inquiry. How can art express the human condition? I’ve been exploring the potency of the invisible within visibility. What are those elements that trouble easy, complacent viewing? And how do those elements impact our relation to place and history? Essential to my practice is the role of sensory modes of perception in the generation of knowledge. I have experimented with materiality and with immaterial, non-visual elements like sound and scent within specific contexts in order to interrupt habits of viewing. Within my visual art practice, the act of looking is interrogated. For this symposium, I will present a range of works that address visibility in terms of what landscape reveals or conceals, in particular in the context of contentious and atrocious historical events.

Dr. Susan Dieterlen, MLA, RLA

Assistant Professor, Landscape Architecture, SUNY College of Environmental Science and Forestry
“Landscape as Lens: Space in Multidisciplinary Research”

Crossing disciplinary boundaries is unquestionably in fashion. Inter- and multi-disciplinary work is promoted throughout academia and is of particular interest to funding agencies. While such work promises fresh intellectual territory, it is not without drawbacks. One substantial danger is the enormous project scope that can result. When disciplinary boundaries no longer contain a project, where does it end, and how does one define what lies outside the subject and what must be considered?

Landscape, in the form of physical space, can serve to focus cross-disciplinary work, using property lines and acreage to define limits while maintaining the richness of a full complement of academic disciplines. Such a study can be manageable, fundable, and feasible, while encompassing all the depth inherent in a physical space: aesthetics, attachment to place, invertebrates, carbon sequestration, and socially constructed identity, and many more. In this paper, I present an example of landscape used as a lens to focus multidisciplinary research by a team of scholars from many different fields. This example also foregrounds physical space to provide a coherent yet comprehensive ending point for the research effort, something that can also be a challenge in cross-disciplinary research. The project in question investigates increasing “wildness,” defined in social, natural, and economic terms, within parks in postindustrial cities. Study from all disciplines questions whether

several characteristics within this construct are spatially correlated in urban parks, and what the social, economic, and ecological effects of “wildness” are for residents, neighborhoods, and cities.

Jill Desimini, MLA, MArch

Assistant Professor, Landscape Architecture, Harvard University School of Design
“Vacant + Blue”

“Buildings eventually fall, but ground plans remain; elevation is the least durable element of urban form, but plot forms its longest lasting element.” – Denis Cosgrove, *Geography and Vision*

In this oral presentation, I extend Cosgrove’s provocative statement to suggest that even more lasting and inflexible than the plot line is the subterranean infrastructure. Perhaps the most immutable part of the city environment, the underground pipes—networked to feed the city—are not responsive to changing needs over time. They are driven by the log-ics of growth and expansion, and require sustained use and maintenance for optimization. Once established, surface and subsurface changes often become out of sync. Old cities have old pipes, conceived at a time when combined sewer and stormwater systems seemed wise. With increased impervious surface and more frequent intense storm events, the overflow of untreated sewage results in frequent Clean Water Act violations. Cities like Buffalo, Cleveland, Philadelphia and Detroit contend with aging and inflexible combined sewer systems and environmental degradation coupled with changing demographics and land structure. However, these same cities have available abandoned properties. These sites constitute a pool of potentially malleable plot forms that allow the opportunity to reimagine water infrastructure, to realign surface and subsurface development and to address increased water storage needs. Through the exploration of stormwater projects and networks in three cities, Cleveland, Philadelphia and Detroit, this paper argues for a recoupling of infrastructure and public landscape to help define a new vision for these cities. Much as sanitation improvements prompted the development of Boston’s Emerald Necklace, the stormwater crisis could shape landscape interventions and become a flexible driver for urban form. The city may be literally reconceived from the ground-up.

Dr. Margaret Konkol

School of Literature, Media and Communication, Georgia Institute of Technology
“Thirteen Ways of Looking at a Landscape”

Ideas of nature shifted radically during the first decades of the twentieth century. Modernists were the first generation born into a world in which nature was defined by an unprecedented variety of legal, social, and scientific categories. Modernists were neither conservationists nor preservationists, as a rule. They did not espouse an ecological agenda in the contemporary meaning of the word. In fact, it would be anachronistic to evaluate the modernists according to contemporary ecological consciousness. However, modernist poets often made urban nature their subject.

Amidst these urban landscapes, modernists witnessed the contradictions that followed from spaces designed to embody Progressive-Era reform ideals but which also, as "evolving products of the interaction between people and nature," negotiated social, cultural, and political realities (to borrow a phrase from Kate Soper). By drawing connections between modernist aesthetics and contemporary park-users' experiences, the talk includes a demonstration of a few inaccurate mapping prototypes for Piedmont Park in Atlanta, Georgia.

Dr. David Mark

SUNY Distinguished Professor, Geography, SUNY University at Buffalo
" Cultural and Linguistic Variation in the Conceptualization of Landscape "

The landscape is important to all cultures. Depending on the definition of 'landscape', it may include the land upon which people walk, dwell, and obtain resources. (Of course, the ocean and other water bodies are very important in some cultures.) But the essence of landscape may be the larger forms and features of the environment, such as hills and valleys, lakes and rivers, forests and grasslands. Unlike the domains of organisms and artifacts, the landscape does not come with obvious categorical distinctions that characterize 'natural kinds'. This means that there is more room for different cultures to group landscape forms and features into categories differently. Ethnophysiology seeks to document categories and terms for landscape forms and features; it also examines to role of landscape in culture and spirituality, and topophilia, the sense of attachment to landscape and place. The presentation will focus on basic-level terms for kinds of landscape features, drawing mainly on ethnographic studies conducted with two peoples who dwell in semiarid or desert environments: the Yindjibarndi people of northwestern Australia, and the Navajo (Diné) people of the American southwest. An understanding of differences and similarities in basic categories for landscape elements should contribute to the development of culturally-appropriate indigenous geographic information systems.

Dr. Wendy Miller

Assistant Professor, Geography, SUNY Cortland
"A Hiker's Landscape: Using Mental Maps in the Wild"

The majority of the work done with mental mapping or the perception of a local environment has been conducted within a built environment or an urban setting. This study extends the work of Kevin Lynch from the Image of the City into a natural landscape without straight lines, right angles, roads, and traditional landmarks. Recreational day hikers in northeastern Pennsylvania were asked to create a mental map of a hike they just returned from and an analysis of these maps suggests interesting parallels, but also distinctions from mental maps created within the built environment. Many maps were incredibly detailed and very accurate. The words or icons noted on the map were assessed to determine if common themes could be identified. These notations were then compared to written trail descriptions and an exercise completed with undergraduate students.

Beynan Ransom

Civil, Structural and Environmental Engineering, SUNY University at Buffalo
“TEK and the cultural interpretation of pre-disturbance landscapes”

In scientifically-driven habitat restoration projects, the traditional ecological knowledge (TEK) of indigenous peoples are often treated anecdotally and left unincorporated into the final landscape design. This presentation outlines important aspects of TEK contained in place names and relates their importance in ecosystem restoration and the subsequent benefits to indigenous peoples’ culture. The Draft Onondaga Lake Remedial Design Elements for Habitat Restoration was used as a case study that lacks the inclusion of TEK derived from indigenous place names. Publicly available records of Native American place names around Onondaga Lake in Syracuse, New York, were used as examples of sources for place-specific knowledge that can enhance the habitat restoration plan. Given the stated preferences for habitat restoration by the Onondaga Nation’s Vision for a Clean Onondaga Lake it is beneficial to both the restoration plan and for the survival of the Onondaga language that their TEK be applied in setting restoration goals. This information is beneficial in three ways: it can add information about local biodiversity, it adds information about the relationship between entities within the ecosystem, and it relates the cultural connection of local indigenous people to the landscape. Beyond Onondaga Lake, there are other remediation sites that are collocated with indigenous tribes that would benefit from their consensual use of TEK derived from place names.

Dr. Teri Rueb

Department of Media Study, SUNY University at Buffalo
“(dis)placements: landscape and mobile media”

Mobile experience, not exclusive to the domain of locative media, is comprised of a constant flux of physical, cultural and psychological displacements. Inherent to the condition of mobile subjectivity, such displacements frustrate constructions of place or the body as stable or fixed entities. This instability extends to authorship, too, which becomes a shared act, not just at the level of interpretation, but in the very physical process of bringing the work into being. Authorship, like meaning, becomes emergent and contextual. Displacements unfold like horizons of shifting context, meaning and interpretation and are thus the defining feature of locative media as form, medium and genre.

This paper presents a landscape-based theoretical framework for imagining mobile experience as a form of generative displacement. Weaving concepts drawn from process philosophy and affect theory through a narrative of my own locative media practice as it has evolved over the past fifteen years, I will aim to reveal generative displacements of locative media as read through the experience of the sensory-sensual body as it moves through variously politically and culturally charged landscapes.

Paul Lloyd Sargent

Department of Media Study, SUNY University at Buffalo
“Landscapes of Erasure”

For more than twenty-five years, through a coal mining process called mountaintop removal (MTR), industrial operations in West Virginia have blasted away at Kayford Mountain to level the former peak and, as is common at MTR sites, smooth over the ridges, streams, and resulting scars with rubble, or “overburden,” effectively erasing the mountain from the horizon. In the 1950s, ten towns along the St. Lawrence River in southeastern Ontario were dismantled and their residents relocated, as waters from the Moses-Saunders Dam submerged a section of the landscape, now known as the Lost Villages of Canada. For most of the 80 years since construction of the Hoover Dam, the vestiges of St. Thomas, Nevada, have also remained under water, except for periods of severe drought, when the waters of Lake Mead drain enough to return this ghost town to its former place in the desert viewscape. With the most recent decade-long drought, the levels of the lake are currently a hundred feet below the engineered waterline and the remnants of St. Thomas may very well be back to stay. To produce the images in my recent photographic series *Landscapes of Erasure*, I visited each of these three sites to consider to the question “What does the large-scale displacement and removal of socio-cultural place look like as signified through the tradition of landscape photography?”

Lynda Schneekloth, ASLA

Professor Emerita, School of Architecture and Planning, SUNY University at Buffalo
“Stories of the Earth”

This paper explores the earth as a landscape suggesting that *landscape* and *Earth* share aspects of other place types such as suburbs, farm, mine, ocean or tropical forest. The place type theory developed by Franck and Schneekloth (1994) suggests three aspects critical to the naming and understanding of any type: material, conceptual, and imaginal. That is, all place types are manifest in the physical, material world, and they are part of an intellectual framework that sees them within a larger typological set that is often used to regulate, manage, make and unmake them. The third aspect, the imaginal, describes the beliefs, attitudes, imaginations, and fantasies about the place, aspects often embedded in stories, images and cultural practices. Using this framework and focusing on the imaginal, I will explore the Earth through three stories, different types of stories that assign meaning and therefore action toward the planet. The three stories are the story of the Garden of Eden, Margaret Atwood’s novel, *The Year of the Flood*, and the recent story of climate change. Each interprets the Earth differently, each suggests ‘how therefore we should be’ in this world, and together they query us about our imagined place on the Earth. Place types describe not only the place and its aspects, they speak to our relationship to the place, and therefore our imagination of ourselves as individuals, cultures, and ultimately, as a species.

Dr. Tina L. Thurston and Amber Anderson

Department of Anthropology, SUNY University at Buffalo

The study of violence and warfare has, in recent years, become re-popularized as nations are drawn into local and multinational conflicts, and especially those in which internal strife and perceptions of oppression and marginalization cause people to take up arms against their own state. Such studies include analyses of contemporary issues and historic examples. Among the most expert scholars of historic process are theoretical archaeologists, who typically critique such studies at they fail to get at the roots and developments leading up to violent, armed conflict is usually excluded from study, and only rhetoric and military action is detailed. In this paper, the co-authors, who are landscape archaeologists, will de-center such a study away from militarism itself, and examine broader processes and indicators that shed light not only on the ultimate conflict but on the lived experience of those who were eventually moved to take up arms against the state. This paper uses newer theories of state development to focus on the conflicts between different political organizing principles and how they are expressed from a landscape perspective, as state and non-state actors alter traditional locales and/or construct new landscape symbolism. We consider these issues across two contemporary sequences in different geographic regions.

PRESENTER / EXHIBITOR BIOS

Dr. Edward Casey

Edward S. Casey is Distinguished Professor of Philosophy at SUNY, Stony Brook, and is a recent president of the American Philosophical Association, Eastern Division. Among his published books are *Imagining* (1976; 2nd ed. 2000), *Remembering* (1987; 2nd ed. 2000): each of these is a phenomenological study of mental activity. In the 1990s, he turned his attention to place, resulting four volumes on the ingreience of place in people's lives: *Getting Back into Place* (1993; 2nd ed. 2009), *The Fate of Place* (1997), *Representing Place: Landscape Painting and Maps* (2002), *Earth-Mapping: Artists Reshaping Landscape* (2005). More recently, he brought out *The World at a Glance* (2007), which argues for the priority of the glance over the gaze in visual experience. The current lecture forms part of his present research on the nature and function of edges in human experience – research that will find more complete expression in a book to be entitled *The World on Edge*. Casey is also a landscape painter; a show of his recent work opens at the Westbeth Gallery in New York on April 28.

Millie Chen

Millie Chen has exhibited her work across the U.S., Canada, and China, and in Mexico, Brazil, France, Germany, the Netherlands, Northern Ireland, and Japan. Among her past awards and grants is a Chalmers Fellowship to produce “Demon Girl Duet,” a dual-screen video based on two river journeys down the Yangtze in China and the Niagara in Canada/USA, most recently exhibited in the Canada Pavilion at the Shanghai Expo. Chen’s work is in several public collections and she has produced a number of major permanent public art commissions. Her writing has appeared in publications in the U.K., Canada, the U.S. and China.

Melissa F. Clarke and Genevieve Hoffman

Melissa F. Clarke and Genevieve Hoffman are each interdisciplinary artists working at the intersections of research, data, science, post media and design. Both artists are based out of Brooklyn, NY and are recent NYU, Interactive Telecommunications Program Alumni. With the “Sila-sphere” project the artists are building on their shared interests in open source tools, online spaces, and citizen science.

Melissa F. Clarke makes multimedia installations containing sound, video, interactive art, still images and multimedia designs that have been exhibited widely in New York City and internationally, including: 319 Scholes, NY, Eyebeam, NY, Issue Project Room, NY, the Queens Museum, NY, the Electronic Music Foundation, Suny Stony Brook, NY, and the International Biennial of Contemporary Art ULA-2010, Venezuela. Her audio-visual works have been published and commissioned by labels such as Contour Editions, Barge Recordings and Textura. Most recently Clarke successfully launched a Kickstarter campaign to fund her arctic travels and research. Her work has been featured by the Creators Project and with publications such as the Village Voice, Kickstarter, Art 21, Core 77, and Columbia University’s State of the Planet.

Clarke received her masters from New York University's Interactive Telecommunications Program, with a two-year Tisch School of the Arts Fellowship. Clarke was a recent artist in residence at the Simons Center for Geometry and Physics, where she recently organized a lecture event titled "Materializing Information," she has lectured on matters of the media and the material, and open data and post-internet earth works at SUNY Empire State College in Syracuse, NY.

Genevieve Hoffman uses digital software and traditional materials in her work, to render complex systems in tangible forms. She has exhibited at galleries and festivals throughout the US including: 319 Scholes, NY, Intersection for the Arts, CA, 3LD Art and Technology Center, NY, and the New York Hall of Science, NY. Her work has appeared in various publications such as Good Magazine, The Atlantic, and Architizer, and she has lectured about her work at the Rhode Island School of Design, New York University, and OpenPlans. She graduated from Brown University with a BA in Visuals Arts, and a concentration in New Media. She is the recipient of a Creative Arts Council grant from Brown University and a Tisch School of the Arts Graduate Fellowship from NYU. After receiving her Master's degree from the Interactive Telecommunications Program at NYU, she began a research residency with the program.

Laura Curry

Laura Curry is an interdisciplinary artist with a background in dance and choreography working in performance, object, video, new media, role and relationship. Laura's art practice, grounded in the social, cultural and environmental realms has moved into increasingly site-specific and situational territories. Laura's work has been included in performances and exhibitions at independent and institutional spaces such as On the Boards/Seattle WA, Hugo House/ Seattle WA, TBA Festival for Portland Institute on Contemporary Art/ Portland OR, The Southern Theater/ Minneapolis MN, and ODC/ San Francisco, through the SCUBA National Touring Network for Dance. Laura has performed as one part of Curry + Dillon for Live at Northwest Film Forum/Seattle WA, DOCUMENTA 13/ Kassel Germany, ISEA/ Albuquerque NM and most recently as part of Time Mutations/ Buffalo NY. Laura's practice has been engaged to initiate discussions that address transportation, land use, economic, environmental and social issues, with community members as part of urban planning in the cities of Los Angeles, New Orleans, Jackson Mississippi, St. Paul and Minneapolis Minnesota, Denver Colorado, Seattle Washington and Portland Oregon. Laura has received funding from the Paul G. Allen Family Foundation, Artist Trust (2 Fellowships for Choreography and a GAP Grant), the Mayors Office of Arts & Cultural Affairs, 4 Culture, Art Patch, Meet the Composer, West Sound Arts Council, and the Arizona State Arts Commission. Laura is currently a Graduate Student in the Emerging Practices Program within the Department of Media Studies at SUNY Buffalo, and Adjunct Faculty teaching Creative Video Workshop.

Jordan Dalton

Jordan Dalton is a media practitioner, freelance web/software developer, experimental geographer, urban gardener, and environmental and food justice activist. His work explores sound as a tool for research and storytelling, ecologies (built, hidden, and otherwise), and the situated use of media to educate and activate. He is an MFA candidate and Adjunct Instructor in the Department of Media Study, SUNY at Buffalo.

Dr. Susan Dieterlen, MLA, RLA

Susan Dieterlen is an Assistant Professor of Landscape Architecture in the College of Environmental Science and Forestry at the State University of New York in Syracuse. She is also a registered landscape architect with several years of full-time professional practice experience. Dr. Dieterlen's research interests include sociocultural issues in the built environment, postindustrial places, and connecting professional practice with research findings.

Dr. Peter Del Tredici

Peter Del Tredici holds a BA degree in Zoology from the University of California, Berkeley (1968), a MA degree in Biology from the University of Oregon (1969), and a Ph.D. in Biology from Boston University (1991). He has worked at the Arnold Arboretum of Harvard University since 1979, as a plant propagator, Editor of *Arnoldia*, Director of Living Collections, and, most recently, Senior Research Scientist. Since 1984, Peter has been the Curator of the famous Larz Anderson collections of bonsai plants, housed at the Arboretum. Dr. Del Tredici is also an Adjunct Associate Professor in the Department of Landscape Architecture at the Harvard Graduate School of Design, where he has been teaching since 1992. He is the winner of the Arthur Hoyt Scott Medal and Award for 1999, presented annually by the Scott Arboretum of Swarthmore College "in recognition of outstanding national contributions to the science and art of gardening."

Dr. Del Tredici has worked on numerous aspects of both botany and horticulture over the past thirty-four years. His interests are wide ranging and include such subjects as new plant introductions from China, the root systems of woody plants, the natural and cultural history of the Ginkgo tree, and most recently spontaneous urban vegetation, which is the subject of his recent book, "Wild Urban Plants of the Northeast: A Field Guide" (Cornell University Press, 2010).

Jill Desimini, MLA, MArch

Jill Desimini is an Assistant Professor of Landscape Architecture at the Harvard University Graduate School of Design. Prior to joining the full-time faculty, she was a Senior Associate at Stoss Landscape Urbanism in Boston. She holds master of landscape architecture and master of architecture degrees from the University of Pennsylvania and a bachelor of arts in urban studies from Brown University. Her research focuses on reproductive strategies for abandoned urban lands.

Laura Garofalo, MArch

Laura Garofalo is an Assistant Professor at the University at Buffalo School of Architecture and Planning. She received her M.Arch from Yale University, and her B.Arch from the University of Miami, FL. Her research and practice focuses on the conjunction of natural and architectural systems. Mrs Garofalo's recent premiated design competition entries include First Place in d3 Housing Tomorrow competition, winner for the What if New York City Post-Disaster Housing Design Competition, Landscape Division Gold Medal in the Biennial Miami + Beach, and Phase 1 finalist for the of Jardins Ephemeres Installation Design Competition, winner of the 2012 Jardins de Metis International Garden Festival Competition, First Place- Charleston Transit HUB Habitat for Humanities competition, first place - d3Housing Tomorrow International Architecture Design Competition, Gold-Spark Design Award, Honorable mention – Shinkenchiku-Sha 46th Central Glass Architectural Design Competition. Her firm (Liminal Projects, co-founded by O. Khan) has been exhibited at the Architectural League of New York, and the National Building Museum, and was selected by the Architectural League of New York as Notable Young Architects (1999).

Sarah Kanouse

Sarah Kanouse is an interdisciplinary artist examining the politics of landscape and public discourse through arts practice and writing. Sarah's individual and collaborative creative work takes many forms, including video and audio projects, web platforms and multimedia, print materials, and group events. Her feature-length film, *Around Crab Orchard*, premiered at the 30th annual Big Muddy Film Festival in February 2013, where it won the John Michaels Award for the in-competition film that "best displays an intelligent and urgent message of social, political, or ecological significance." Prior to completing the film, she created a 45-minute alternative audio tour of Crab Orchard National Wildlife Refuge for the "Stories in Reserve" collection of artist tours of unusual sites in North America. As a core collaborator with Compass, she has developed projects screened at Documenta 13, the Museum of Contemporary Art Detroit, the United States Social Forum, the Smart Museum (Chicago), and the University at Buffalo Art Gallery. With the geographer Shiloh Krupar, she is currently developing a wishful federal agency, the National Toxic Land/Labor Conservation Service, whose mandate includes developing the speculative National Cold War Monuments and Environmental Heritage Trail to address the domestic effects of the ongoing American nuclear state. The project will launch the first in a series of participatory design charrettes in September 2013 at the University of Illinois, Urbana-Champaign. Kanouse is and Assistant Professor in the Department of Art at the University of Iowa.

Dr. Margaret Konkol

Margaret is a Marion L. Brittain Postdoctoral Fellow at Georgia Institute of Technology. She recently defended her dissertation, "Modernizing Nature: Poetry, Gender, and National Identity." Her research, activist, and teaching interests include modernism, poetics, environmental humanities, American literature, digital pedagogy, science and literature, literature and the law, and civic engagement.

While studying at the University at Buffalo she received the Louis and Joan Slovisky Dissertation Fellowship, the University at Buffalo Graduate Student Excellence in Teaching Award (2011), and a UB Gender Institute scholarship. In addition, she founded and curated the Mildred Lockwood Lacey Small Press in the Archive Lecture Series (2008 to 2012). Her critical essays, poetry, and book reviews appear in *Ekleksographia*, *Reconfigurations*, *Jacket*, *Shampoo*, and *Little Red Leaves*.

Raquel Ladensack

Raquel graduated from the University of Illinois at Chicago with an MFA in Photography (2011). Ladensack's photographs inaugurated Chicago's new Alderman Exhibitions space with a solo exhibition in early 2011. Some other recent exhibitions include Lossy, Roots and Culture Contemporary Art Center, Chicago IL (2012); Daniel Bauer, Matias Cuevas, Joel Dean, Michael Hunter, Irena Knezevic and Raquel Ladensack, Alderman Exhibitions, Chicago IL(2012); MFA Thesis Exhibition, Gallery 400, Chicago IL (2011); Almost Legal: 17 from UIC MFA, Chicago IL (2011), and Midway Art Fair, Chicago, IL (2011). Upcoming solo exhibitions include Landscape in Response to Place, Nordic House, Reykjavik, Iceland (2013) and The Future Always Wins, Alderman Exhibitions, Chicago, IL (2013).

Ladensack was an MFA artist-in-residence at The School of the Art Institute's Ox-Bow residency in Saugatuck, Michigan in 2010, and was the recipient of the Provost Award from University of Illinois at Chicago (2010) and a CAAP Grant from the Department of Cultural Affairs in Chicago (2011). In 2011-2012 Raquel was awarded a fellowship from the American-Scandinavian Foundation. Working within the Cultural Geography & Tourism Department at the University of Iceland she spent 2011 and 2012 living in Reykjavik, Iceland creating a body of artwork while researching the relationship between place, landscape and perception within the Icelandic landscape. Raquel is currently in Africa working on a new project in South Africa, Botswana and Namibia. She is represented by Alderman Exhibitions in Chicago Illinois.

Lucy Lippard

Lucy R. Lippard is a well-known writer and cultural critic. She has published twenty two books and has received many awards, including the Carolyn Bancroft History Prize from the Denver Public Library for "Down Country: The Tano of the Galisteo Basin, 1250--1782". Cofounder of Printed Matter, the Heresies Collective, Political Art Documentation/Distribution, Artists Call Against U.S. Intervention in Central America, and other artists' organizations, she has also curated over 50 exhibitions (the most recent in 2007 on art and climate change), done performances, comics, guerrilla theater, and edited several independent publications, most recently (for 17 years) El Puente de Galisteo, a monthly community newsletter. Her 1997 book "The Lure of the Local: Senses of Place in a Multicentered Society" (1997) and "On the Beaten Track: Tourism, Art and Place" (1999) set her off on a new direction after moving to New Mexico in 1992.

Dr. David Mark

David M. Mark is a SUNY Distinguished Professor in the Department of Geography at the University at Buffalo (UB), State University of New York, where he is the director of the Buffalo site of the National Center for Geographic Information and Analysis (NCGIA). Recently, Mark served as Project Director for two Integrative Graduate Education and Research Traineeship (IGERT) in Geographic Information Science that together have supported more than 60 doctoral students in 7 academic departments at UB. He also is a member of UB's Center for Cognitive Science and the National Center for Ontological Research. Mark completed his PhD in Geography at Simon Fraser University (Burnaby, Canada) in 1977, and joined the University at Buffalo in 1981. He has written or co-authored more than 230 publications, including numerous refereed articles, book chapters, and technical reports, and has edited nine books. His research interests include ontology of the geospatial domain, geographic cognition, cultural differences in geographic concepts, geographic information science, digital elevation models, and concepts of "landscape" across the disciplines.

Dr. Wendy Miller

Wendy Miller is an Assistant Professor at SUNY Cortland. As with many geographers, her research interests vary widely. Her current interests include cognitive geography, sustainability, GIS education, economic applications of GIS, and she is actively using GIS within the local community. Her love of nature and the outdoors has shaped her research with a focus on how people perceive the non-built or 'natural' environment.

Beynan Ransom

Beynan Ransom is a PhD student in the Environmental Engineering discipline of the department of Civil, Structural, and Environmental Engineering at UB, and an NSF-IGERT fellow in the Ecosystem Restoration through Interdisciplinary Exchange program. Since being introduced to environmental remediation through his employment with the Haudenosaunee Environmental Task Force he has been interested in exploring the connection between remediation and restoration, which draws focus on intended future uses of the land.

Dr. Teri Rueb

Teri Rueb is Professor in the Department of Media Study at the University at Buffalo (SUNY) where she is founder and director of the Open Air Institute, a platform for field based collaborative practices that sit at the intersection of mobile media, art, design and the environment. She is widely considered to be a pioneer in the field of locative media. Her work has been funded with major commissions from the Banff Centre for the Arts, Edith Russ Site for Media Art, Santa Fe Art Institute, La Panacee Centre Pour L'Art et Culture Contemporaine, Turbulence.org, the Boston Institute of Contemporary Art, and the Techne Institute at UB. She has exhibited her work worldwide at conferences and festivals including SIGGRAPH, Ars Electronica, ISEA, and Transmediale. She received a Prix Ars Electronica Award of Distinction in 2008 and in recent years has been nominated for Rockefeller Fellowships, the CalArts

Alpert Award, and the Boston ICA Foster Prize. She holds a doctorate from Harvard University Graduate School of Design where she is currently Artist Resident at the MetaLab working on a for the Arnold Arboretum / Bussey Brook Meadow.

Paul Lloyd Sargent

Paul Lloyd Sargent is a multidisciplinary artist triangulating his body between Buffalo, Brooklyn, and Wellesley Island, NY. He is currently enrolled in the PhD program in Media Study at the University at Buffalo where his practice-based research examines externalities of the supply and disposal chains, focused primarily on urban waterways connected by the St. Lawrence Seaway. He has presented his research at the *Society for Social Studies of Science, ISEA*, the 2011 *Festival of Ideas for the New City* in New York, and in the 2012 book *Making the Geologic Now: Responses to Material Conditions of Contemporary Life*, edited by smudge studios and published by Punctum Books of Brooklyn. He has exhibited his work in an array of media at Exit Art, Smack Mellon, the Conflux festival, and Proteus Gowanus in New York City, Para/Site Art Space and the Microwave Media Festival in Hong Kong; Gallery M in Berlin; the Impakt Festival in Utrecht; the Invideo festival in Milan; the Hyde Park Art Center, Mess Hall, the Onion City Film Festival, the Chicago Underground Film Festival, and Gallery 400 at the University of Illinois at Chicago; and Hallwalls, Squeaky Wheel, and Big Orbit in Buffalo, NY.

Dr. Erik Seeman

Erik R. Seeman is Director of UB's Humanities Institute and Professor of History. He specializes in colonial North American religious history. His most recent books include *The Huron-Wendat Feast of the Dead: Indian-European Encounters in Early North America* (2011) and *Death in the New World: Cross-Cultural Encounters, 1492-1800*(2010). He is currently writing a prehistory of Spiritualism: "Speaking with the Dead in the Early Modern Anglo-Atlantic World."

Lynda H. Schneekloth, ASLA

Lynda H. Schneekloth has been a Professor at the School of Architecture and Planning since 1982 and continues to serve as the Director of Landscape at the Urban Design Project/ UB Regional Institute. Schneekloth's scholarly research is focused on the idea of placemaking, that is, how people transform the world, including natural processes and built form, from spaces in which they live into places they can love and care for. She has published six books, and over 50 articles in journals in architecture, landscape architecture and planning Her research is also enacted through community processes and institutions as reflective practice, later described and theorized in more scholarly writing.

Dr. Tina L. Thurston and Amber Anderson

Dr. Tina L. Thurston is an Associate Professor of anthropology and archaeology at the University at Buffalo, State University of New York, who works regularly in Northern Europe. Her research, funded by the National Science Foundation and the National Geographic Society, concerns the social, political, and economic relationships between ordinary people and their governments, especially as it changed during the development of political complexity over the course of the Iron

Age, Early Medieval, and Early Modern periods in Denmark, Sweden, and Northern Ireland.

Amber Anderson is a dissertator in anthropological archaeology at the University at Buffalo, State University of New York. She currently works in Ecuador, studying the built landscapes of the Inca and their contemporaries. Her doctoral research, funded by the National Science Foundation, concerns the interrelationship between politics, warfare and religion in Inca imperial conquest strategies.

Angela Washko

Angela Washko is an artist and community facilitator devoted to mobilizing people through actions, interventions, videos, and performances (often in video games). She is currently working on a project called "The Council on Gender Sensitivity and Behavioral Awareness In World of Warcraft" – which earned her the Terminal Award, a Danish Arts Council Grant, a fellowship and residency at HIAP in Helsinki Finland, and a solo exhibition at Austin Peay State University. Fond of creating institutions with overly long titles, Washko is also the founder of The World of Warcraft Psychogeography Association. In 2012 she curated New York City's annual psychogeography conference and exhibition, the Conflux Festival at New York University. She has recently performed or participated in exhibitions at the Rotterdam International Film Festival, Institute of Contemporary Art Boston, New York University, Spattered Columns (NYC), Microscope Gallery (NYC), NURTUREart (NYC), Momenta Art (NYC), and Gowanus Studio Space (NYC), among many others. Washko has participated in artist residency programs at Contemporary Artists Center (Troy, NY), The Fabric Workshop and Museum (Philadelphia PA), Flux Factory (NYC), Gullkistan (Laugarvatn, Iceland), and HIAP (Helsinki, Finland). Features on Washko's work have appeared in Rhizome, the New York Times, Hyperallergic, DigiCult, ANIMAL NY, Gothamist, and Superlevel (Germany).

Ripley Whiteside

Ripley Whiteside was born in rural North Carolina, which is where he developed a lasting love for deciduous forests, swamps, and fields. He lived in a number of corners of that state prior to graduating from UNC in 2008 (BFA drawing and painting, summa cum laude). He completed an MFA at SUNY-Buffalo in 2012, where his work began to parse out and complicate ways that the natural world is defined and understood. He has been awarded the Chancellor's Award (UNC '08), a Dean's Scholarship and Teaching Fellowship (SUNY-Buffalo 2010-12), residencies, and has shown work in a number of group and solo exhibitions. Ripley works the role of a naturalist into his practice of drawing and painting by constantly looking for specimens and stories, both strange and ordinary, out in the field.