

PLATFORM PROJECTS/WALKS 2020: ecologies of the local

August 20 – October 11, 2020

-----ARTIST & ARTWORK INFORMATION-----

KIM BECK (exhibition)

The Wildness, 2020

window, vinyl

In this project, silhouettes of everyday weeds and critters are rendered in vinyl on the windows. The plants and animals in this landscape are a mix of invasive and native species, some threatening, some benign, mostly banal, overlooked and ignored. Defining the window as a border between inside and outside, it is the ground for a repetition of the creatures whose environment we see, alter and coinhabit.

Kim Beck has created Grand Openings at the Grand Canyon and skywriting events in places from New York to Missouri. Moving fluidly between media, her work has been shown on billboards along I70, in botanical gardens, on rooftops along the High Line, at the Walker Art Center, Carnegie Museum of Art, Smack Mellon, Socrates Sculpture Park, Warhol Museum, Indianapolis Museum of Art, Art Omi and Hallwalls Center for Contemporary Art. She has been held artist residencies at MacDowell, Yaddo, Sharpe-Walentas, Art Omi, Bemis Center, Montalvo among others. She grew up in Colorado and now lives in Pittsburgh where she teaches at Carnegie Mellon.

TALK | Thursday, October 8, 2020, 5:30-7:00 PM

SUSAN BICKFORD AND RACHEL ALEXANDROU (exhibition, walk)

Forest Therapy Meets Foraged Feast (Map), 2020

ink, rag paper

Map and plan of walk with specific site-specific notes about forest therapy and foraged feast event, as well as celestial forecasting, plants, history and other interactions from walk in this site.

Forest Therapy Meets Foraged Feast, 2020

Artists Susan Bickford, Certified Forest Therapy Guide, and Rachel Alexandrou, Botanist, Forager and Kitchen Alchemist, will lead you in exploration and sharing in a local wood. We will slow down, open our senses, do some drawing, writing and embodiment as a part of the experience. We will cover a short physical distance on the walk, (a mile) and include several meditative invitations to drop you into a liminal zone of noticing in a heightened way. A meal of small bites of foraged food will be prepared for you in the wild. By eating this food we become this place. *Attendance is limited (10): please register on the website.*

Susan Bickford is the founding artist of "the (stillness) project" a collaborative interdisciplinary retreat which results in a place based public performance. Working within the tenants of deep ecology, radical hospitality and the transcendentalists, this work fosters a spiritual connection in nature recognizing ourselves within it. Bickford has shown this work as public performance, and video installation at the Maine International Film Festival and traditional galleries. Recently she led a walk at the *The Picnic Pavillion* during the Venice Biennale and the Ogunquit Museum of American Art. BFA/BID RISD1986 and MFA MECA 2001, [Forest Therapy Guide](#) 2017, Shamanic Practitioner 1995.

Rachel Alexandrou is an interdisciplinary artist and botanist who blends plant science, food, and visual art together to create informative and intriguing events. Her project *Foraged Feast* focuses on Maine's edible flora and accessibility to education around local plants. She is inspired by place based radical hospitality and collaboration with artists from Maine and around the world. Support for the *Foraged Feast* is provided, in part, by the Kindling Fund, a grant program administered by SPACE as part of the Andy Warhol Foundation for the Visual Arts Regional Regranting Program.

[WALK | Saturday, September 26, 2020, 1:00 PM 6:00 PM](#)

[TRACEY COCKRELL](#) (exhibition, panel discussion)

North Church Articulates Matthews Island, 2020
sound, speakers

North Church Articulates Matthews Island is a two-part sound piece—a long and short version. During my StudioWorks residency at Tides Institute & Museum of Art, I hiked, crossing the sea floor to collect audio field recordings. Matthews Island is a 14-acre preserve, accessed by an intermittent sandbar. Tides average 18 - 20 feet, pulsing twice daily. Low tide creates a path. The North Church (built 1819) is a 4,000 square foot project space in the care of TIMA. Using field recordings as source material, I created a cycle of playback / recording in the acoustic chamber of the North Church. Seasonal birdsong morphs into abstraction as the architecture of the church articulates the echoes of the original field recording.

Tracey Cockrell, an interdisciplinary artist who synthesizes sculpture and experimental music, has been featured in radio broadcasts and in live performances. Her collaborative exhibit, *POEMOPHONE: A Cacophonous Collaboration and Reading Series*, gathered national and international artists/writers/musicians to compose and perform on experimental sculptural instruments. Discussions of her work appear in *The Atlantic*, *Sculpture Magazine*, *ArtNewEngland*, the *Boston Sunday Globe*, WGBH tv's 'Greater Boston Arts,' and Maine Public Radio's 'Maine Things Considered.' Recent residencies at the Tides Institute & Museum of Art and the Fiore Art Center influence her experiments in sound. She is the 20/21 New-Directions-Artist-in-Residence at UMass Dartmouth.

[PANEL | Thursday, September 10, 2020, 7:00 PM 8:30 PM](#)

VIVIANE LE COURTOIS (exhibition, talk)

Chaussures (1991-ongoing)

Pair # 100

Video, 7:00 minutes

Created August 5, 2006 in Ironton Sculpture garden, Denver (Colorado, USA). Started to be used September 2 in Denver (Colorado); Moab, Arches National Park, Canyonlands National Park, Mexican Hat (Utah); Monument Valley (Arizona); Moki Dugway, Hanksville (repaired in Hanksville, Utah September 4). Continued in Goblin Valley, Green River (Utah); Glade Park, Glenwood Springs, Denver, South Park, Sand Dunes National Monument, Last Chance, Boulder, Kiowa and Mount Evans Wilderness (Colorado). Died October 8, 2006 in Mount Evans Wilderness, Colorado.

Pair # 125

photograph, March, 2010, Colorado

Created in Denver, (Colorado, USA) March 1, 2010. Used in Denver and Colorado Springs (Colorado) starting March 4, 2010. Died in Denver (Colorado, USA) May 16, 2010. (Photo by Christopher R. Perez)

Pair # 177, Giant's Causeway (Northern Ireland)

photograph, January 7, 2016

Created in Montigny-sur-Loing, France – used in Montigny-sur-Loing, Bourron-Marlotte, Paris, Grand Rozoy (France); Dublin, Athlone, Clomacnois (County Offaly), Doolin, Cliffs of Moher, Burren National Park (County Clare), Glassilaun (County Galway), Achill Island, Slievemore Deserted Village (County Mayo), Castlebar (National Museum of Country Life), Foxford, Sligo (County Sligo) Letterkenny, Rathmullan, Rathmelton, Dunlewey, Errigal Mountain, Glenveagh National Park, Ardara, Malin Head, Grianán of Aileach (County Donegal), Ireland; Giant's Causeway, Armoy (County Antrim, Northern Ireland), Brú na Bóinne, New Grange (County Meath), Dublin (Ireland), and Denver (Colorado, USA). Died January 30th, 2016 in Denver, Colorado. (Photo: artist)

Pair # 197, Hiei-Zan (Mt. Hiei), Japan

photograph, April 23, 2019

Created in Denver (Colorado, USA) April 6th, 2019. Used in Kanazawa, Japan, starting April 21st, 2019, in Kyoto (Arashiyama, Fushimi-Inari Taisha, Gion, Higashiyama, Nishiki Market); Hiei-Zan and Enryaku-ji, Osaka, Koya San, Tanabe, Yuasa, Nara, Osaka-Namba, Tokyo (Akasuka). Died in Tokyo April 29th, 2019. (Photo: Christopher R. Perez)

To walk is to think, to create, to process life. In 1991, I designed my first pair of minimal string shoes to sculpt them with the movement of walking. Traveling in 41 countries with 208 pairs of shoes, I have analyzed how people everywhere in the world have preconceptions about people from what they wear. The resulting collection of used shoes is a series of sculptures that will continue as long as I can walk. Using shoes have become a conversation starter, a collection of memories collected along the way.

Viviane Le Courtois has created process-based artworks and conceptual installations since 1989. Her art often intrigues visitors by connecting art to everyday life and inviting thoughtful participation. Viviane received her DNSEP (MFA) from the Ecole Pilote Internationale d'Art et de Recherches in Nice, France in 1992. After extensive travels in Asia, she moved to the US in 1994, completing an MA in Art History at the University of Denver in 2000. She was the recipient of a Korea Foundation fellowship in 1993, a Colorado Mastermind in Visual Arts in 2009, an Octopus Initiative grant from the Museum of Contemporary Art Denver in 2018. She has exhibited in Europe and across the US including at the Museum of Contemporary Art Denver, the Denver Botanic Gardens, the Biennial of the Americas and the Boulder Museum of Contemporary Art. She is an art instructor, curator, and the co-founder of Processus, the institute of art and life.

TALK | Thursday, September 24, 2020, 7:30 PM 9:00 PM

ELAINE K. NG (exhibition)

Object Calendar, Taiwan (2017-2018)

inkjet prints

This series began while I was living in Taiwan exploring ideas about how we assign meanings to objects and places, and how personal microhistories mesh with collective knowledge. As I walked around, I collected stones, plant materials, receipts, and the like – small tokens of my experiences, not unlike the plastic souvenirs people buy to remember special trips. I arranged my gatherings and photographed them, ultimately disposing of the actual items. These images record a personal experience of place and time, with memories assigned to objects that otherwise have no relevance, and meaning created in the visual language of their arrangements.

Elaine K. Ng is an artist whose practice uses material investigation, writing, and research to examine our relationships to place. She exhibits internationally, and has lectured and held visiting positions at NSCAD University, Tainan National University of the Arts, and the China Academy of Art. In 2017-18, she was awarded a U.S. Fulbright Fellowship for research in Taiwan and has been a resident at the Djerassi Resident Artist Program and fellow at Winterthur Museum, Garden & Library. She holds a BA from the University of California, Davis, an MBA/MA from Southern Methodist University, and an MFA from Cranbrook Academy of Art.

IN KINSHIP FELLOWSHIP (walk)

wəčkáwapan, dawn approaches, 2020

This walk gathers just before dawn along the Presumpscot River. It meanders through and cuts across spaces-between: between surface and depth, the Penobscot and Presumpscot watersheds, Native and settler (be)longings, the human and the more-than-human; between yesterday, today, and something coming. As we cross from night into day, walkers will share story, dreams, and two-way encounters with the water—an experiment in breeding futurity.

In **Kinship Fellowship** is Lilah Akins, Devon Kelley-Yurdin, Emilia Dahlin, Cory Tamler, Jennie Hahn, Darren Ranco, Tyler Rai. The Fellowship is a collective formed out of a year-long research and creation process that followed the tradition of Wabanaki Guiding, connecting Native and non-Native people to place through experience, language, and story. Those guides and thought partners include Jennifer Neptune, James Eric Francis, Sr., Chris Sockalexis, Ryan Kelley, Micah Pawling, Gretchen Faulkner, Desiree Butterfield-Nagy, and the Penobscot River watershed in Wabanaki/Maine.

WALK | Saturday, September 12, 2020, 5:30 AM 7:30 AM

MIKHU PAUL (walk)

Rhythms In A Tiny Universe, 2020

When we walk in Nature, human beings often view themselves as the relational beginning in an ecology and those things that surround us as mere objects for the aesthetic experience. We pass a tree but do not examine its leaves, we see a pond but do not pause to explore its ecology, we step across a log but do not look to see who lives there. Patterns abound in Nature and we are but one thread in that incredible tapestry. If we take time to experience the sensory banquet that surrounds us, we may discover textures, patterns and colors that deeply inspire us as artists. We will also be reminded that we are not the only residents of the neighborhood. We are giants strolling through a world of smaller connected ecologies connected to the web of life.

Mihku Paul is a Maliseet writer and artist whose family comes from Kingsclear First Nations, N.B. She holds a BA in Communication and Human Development and an MFA in Creative Writing. Mihku's first solo exhibit was at the Abbe Museum, and consisted of archival photographs, twelve panels of poetry and her own original art set as a river flowing around the gallery. Her first book of poetry, *20th Century PowWow Playland*, was published in 2012. Mihku's art has been published in the international journal POEISIS, and been selected for the cover of MELUS (Multi-Ethnic Literatures of the United States). She lives and works in Portland.

WALK | Sunday, August 23, 2020, 9:00 AM 11:00 AM

JAN PIRIBECK (walk, exhibition, panel discussion)

Long Island DRIFT, (installation & walk), 2020

Jan Piribeck with King Tide Party Collaborator: Lisa Willey

Maine-Greenland Collaborators: Samantha Comeau, Paula Gerstenblatt, Sadie Russell

Long Island Drift will consist of a series of walks around Long Island, Maine beginning in mid-July and culminating on September 19th with a public walk to Fowlers Beach, when a high tide measuring 11.2' is predicted to arrive at 1:03PM. The aim is to observe and record dynamic and ephemeral changes taking place on the island. The walks will build upon a King Tide Party artists' collective event that took place in 2017. Coastal communities in the North Atlantic are feeling the impacts of ecological change and transformation; this project is supported through the Maine Economic Improvement Fund and will lead to a comparison between island dwellers in Casco Bay and communities in South Greenland.

Jan Piribeck's creative practice explores relationships between the Arts, Humanities and (GISci) Geographic Information Science. She is the Principle Investigator for Maine-Greenland Collaborations, an interdisciplinary project that examines the impacts of a changing environment on coastal communities in Maine and South Greenland. She has led and participated in numerous discussions and about art and environment, and her work has been featured recently in exhibitions such as: *Anthropocenic: Art About the Natural World in the Human Era*, Bates

College Museum of Art, Lewiston, ME *and Melt Down*, an exhibition about the Arctic and Antarctica, Center for Maine Contemporary Art, Rockland, ME.

WALK | Saturday, September 19, 2020, 10:00 AM 3:00 PM

PANEL | Thursday, September 10, 2020, 7:00 PM 8:30 PM

JULIE POITRAS SANTOS WITH BEVERLY JOHNSON (walk, panel discussion)

Palimpsest, 2020

Walking the salt marshes of the Sprague River intertidal zone in the Morse Mountain Conservation Area, participants will learn to read marsh history by looking both deep into the stratigraphic layers of the earth and regarding it from above. We will pull a soil core that allows us to see earth's time as a vertical element, as traces written palimpsest in shifting terrain beneath our feet, and consider sea level rise in the context of 12,500 years of our planet's history. We'll learn about the critical role wetlands and marsh grasses play in carbon sequestration and climate change, and consider our own body's relationship to time.

Julie Poitras Santos' site-specific practice includes public projects that include a walking component, video, and installation. The relationship between site, story and mobility fuels a wide range of research and production, including the relationship between natural histories and individual story; walking as a form of listening to site; and material agency in an age of climate change. Her work has been exhibited at the Queens Museum, NY; Bates College Museum of Art; Center for Maine Contemporary Art; Karlskrona Konsthall in Karlskrona, Sweden, Institute for Contemporary Art at Maine College of Art; the Centre for Contemporary Culture in Barcelona, Spain; Reykjanesbaer Art Museum in Iceland; and at the Museum of Contemporary Art in Denver, among others. In 2016, Poitras Santos initiated *Platform Projects/Walks*, a platform for curating walking artworks within local communities.

Beverly Johnson's research interests involve using geochemical analyses to explore environmental change over a range of temporal and spatial scales. She specializes in organic and stable isotope geochemistry, and the use of stable carbon, nitrogen and sulfur isotopes in modern and ancient organic matter. Bev's research includes investigate problems such as the history of sea level rise and coastal storms (otherwise known as paleotempestology) as recorded in salt marsh sediments, the size of carbon stocks stored in coastal sediments, methane emissions in altered and recently restored salt marshes. Bev is a member of the international scientific working group on coastal blue carbon, and studies the potential of carbon storage and sequestration in salt marshes, seagrass beds, and mangroves as a means for mitigating climate change.

WALK | Sunday, October 11, 2020, 8:30 AM 12:00 PM

PANEL | Thursday, September 10, 2020, 7:00 PM 8:30 PM

ASATA RADCLIFFE (walk)

Metaphysical Mapping, 2020

Ecology as a healing agent of the body by using metaphysical mapping. Prior to the walk, participants will create a work of art that connects them to land spaces. The walk will begin at the Eastern Promenade Trail and end at East End Beach where each participant will present their art, culminating with two local storytellers who will speak to the connections of ecology of the Dawnland, and how it's inhabitants can learn ways to engage with the land as a source of space healing. The walk is specifically crafted for BIPOC educators and healers. This work is inspired by the Hindi word Kal which means and embodies Yesterday and Tomorrow, accompanied by inspiration from Gaston Bachelard's *The Poetics of Space*, a philosopher that explored the interstitial spaces of self, body, and space (For we are, where we are not...). This walk is a quest for BIPOC body identity as interstitial, being here, and not an exteriorized colonized there, the walk and land art merging as a synthesizing of ecology and body

Asata Radcliffe is a writer and multimedia artist. A California native, Asata received her MFA in Creative Writing (Fiction) from Antioch University in Los Angeles. She writes speculative fiction and essays. Her creative work culminates as multimedia collections of speculative art installation, merging writing, film, and form. Her work invites one to experience the interstitial spaces of speculative landscapes and surrealist futures. Concerned about the planet, her research includes topics of land ethics, futurism, and the nonlinear narratives of human existence. She currently lives and teaches in Portland, Maine

WALK | Saturday, October 10, 2020, 1:00 PM 3:00 PM

TODD SHALOM (exhibition)

Fabstractions (walking prompt)

Original Location: Prospect Park Boathouse & Audubon Center, Prospect Park, Brooklyn

Alternate Location: A loud waterfall where the only sounds you hear are the water

Duration: 4 minutes

Notes: For individuals and groups

Todd Shalom works in visual media and participatory performance. He is the founder and director of Elastic City, a non-profit organization that produced over 200 participatory walks and events for the public between 2010 and 2016. In that time, he collaborated with over a hundred artists in a variety of disciplines to adapt their sensibilities to the participatory walk format, in addition to developing and leading numerous walks of his own. Todd has taught participatory art as a faculty member at Pratt Institute and School of Visual Arts. His work has been presented by organizations such as Abrons Art Center, Brooklyn Museum, Columbia University GSAPP, Des Moines Art Center, The Invisible Dog, ISSUE Project Room, MIT List Visual Arts Center, The Museum of Modern Art, The New Museum, P.S. 122 and Stanford University

BRIAN SMITH (exhibition)

To be Carcinus Maenas. Ash Island, ME, 2020

mixed media sculpture and assemblage, original and found photos

Navigating the rocky coastline of Ash Island, we meandered through the bodily repetition of carefully selected steps on slick rocks. My mind pooled with the creatures living and dying around these geologic forms. We found a Crab in a crevice nearby; *Carcinus Maenas*—invasive to this area. Queer ecologists oftentimes navigate the tricky terrain of linking the “othering” of queerness to a similar fear of invasive species. Do we build kin with a creature wreaking havoc on the clam population? Is there room to recognize this shift in tide is unsettling the heteronormativity of how life is known to function?

Brian Smith is a Portland, Maine based artist, creating sculptures surrounding the topic of queer ecology in the context of the climate catastrophe. His works are monumental in scale and range in material—frequently involving paper, wood, images, and natural elements. Smith completed his Masters of Fine Arts degree in Studio Arts at the Maine College of Art in 2020 and received his Bachelor of Fine Arts degree in Sculpture from the Massachusetts College of Art and Design in 2016. Smith has exhibited in Portland, Maine; Boston, Massachusetts; Brooklyn, New York; Burlington, Vermont; and Missoula, Montana. He has been nominated for the Outstanding Student Achievement in Contemporary Sculpture Award by the International Sculpture Center, producer of Sculpture Magazine. He has also received the Albert K. Murray Grant, Stephen D. Paine, and Windgate Foundation scholarships

NICK RECORD (talk)

Nick Record is a Senior Research Scientist at Bigelow Laboratory for Ocean Sciences Boothbay, Maine. His work uses computational ocean models and mathematical ecology to understand and predict ocean biogeography, biogeochemistry, and climate. He has worked on short-range forecasting, such as predicting the migration patterns of whales, as well as long-range forecasting, such as investigating the way ecosystems will respond to climate change. His models typically combine ocean physics with biological and ecological processes, but he also uses machine learning and artificial intelligence.

TALK | Thursday, September 17, 2020, 7:00 PM 8:30 PM

RAJ SAHA (panel)

Raj Saha is an Interdisciplinary Lecturer in Environmental Geophysics at Bates College. He studies a variety of natural phenomena with simple dynamical models and teaches courses on topics in climate, nonlinear dynamics, and computer science. Prior to Bates he was at the University of Minnesota and Bowdoin College as the Ed Lorenz Postdoctoral Fellow in the Mathematics of Climate Change. One of Saha’s current research projects examines soil heat conduction feedback to the stability of Arctic permafrost. Related to this, he and his students have developed environmental sensing stations that can automate data collection and transmission. He also studies oscillations in natural phenomena, such as the Dansgaard-Oeschger climate oscillations in the North Atlantic,

influence of early spring sea-ice melt on plankton dynamics, and most recently the dynamics of quasi-periodic outbreaks of smallpox in the pre-vaccination era.

PANEL | Thursday, September 10, 2020, 7:00 PM 8:30 PM

ADDY SMITH-REIMAN (walk)

Vestibule Of [The] Hell [Strip], 2020

Throughout the city of Portland, ME, the esplanade, or median, the space between the street and the sidewalk, is often an overlooked, and underutilized side-effect of public/private right-of ways that populate most street typologies. Their care and maintenance depend on the adjacent owner's purview, but access is open to city intervention and regulation. Also known as the hellstrip, varying in size from 12" to as large as 3' – these unforgiving spaces collect garbage bags, dog poop, cigarette butts, political signs, and needles, but also flowers, edibles, pollinators, and rain gardens. Currently there are no formal guidelines, but the City is in the process of developing formal recommendations for esplanade plantings along city streets. This is an opportune time to observe and document these rogue miniature ecosystems.

For over 15 years, **Addy Smith-Reiman** has successfully engaged people with projects that celebrate local identity, shared histories and future use. She integrates research, design, civic engagement and long-term stewardship planning for successful projects that activate PLACE. She holds Master's Degrees in Regional Planning and Landscape Architecture from Cornell University. She is a certified planner, accredited organic land care professional, and Master Gardener, and is currently the Executive Director of the Portland Society for Architecture.

WALK | Wednesday, September 9, 2020, 5:00 PM 7:00 PM

JOHN SUNDLING (walk)

Marginalways, 2020

In this time of stress and disconnection, we all can gain by having a more intimate relationship with our natural surroundings. In Maine, it's wonderfully easy to step into the outdoors, but even us "big city" dwellers in Portland have so much beauty around us. Join John Sundling of Plant Office for a walking tour of some of his favorite weed patches, foraging along the way to gather materials for a design workshop.

John Sundling is a fool for flowers and plants. Seriously, they define pretty much all aspects of his life. His greatest joy is Plant Office, a houseplant shop, floral & design studio in Portland. Known for his custom installations, color play, and materiality, John is fascinated by ephemerality, the effects of time and weather, & the transformative power of natural beauty. You can see his work around town regularly, with ongoing collaborative relationships with Portland Museum of Art, SPACE, Hugo's, Drifter's Wife, Cong Tu Bot, and a growing roster of Portland's best organizations & individuals.

WALK | Tuesday, August 25, 2020, 5:00 PM 7:30 PM