



Mapping Meaning: 2010

A Holistic Approach Toward Human, Ecological & Technological Landscapes

Schedule:

Sunday, July 18th

- 12:00 – 5:00 Arrival (Please Note: site is not available until noon. Also, please arrive by 5pm)
- 12:00- 6:00 Camp set-up and dinner preparation
- 7:00 Dinner
- 8:00 Campfire welcome

Monday, July 19th

- 7:30 – 9:00 Breakfast
- 9:00 – 9:30 **Opening Remarks: Krista**
- 9:30 – 12:00 **Participant Introductions & Group Discussion**
- 12:00 – 2:00 Lunch and free time
- 2:00 – 2:25 **Session: Lisa**
Communicating Climate Change & Sustainability
- 2:30 – 2:55 **Session: S.A.**
Dissolving the Boundaries Between Activism & Art
- 3:00 – 3:45 **Q & A (Lisa, S.A.)**
- 3:45 - 4:15 Break
- 4:15 – 5:45 **Group Discussion: Discussion Facilitator – Lisa**
The Ecology of the Mind: Reimagining Self, Community & Nature
- 5:45 - 7:00 Free Time and Dinner Prep
- 7:00 Dinner
- 8:30 Campfire

Tuesday, July 20th

7:30 – 9:00	Breakfast
9:00 – 11:45	Field Hike/Session: Linda <i>The Many Meanings of Insects: From Phobias to Genes</i>
12:00 – 2:00	Lunch and Free Time (optional screening of Jane's film)
2:00 – 2:25	Session: Sara <i>How Mapping Represents Contingency, Context, & Dwelling</i>
2:30 – 2:45	Session: Claire <i>The City and Policed Space</i>
2:50 – 3:30	Session: Gina <i>Extradisciplinary & Metaphorical Methodologies, Or, Learning to Work Together</i>
3:30 – 4:15	Q & A (Sara, Gina, Claire)
4:15 – 4:45	Break
4:45 – 6:00	Group Discussion: Discussion Facilitator – Jen <i>Technological Landscapes & Mapping</i>
6:00 – 7:00	Free Time and Dinner Prep
7:00	Dinner
8:30	Campfire: Rosanna will frame our fireside chat

Wednesday, July 21st

7:30 – 9:00	Breakfast
9:00 – 11:00	Field Hike: Sylvia
11:00 – 11:45	Session and Q & A: Sylvia <i>Life on Fragile Landscapes & How Humans Have Succeeded & Failed to Survive</i>
12:00 – 2:00	Lunch and Free Time (optional screening of Jane's film)
2:00 – 2:25	Session: Donna <i>Indigenous Conservation & Ecological Poverty</i>
2:30 – 2:55	Session: Jane <i>Today The Hawk Takes One Chick</i> -- a documentary shot in rural Swaziland, an area dramatically impacted by drought and HIV.
3:00 – 3:30	Session: Jen <i>The Nuclear West</i>
3:30 – 4:15	Q & A (Donna, Jane, Jen)

4:15 – 4:45	Break
4:45 – 6:00	Group Discussion: Discussion Facilitator – S.A. <i>Then & Now: The Role Photography & Images Play in Mapping & Mythology of the Land, Part I</i>
6:00 – 7:00	Free Time and Dinner Prep
7:00	Dinner
8:30	Campfire: fireside reading

Thursday, July 22nd

6:00 – 7:00	Sunrise Walk: Natalie (optional) <i>Interiorization of our outer landscape/ a group sunrise walk</i>
7:30 – 9:00	Breakfast
9:00 – 11:45	Photographic Field Session: Krista (optional) <i>Mapping Meaning: Art, Surveying & the Detached Eye</i>
12:00 – 2:00	Lunch and Free Time
2:00 – 2:45	Session with Q & A: Briana <i>Life Cycle & Land Use</i>
3:00 – 5:30	Closing Group Discussion
5:30 – 7:00	Free Time and Dinner Prep
7:00	Dinner
8:30	Final Campfire

Friday, July 23rd

8:00 – 10:00	Goodbye Breakfast
10:00 – 3:00	Clean-up

**** Please note ****

To help with travel arrangements, the campsite is reserved until July 24th. However, our final meal together will be breakfast on July 23rd. All who stay through the 24th will need to cover their meals after this point.

Session Descriptions:

Dissolving the Boundaries Between Activism & Art

S.A. Bachman

Bachman will discuss projects by THINK AGAIN that were conceived to exist inside and outside of the traditional art sphere (some in collaboration with social justice organizations.) The projects demonstrate a commitment to interdisciplinary practice as well as to broadening ideas of socially conscious work in the realm of contemporary art, while simultaneously expanding notions of art used for social justice.

Extradisciplinary & Metaphorical Methodologies, Or, Learning to Work Together

Gina Badger

As a short-and-sweet way to begin examining and developing methodologies for working together, this session will consist of an *extradisciplinary* surveying exercise. The guiding questions for this exploratory session will be “how do we sense time in relation to site?” and “how can we record and translate our observations in order to make sense of where we are, how we got here, and where we are going?” In the process, we will try on the term *extradisciplinary*, as proposed by Brian Holmes, as a way to describe our collective surveying method.

We will split into five smaller groups, each based on one of the five senses (sight, smell, sound, touch, and taste). Each group will set its variously disciplined observational skills on a particular object/site along a pre-determined route. A custom-assembled toolkit will be provided to each group for purposes of observing, translating, and recording. Our survey area will be idiosyncratically determined in advance, based on the inclusion of objects/sites that are suited to each sense-based toolkit.

The goals of the exercise - besides simply getting a better feel for where we are - will be to develop our capacities to experience sites as historical processes, to become more familiar with each others' ways of observing and learning, and to collect material and observations that could be useful for further study and work.

Mapping Meaning: Art, Surveying and the Detached Eye

Krista Caballero

“The real voyage of discovery consists in not seeking new landscapes, but in having new eyes.”
— Marcel Proust

Conference participants are invited to take part in a photographic reinterpretation of historic survey images. Through the photographic lens, this session will examine contemporary intersections of gender, land use, and the environment. Recalling the surveys of the American West that so emphatically helped define the landscape of a generation, these images will be in conversation with the photographs of the past, but follow a different conceptual trajectory forward. Archival images from the U.S. Geological Survey Library and the National Oceanic and Atmospheric Administration database will be source material for the series.

Rather than purely restaging historic photographs, this session aims to interrogate and re-envision images through performative group action. Dialogue and contribution will be an integral component of the entire process as participants will actively discuss the role images play in developing our understanding of land and self. Participants will also utilize two sculptural leveling rods created specifically for this conference as a visual and physical device for coming together in this photographic reinterpretation. After the conference, video documentation from our time together will be incorporated into the transformed sculptures. (Note: Leveling rods are moveable poles that can be observed at a large distance to determine elevations and are seen in a photograph from 1918 depicting an all-female survey crew).

The most important surveys of the United States (such as the Fortieth Parallel Survey and Hayden Surveys) included artists and photographers who accompanied geologists, surveyors and naturalists in exploration. This complicated relationship of the artist and environment is further compounded by the historical conflation of Nature and Woman. As a result, this session aims to interrogate the role of the artist as well as the role of women in myths of the frontier, not to merely critique the exploits of the past, but rather, to imagine ways we might generate new social and ecological landscapes for the future.

Interiorization of our outer landscape/ a group sunrise walk
Nat Castañeda

"Between my soul and the landscape, there was a secret correspondence, a mysterious affinity."
-- Gabriele d'Annunzio

Daily, I will complete a performative action, a sunrise walk informed by the Buddhist practice of mindful walking. I will be documenting my experience with photographs, video and text, paying close attention to the act of seeing and perceiving. On the last day of the conference I will invite the entire group to join me in my walk, which will also be documented.

There are two landscapes; an internal landscape (emotions, memories, thoughts, perceptions) and an exterior landscape (our natural environment). How do these two landscapes influence one another? How does our environment become internalized in us in a way that is lasting? When walking through our daily lives we miss much of the details of our surroundings. The canyon will not be the same canyon every morning and I will not be the same every morning. What can we learn about our world and ourselves when we unfold our minds from the internal focus and become present in the surroundings of the canyon?

***About mindful walking: Mindfulness is described as a calm awareness of one's body functions, feelings, content of consciousness, or consciousness itself. In walking meditation, the primary object of attention is to the process of walking itself. Together we will walk to accomplish mindfulness through group presence. We will seek to incorporate our outer landscapes into our own consciousness through the act of walking, looking and breathing.*

Today the Hawk Takes One Chick (2008) 72 min
Jane Gillooly

The drought ridden Lubombo region of Swaziland has suffers from the world's highest prevalence of HIV and a life expectancy that has dropped to 32 years. In this small, landlocked country in southern Africa, a generation of parents has died, leaving the grandparents in charge of the children as well as responsible for retaining the threads of the fraying traditional life. Presented without an overt narrative structure or narration, the film's drama emerges from the steady accumulation of details that tell a greater story of family in a world dictated by AIDS.

The film will be provided by DER (Documentary Educational Resources) for streaming prior to the seminar. The session at the seminar will consist of a Q and A and discussion directed at the environmental, infrastructure, resource availability and land use issues raised in the film, such as drought, land ownership, road access, land cultivation, water rights, and disease. And about the ways the rural area depicted in the film, seemingly at the threshold of collapse, is also in the midst of reinvention.

In addition to many documentary and ethnographic film festivals *Today the Hawk...* has been sought out by a number of environmental festivals and conferences, including *Voices From the Waters, India, Planet in Focus – Toronto, Hungry For Change: Transcending Feast, Famine & Frenzy, Calgary, Convergence: Conference On Art And Activism, Boston*

Objects Dwell in Museums as We Dwell on Objects

Sara Mithra

Museums map culture, creating new associations by seeking to represent original contexts. The processes of selection, curation, and staging can never mirror an object's original situatedness without constructing very specific notions of authenticity and place. As museums adapt to concerns about how effectively or honorably objects can map cultural meaning, the stability of materiality itself is called into question.

As a semiotic project, mapping on the abstract level relies on or represents contingency, context, and dwelling. Maps can be seen as abstractions that reduce material (and dimensionality) to textuality. In some way a map is collapsing and then resuscitating a sense of spatial relations. Relevant maps could include visitor guides with color coded exhibits or drawings of pottery dimensions on catalog cards. Anthropology and history museums are experimenting with ways to address the unique qualities of objects without simply mapping them onto other systems of knowledge. This paper considers one Native American perspective on museums' ethnographic collections that includes them in networks of sociality, tying them to "living" traditions and customs. A subjective emphasis on contingency moves out from the museum space into contemporary contexts of cultural production. We can allow for objects as more than metonyms for cultural groups (like the Tongva or Hopi) when they are permitted to make their own connections and occupy their own space. I'm thinking through these ideas using Heidegger's idea of dwelling.

A phenomenological perspective on museums allows us to consider how objects dwell in museum spaces, how they make their home there, rather than succumbing to a structure that instantiates objects in exhibits as one deposits a corpse in a coffin. Are there better ways of building a proper dwelling for such objects? What does it mean for dwellings, like the estate turned art museum of Isabella Gardner or the ecological urban experiment at Arcosanti, to themselves become museums? Aren't museums and dwellings antithetical? That is, aren't museums where objects go that no longer have a home in the world because they have been displaced (we could say dis-spaced)? I argue that museums-as-dwellings are ideal spaces to find how mapping materiality is changing the way that we learn about other cultures.

Life Cycle Assessment as a Tool for Quantifying the Environmental Impacts of Land Use

Briana Niblick

Life cycle assessment (LCA) is a standardized method for evaluating the environmental performance and potential impacts of a given product or process (ISO 14044: 2006). The life cycle begins at the point of raw material extraction, continues through the stages of manufacture, and ends with the final disposal of the product.

LCA results are usually described in terms of environmental impact categories, such as global warming potential, acidification and eutrophication, and ecotoxicity. Land use is also one such category, but LCA practitioners have yet to reach a consensus as to which indicators best measure land use. Is biodiversity, for example, more important than soil fertility? How does one even measure biodiversity – by counting the number of endangered species in an area, the number of vascular plant species, something else? What other indicators are important? There are many questions remaining to be answered.

Participants in this workshop will gain a broad understanding of life cycle methodology, learn how land use is currently being measured in LCA, including proposed alternative methods, and discuss how the science of LCA can inform public policy.

The Nuclear West
Jen Richter

The American West has historically been characterized as a desolate, barren hell, but also as the cutting-edge avant garde of the technological future. Yet it is also a region that has defined national politics, even as many parts of it are reduced to the periphery of the nation. This session seeks to interrogate the impact of seven decades of nuclearism on the American West, and how that time has (or has not) changed perceptions of the environment in the West. From the introduction of the atomic bomb in the hills of Los Alamos, to the over-900 bombs detonated at the Nevada Test site, to the plutonium and trigger factories of Hanford and Rocky Flats; from the downwinders of St. George, to the Navajos who worked the uranium mines in the Four Corners, to the controversy over Yucca Mountain and the nuclear renaissance in small towns such as Carlsbad, Hobbes and Eunice, New Mexico, the impact of nuclearist ideals has shaped and reshaped human relationships to the environment in the West. We will examine this history and ask how the West was characterized as the appropriate location for a national nuclear project, and how it continues to be seen as the main area for the growth of the commercial industry. The main questions this session will grapple with are:

- What historical antecedents made remote areas seem appropriate for nuclear activity?
- What characterizations of the environment made this ideal seem necessary for national imperatives?
- How have ideals about the arid West and its unique geologic features been reframed in the present to further a new national nuclear project?
- Who are the major stakeholders in these projects, and how does the imbrication of science and technology change the ways that these stakeholders, such as local residents and politicians, view their surrounding environment?

By examining these questions, I hope that we will denaturalize the nuclear natures of the West, and allow for a more nuanced understanding of nuclear environments.

The City and Policed Space
Claire Sarraille

I will talk about the idea that the agro-industrial complex and the military-industrial complex transform space from the small-scale, the rural, and open space to large-scale, the suburban/gated, and militarized space. The discussion will draw on ideas about policed and militarized space, taking the example of ICE raids on campus at UC Berkeley, and the non-public space of Los Angeles, to inform ideas about the militarized space of agricultural Stanislaus County in the Central Valley.

Communicating Climate Change and Sustainability
Lisa Shaffer

What if global climate change were called "atmospheric cancer"? What does it mean to live sustainably? Are we asking people to drive hybrid cars and install solar panels, or make dramatic changes in consumption patterns and living standards? Why do some people say they care about their children and the planet while they drive big gas guzzling cars, live in huge houses, and buy their kids stuff made from petrochemicals that nobody needs and that is made by poorly paid workers in unsafe factories? Drawing on behavioral research, years of studying and giving presentations on climate change and sustainability, business ethics, and corporate social responsibility, this session will explore some of the challenges in raising awareness that leads to constructive changes to build a more sustainable future.

Life on Fragile Landscapes & How Humans Have Succeeded & Failed to Survive

Sylvia Torti

First, we will start out with a discussion and "lecture" about the topic: how humans have succeeded or failed to survive on fragile landscapes. Discussion will include:

- a) what is a fragile landscape?
- b) Examples of stories from around the world
- c) Utah ancient people, climate change, monsoons, drought
- d) Humans as responders to climate and land and humans as modifiers of landscape.

Next, I will lead a hike where we talk informally about ecology of plants, elevational zones, ecosystem of Dixie. Lastly, I will read from novel within the context of land use in Chiapas and human/land/war discussion.

The Many Meanings of Insects: From Phobias to Genes

Linda Wiener

There are many lenses through which we view nature: material, moral, vitalist, mythic, cosmic, etc. My interest lies in the fruitfulness of all these different approaches. One kind of truth do they contain and when is it appropriate or inappropriate to use each of these modes? Do they support or contradict each other or a little of both? Insects are a particularly good way into many of these questions. They are both familiar and alien, a source of beauty and fear. I want to explore and discuss these issues in the context of a field session in which we will look for insects and observe their behaviors and our reactions.