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# ECO-URGENCY

**NOW** OR NEVER



**LIONEL CRUET**

*Dusk/Daybreak 1, 2020*

Archival pigment print on  
photographic paper

30 x 20 inches

Courtesy of the artist and Yi Gallery



AUGUST 28–DECEMBER 5, 2021

WAVE HILL GLYNDOR GALLERY

# ECO-URGENCY

## NOW OR NEVER

ALLORA & CALZADILLA

TATIANA AROCHA

HANNAH CHALEW

LIONEL CRUET

NICKY ENRIGHT

SUSAN ROWE HARRISON

RICHARD IBGHY & MARILOU LEMMENS

MARY MATTINGLY

ALISON MORITSUGU

ALEXIS ROCKMAN

SPURSE

CANDACE THOMPSON

NATALIE COLLETTE WOOD

SUNÉ WOODS

SASHA WORTZEL

PART TWO: DECEMBER 4, 2021–APRIL 23, 2022

LEHMAN COLLEGE ART GALLERY



## THE URGENCY OF **NOW**

Exacerbated by a collision of social, political and environmental forces, the weight of the current ecological crisis feels insurmountable and paralyzing to many. How do we begin to approach something that is too big to manage, too painful to face? The artists exhibiting in *Eco-Urgency: Now or Never* capture the present moment, through hard truths, nuanced observations and solution-oriented responses, so that this monumental problem can be approached, understood and acted on, provoking conversation and the sharing of ideas.

Co-organized by Wave Hill and Lehman College Art Gallery, *Eco-Urgency: Now or Never* is a two-part exhibition. **Now**, the first part, on view at Wave Hill, brings together artists looking at the urgency of right now, raising awareness through a holistic approach to understanding our ecological crises. **Or Never**, the second part of the project, presented at Lehman College Art Gallery, is both speculative and reflective, examining the echoing cycles of

history that have shaped and led us to the current moment alongside possible and causal futures.

As a way to begin, it is important to assess our relationship to the land. Through historical recollections and corrective stewardship, many of the artists in the exhibition see the land as a generative site where problems of the past and solutions for the future collide. In *Somewhere Between*, Sasha Wortzel weaves an origin story that links colonization, tourism and climate change to The Everglades' past and Florida's precarious future, as the artist films painted murals of popular wildlife, signage made by the Seminole Tribe and smoke plumes from burning sugar cane crops. Alexis Rockman's intimate *Field Drawings* of flora and fauna, created using organic materials and trash from various areas of New York, examines the precarious relationship humans have with nature and the complexity of biodiversity. Suné Woods's *Suite Number Seven* explores humans'

**ALISON MORITSUGU**  
*Talisman*, 2015 (detail)  
Inlaid pear wood  
48 1/4 x 39 x 30 inches  
Courtesy of the artist

interconnected relationship with nature and the fragile sociopolitical and economic systems that impact people and the land. Lionel Cruet's *Dusk/Daybreak* series addresses coastline pollution caused by debris and artificial light, which affects the survival of seaside wildlife and vegetation.

Just as the land is fraught with the remnants of violence, exploitation and pollution, it can also become a site for change. In this way, some artists promote strategies for reducing consumption and are working toward a more equitable and sustainable way of living. Throughout her practice, Candace Thompson organizes events, meals and instructional materials to help people examine and reorient their relationship with food through urban foraging. SPURSE's site-specific, research-based project investigates aspects of living in an urban environment that often go unnoticed, such as local food sources, to share with the community.

Action alone is not enough to make the change needed. What is required is a paradigm shift in thinking, acknowledging the interconnectedness of all living things, rather than considering humans primary. Nicky Enright's work calls attention to everyone's individual responsibility for the care of

our planet. In *The Violence of Care*, Richard Ibghy and Marilou Lemmens reveal a larger ethical quandary about the ways humans center their own perspectives and desires even when caring for other living creatures. Allora & Calzadilla's *The Great Silence*, a subtitled video collaboration with Ted Chiang, considers the continuous divide between the living and nonliving, humans and nature.

If radical action and changes in thinking do not occur promptly, the ecological crises will only worsen. With the climate and our environment evolving more rapidly than scientists have predicted, Alison Moritsugu's tattooed, torso-like sculpture *Talisman* examines how we are navigating uncharted territories when dealing with ecological issues. A number of artists find solace and empowerment in raising awareness of the impending changes to our environment. Mary Mattingly's *Along the Lines of Displacement* involves planting fruit-bearing palm trees from Florida in New York, where they will be able to propagate naturally as temperatures rise over the next 40 years. To process and accept what she sees as the inevitable reclaiming by nature of the built environment, Natalie Collette Wood transforms

domestic furniture engulfed by hundreds of succulents that require little to no human maintenance to thrive.

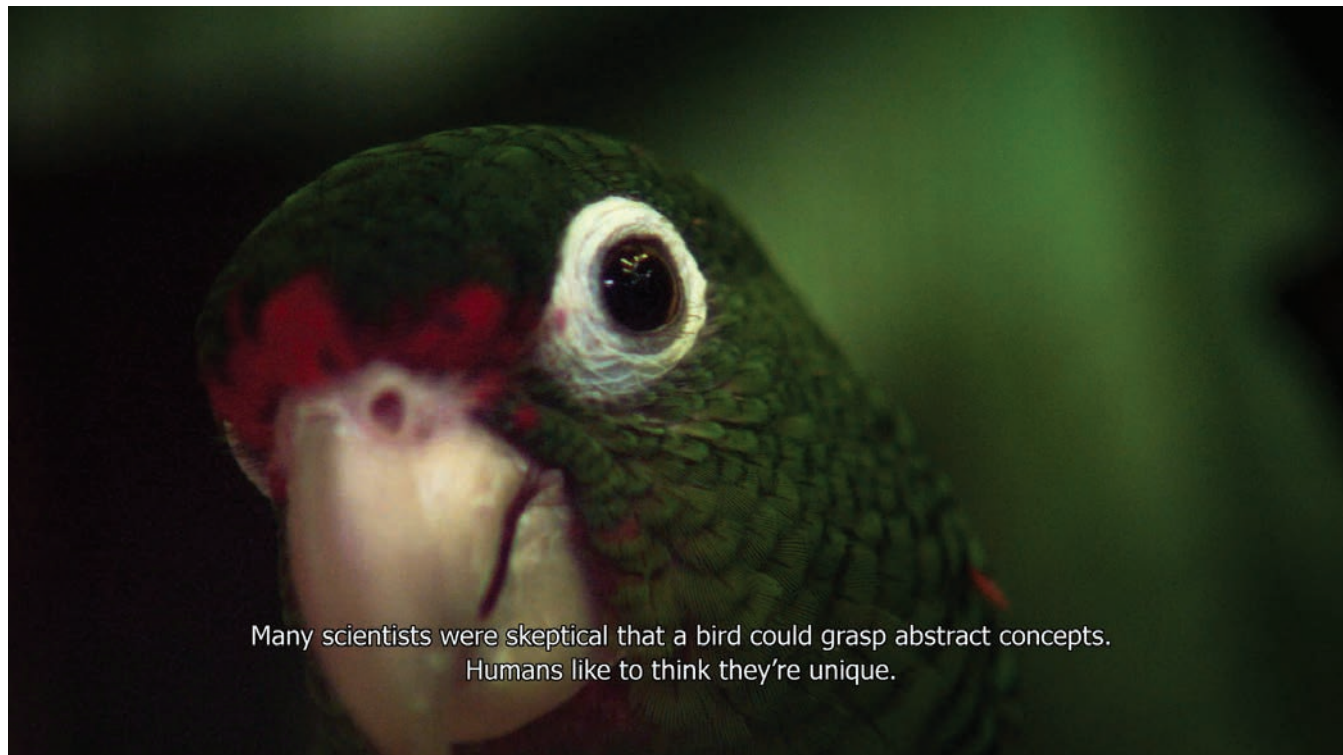
Though our future is not a foregone conclusion, Earth is well into its Sixth Extinction, a massive die-off of animal and plant species. Susan Rowe Harrison's abstracted bird forms warn us about endangered wildlife populations and the resulting decrease in biodiversity. In the face of this collective loss and the systems contributing to our ecological crises, grief becomes a powerful emotion for processing and reckoning with the painful past, present and future. In her work, Hannah Chalew draws a line from colonial exploitation to the environmental devastation caused by fossil-fuel production. Tatiana Arocha also confronts the transgressions of extractive industries, which are devastating the lush forests and indigenous populations of South America. Both artists lament the treatment of the land, and of the people, whose health has been imperiled by chemical exposure, and the countless ecological losses as a result of polluted air and water.

Assessing the many facets of the current ecological moment is crucial to charting a path

ahead, because we cannot move forward without knowing where we stand. In *Eco-Urgency: Now or Never*, artists employ research, critical analysis, observation and direct action that manifest as objects, videos, performances and community organizing to encourage public engagement and deepen awareness of this urgent moment. There are no easy answers to this crisis, but these artists provide a series of guideposts and pathways for moving forward.

—Gabriel de Guzman, Eileen Jeng Lynch and Jesse Bandler Firestone

*Eco-Urgency: Now or Never* is co-organized by Wave Hill and Lehman College Art Gallery, The City University of New York, and is curated by Bartholomew Bland, Gabriel de Guzman, Jesse Bandler Firestone, Eileen Jeng Lynch, and Deborah Yasinsky. The curatorial concept for the exhibition was initiated with Jennifer McGregor.



## ALLORA & CALZADILLA

*The Great Silence*, 2014

Single-channel HD-video installation

16:32 minutes

Text written in collaboration with Ted Chiang

Courtesy of the artists and Gladstone Gallery,  
New York and Brussels

Puerto Rico-based duo Allora & Calzadilla share a research-based practice that responds critically to the intersections between culture, history and geopolitics. Their interdisciplinary works combine performance, sculpture, sound, video and photography. *The Great Silence* focuses on one of the world's largest, single-aperture radio telescopes, the Arecibo Observatory, located in Esperanza (Hope), Puerto Rico. The observatory, which was damaged last fall and is currently non-operational, transmits and captures radio waves to and from the farthest edges of the universe. The site of the observatory is also home to the last remaining wild population of critically endangered Puerto

Rican parrots, *Amazona vittata*, whose habitat is the surrounding Rio Abaja forest.

Allora & Calzadilla collaborated with science-fiction author Ted Chiang on a subtitled script that explores translation as a device to trace and ponder the irreducible gaps between living, nonliving, human, animal, technological and cosmic actors. In the spirit of a fable, the subtitled story presents the birds' observations on humans' search for life beyond this planet, while using the concept of vocal learning, common to both parrots and humans, as a source of reflection upon acousmatic voices, ventriloquisms and the vibrations that form the basis of speech—and of the universe itself. —EJL

## TATIANA AROCHA

*Alba*, 2019

Pressed Yarumo leaf and silkscreen print

28 x 28 inches

Courtesy of the artist

Tatiana Arocha combines handmade and digital processes to create images of lush plant life native to Colombia, her country of origin. Her works reference local species, shedding light on this landscape through familial, environmental, spiritual and postcolonial concerns. The plants Arocha depicts are sacred to the indigenous people of the Amazon and have a range of uses. The overall black and gray palette that the artist uses references the specter of extractive industries like coal mining, the fumigation of coca plantations and the burning of acres of forest to be cleared for ranching—all of which cover the vegetation in a gray cast and threaten the future of South America's tropical forests.

Arocha's drawing and printing style recalls the botanical illustrations of exotic plants made



by European colonists in the 19th century to catalogue the flora of South America for the purposes of commercial exploitation of the environment. This reference to old engravings also points to a future when our descendants might know these lost species only through historical pictures. The title *Alba*, or dawn, however, suggests the possibility of hope. Through her intricate reproductions of the natural world, the artist continually asks us to rethink the relationship between nature and culture, impressing upon us the critical need to change the way we treat the natural world if we are to ensure humanity's survival. —GdG

## HANNAH CHALEW

*Embodied Emissions*, 2020

Ink made from iron oak galls and shells on paper made from sugarcane, combined with shredded disposable plastic waste, 61 x 92 inches  
Courtesy of the artist

Calling attention to the destructive effects of the oil and gas industry in southern Louisiana, New Orleans-based Hannah Chalew warns of an uncertain and vulnerable future. In her art practice, she divests her work of fossil fuels through her choices in materials, transportation and the ways in which she powers her studio. By embodying change and depicting difficult realities, Chalew makes work that links fuel extraction and plastic production to their capitalist, settler-colonist roots, which have exploited people and the landscape for centuries.

*Embodied Emissions* conflates the image of an oak tree with the representation of a chemical plant in Laplace, Louisiana, as if mirroring one another. The tree's roots and branches intermingle with the factory's pipes, reflecting the ways in which

the environment is directly affected by the carcinogenic emissions of industrial production. The Environmental Protection Agency reports that residents in the vicinity of this plant are at risk of pollution-caused cancer at rates that are nearly 50 times the national average. Combining plastic with sugarcane (a crop once harvested by chattel slavery), and using ink made from oak galls and shells, this drawing addresses the colonial-era legacy of exploitation that persists in our current petrochemical age, even as communities of color suffer from chemical exposure at disproportionate rates. —GdG





## LIONEL CRUET

*Dusk/Daybreak 4, 2020*

Archival pigment print on photographic paper

30 x 20 inches

Courtesy of the artist and Yi Gallery

Lionel Cruet's *Dusk/Daybreak* is a series of experimental, digital prints that capture daylight transitions using two-tone, pigmented gradations. Focusing on the ecological state of coastal spaces, Cruet has cultivated a research-based, interdisciplinary practice in which his projects reference layered, postcolonial identities, ecological awareness and the geopolitics of the Caribbean to imply connections among that region and other parts of the world.

Confronting the bleak reality of debris that pollutes the beaches where Cruet collects discarded objects, the works in this series emerge from individual photographic sources. Each print is layered with fragmented screenshots from social media, as well as views of the sky and sand from a specific day, to form a visual log. The paper has

been reprinted several times so that the colors bleed and fade from one to another. That effect alludes to the way sunlight shifts from dawn to dusk, as well as the passage of time and circadian rhythms—the biological cycles that regulate sleep patterns, nesting habits and animal migration. The artist displays this work in red light, referencing the way that some coastal communities are attempting to minimize light pollution, which disorients nesting sea turtles and other species. Such limited attempts, however, call into question the extent to which humans are willing to go in order to improve our relationship to wildlife. —GdG

## NICKY ENRIGHT

*What on Earth? (Have You Done)*, 2012/2021

Mixed media, site-specific installation

Dimensions variable

Courtesy of the artist

Nicky Enright's multimedia work is often motivated by global concerns, exploring the way language functions, the theory and practice of currency and the construction of identity in relation to geo-political borders. Informed by his activity as a world-music DJ, he employs collage strategies, including appropriation, layering and remixing.

This text-based installation, reconfigured for Glyndor Gallery's entrance foyer, expands on a previous work from 2012. Playing with the colloquial expression "What on earth have you done?", Enright modifies the phrase through repetition, using italics to change the emphasis of a single word each time the phrase is repeated. Although the question remains the same, the variations in visual text, aural sound and literal meaning imply a series of uncomfortable accusations that interrogate individual responsibility for the environment. The viewer is encouraged to read and "hear" the words differently in each line, thereby changing the significance of the expression and holding the individual accountable for the degraded state of the planet. In this way, the work implicates each of us in the collective experience of climate crises. —GdG

*What* on earth have you done?  
What *on* earth have you done?  
What on *earth* have you done?  
What on earth *have* you done?  
What on earth have *you* done?  
What on earth have you *done*?



## SUSAN ROWE HARRISON

*There is a crack in everything, 2021*

Hand-cut vinyl, site-specific installation

(Image on opposite page is a rendering.)

Dimensions variable

Courtesy of the artist

In her work, Susan Rowe Harrison creates abstract traces of color, light and text, calling attention to in-between spaces that are often unnoticed or ignored, such as windows, hallways or doors. Using hand-cut vinyl and imagery that resembles birds and plant forms, the artist addresses the weakening of ecosystems that results from the loss of biodiversity. The decline of keystone species sets off a chain reaction affecting countless other species.

In this installation, which starts in the window and creeps into the space under the stairs, Harrison uses translucent, light-shifting, reflective window vinyl to depict overgrown weeds and abstracted bird forms. Imagery of invasive species (a giant hogweed plant) is also interpreted in layered vinyl underneath

the curved staircase. Harrison's depictions of birds focus attention on the decreasing avian population in North America, signaling unprecedented threats due to urbanization, cropland expansion, climate change, habitat destruction and window collisions. If these birds disappear, the ecosystem will be knocked off balance, straining initiatives aimed at replanting forests, increased vegetation and pest control. As Harrison points out, "What remains is the deep-ecology of the interconnectedness of all living things—a threat to birds or any living thing is a threat to us—this is our urgency." —GdG

## RICHARD IBGHY & MARILOU LEMMENS

*The Violence of Care*, 2019

HD video, run times vary

Courtesy of the artists

For several years, artist duo Richard Ibgby & Marilou Lemmens have examined the history of science and other forms of knowledge. Using videos, documentation and abstraction, they visualize data, emotional qualities and ethical concerns related to economics, sociology and history. By examining how quantitative data, like statistics, are gathered and how qualitative data are measured, Ibgby & Lemmens aim to reveal hidden dynamics or biases within systems of knowledge production.

In *The Violence of Care*, Ibgby & Lemmens explore the complicated aspects of caring for animals. In this series of videos, the artists document conservationists, biologists and pet owners interacting with the birds under their care. Nuanced and non-judgmental, these videos reveal murky aspects within caregiving dynamics, where,

for example, a small population of puffins, penguin-like aquatic birds, live their life at a zoo under the auspices of conservation and research. In another video, Cottonball, an overweight and immobile chicken who used to lay eggs, is hand-fed by her owner. Within these intimate and, at times tender, moments of caregiving, Ibgby & Lemmens question who gains the most from the care given, and reveal a larger ethical quandary when humans center their own perspectives and desires within interspecies care. —JBF

*Support for this project is provided by The Canada Council for the Arts and the Conseil des arts et des lettres du Québec.*





## MARY MATTINGLY

*Along the Lines of Displacement*, 2016–2021

Coconut palm tree and inkjet prints

Tree: 11 feet tall, prints: 13 x 19 inches each

Courtesy of the artist

Mary Mattingly makes work at the intersection of science, policy and public space to demonstrate new possibilities for land use, cohabitation and community-building in the face of climate crises. One of her most beloved projects, for example, is SWALE, a floating, food forest barge that utilizes maritime law to circumvent the city's mandate that food cannot be grown on public or city land.

Commissioned by Storm King Arts Center in 2018, Mary Mattingly's *Along the Lines of Displacement: A Tropical Food Forest* (pictured here), involved transporting three, fruit-bearing palm trees from Florida to New York State. As global temperatures continue to rise, climatologists predict that palm trees will soon propagate naturally in New York State within 40 to 50 years. While the three palm trees in this photograph did not survive the winter, Mattingly's installation at Storm King presented a soon-to-be familiar sight where, unbelievably, large palm trees may become commonplace in the Northeast. Mattingly restages this earlier project at Wave Hill, planting a single palm tree in the lawn behind Glyndor Gallery.—JBF

## ALISON MORITSUGU

*Talisman*, 2015

Inlaid pear wood

48 1/4 x 39 x 30 inches

Courtesy of the artist

Alison Moritsugu's sculptures, along with her paintings and site-specific wall coverings, examine ecological issues and the larger impact of climate change. For *Talisman*, Moritsugu removed the bark of a salvaged log from a neighbor's downed pear tree, revealing the smooth wood beneath. Inspired by sailors' tattoos, the artist carved into the torso-shaped log, filled the linework with black pigment and sanded the surface to mimic the process of actual tattooing.

Moritsugu juxtaposes motifs and meanings from sailor tattoos, such as a North Star/compass and swallows; Japanese symbols of waves; and images of natural disasters, particularly those dealing with water. Often superstitious, sailors chose tattoos that served as symbols or talismans of hope, protection and luck as they faced uncharted

territories on the dangerous high seas, in much the same way we confront unprecedented environmental problems today. Moritsugu connects nautical terms, such as "hold fast," with language used to describe ecological concerns, including "resiliency" and "adaptation." Moritsugu equates the sailors' "hoping for the best" to a lack of urgency that is felt by some today, even in the face of environmental conditions that are already more extreme than scientists have predicted. She further alludes to our uncertain future by depicting a granny knot, rather less secure than a fisherman's knot. The work serves as a harbinger for what could happen if we mismanage the challenge of climate change. —EJL





## ALEXIS ROCKMAN

*Florida Manatee, Trichechus manatus latirostris*

(59th St Bridge, Manhattan Side), 2016

Sand, pebbles and acrylic polymer on paper

18 x 24 inches

Courtesy of the artist

Alexis Rockman examines humanity's precarious relationship with nature in his large-scale paintings depicting dystopian landscapes, and more intimate smaller-scale *Field Drawings* of individual flora and fauna. With interests in science and history, Rockman highlights ecological concerns related to social, economic and political issues that result from corporatization and commodification of land, genetic engineering and other causes of climate change. The *Field Drawings* in the exhibition span various series, representing New York City and Long Island.

Alexis Rockman created these portraits using soil, dirt, pebbles and other organic materials, as well as trash from each locale, as indicated in the medium description. The artist chose both extinct

flora and fauna, native and introduced species in specific areas, reflecting gradual changes in New York's ecosystem. Since beginning the *Field Drawings* in 1994, Rockman has depicted this range of plants and animals in an effort to make us aware of the complexity of biodiversity in the area, focusing on species that we might casually overlook, as well as species that can be both beneficial and detrimental to the environment. —EJL

**SPURSE**, Block Ecology and Flourish LAB, in collaboration with Jack Henning, PhD, and Renuka P. Sankaran, PhD, Department of Biological Sciences Lehman College, City University of New York; Steven Conaway, Assistant Director of Horticulture, Wave Hill; Bryan Williams and Jezreel Deseo

*More than us thriving where we are (not yet)*, 2021–2022  
Wayfinding application, ecological test site, photographs, 3-D printed planters and live plants  
Dimensions variable  
Courtesy of the collectives

The interdisciplinary collectives SPURSE, Block Ecology and Flourish LAB work with communities and institutions to develop strategies centering on interdependency with nature, including installations, guided walks with an app, and prototypes that aim to problem-solve and shift our interaction with the urban ecosystem. Their project at Wave Hill explores untapped aspects of living in a city environment. Creating an installation, a plot of land at Wave Hill that functions as a laboratory, these collectives developed an ecological test site from which to collect samples. The plot consists of two sections—one that remains untouched and another that simulates the disturbed landscapes common in cities. Throughout the project, these two areas will be monitored through studies of phytoremediation, soil composition and nitrogen fixing.

This project suggests ways for us to become sensitized to our natural surroundings—by, for instance, overcoming plant blindness, the coded thinking that reinforces a lack of awareness for the multi-functional properties of local plants. —EJL





## NATALIE COLLETTE WOOD

*Swallowed By Nature*, 2018

Chicken wire, repurposed furniture, plants

Dimensions variable

Courtesy of the artist

For over a decade, Natalie Collette Wood has been reflecting on the intersection of time, nature and the built environment. Through sculpture, collage and painting, Wood renders interiors, building facades and cityscapes as blurred spaces that visually bleed into and merge with nature. Within these dreamlike scenes, Wood probes questions about scale and permanence.

Inspired by her time kayaking on the Bronx River, where human detritus, like the car tires displayed here, is regularly discarded, Wood began to think about urban spaces and their relationship to natural cycles of growth and decay. To process and accept what she sees as inevitable, Wood transforms common domestic objects until they are almost unrecognizable. In this case, a dining room table and chairs are engulfed by hundreds of succulents that require little to no human maintenance to thrive. The plants render the furniture unusable by humans. Uncanny and sublime, *Swallowed By Nature* visualizes what happens when nature is left to reclaim our built environment and “joins the dinner table.” —JBF





## SUNÉ WOODS

*Suite Number Seven*, 2020

Single-channel video (color, sound), 4:28 minutes

Courtesy of the artist

Music: “Down at the Cross” by Meshell Ndegeocello

Audio editor: Justin Hicks

Audio engineer: Jack DeBoe

Performers: Christelle Baguidy, Ayler Fielder,

Malchiah Grace-Hewitt, XLSOL

Camera: Suné Woods, Erin Zadrozny, Meena Murugesan

Drone pilots: Dena Drones Media, d. Sabela grimes

Special thank you: Storyboard P

Suné Woods’s commissioned contribution to Meshell Ndegeocello’s project: *Chapter & Verse: The Gospel of James Baldwin* (A co-production of Bismillah, LLC & Fisher at Bard; co-commissioned by Live Arts Bard, UCLA’s Center for the Art of Performance, The Museum of Contemporary Art Chicago, Kenny Leon’s True Colors Theatre and Festival de Marseille)

Combining video and collage, Los Angeles-based artist Suné Woods creates a video montage comprising clips of downtown Los Angeles, Red Rock Canyon and Catalina Island, but filled with glitches purposely designed to underscore ecological disruption. Woods interweaves images of natural and urban environments, including fallen fruit, plants, night surveillance recordings, people experiencing homelessness in Los Angeles, desert landscapes and ocean depths. Entwined in the video is footage of the artist performing in a dreamlike sequence of poetic movements. In a snakeskin bodysuit with red netting, Woods is shown outside a mirrored storefront before immersing her amphibious self in water with flowing red fabric, suggestive of blood. Interspersed are ocean scenes with plants and seals, thus speaking to humans’ interconnected relationship with nature yet questioning the scant consideration we give our neighbors and their suffering. Inspired by the reverence for water in many African diasporic cultures, Woods pays homage to Orisha Yemaya, a water spirit, and the healing power of water. In this work, Woods asks, “We are always taking from the ocean, but what are we giving?”

Woods creates portals that examine the fragility of built and natural landscapes and the damage that ensues as a result of violent human activity. One of the repeated verses in the song is “Will it be better, once you leave?”—evoking questions about social inequalities affecting communities of color and struggles to reclaim representational spaces and ecological grief. —EJL

## SASHA WORTZEL

*Somewhere Between*, 2020

Video installation (video, color, sound,  
pressure-treated timber, MDF)

85 x 48 inches, 6:25 minutes

Courtesy of the artist

Born and raised in Southwest Florida, Sasha Wortzel (she/they) is an artist and filmmaker working between Miami and New York City. Their projects are varied, address a range of topics—including queer history and ecological grief—and often involve research that takes years to complete. At the core of their work is an inquiry into how collective narratives of resistance are often systematically erased due to violence and the actions of the state.

In *Somewhere Between*, Wortzel pays homage to Florida's Everglades, a wetland ecosystem unlike any other in the world. The Everglades provide drinking water to eight million people and contain nine distinct ecosystems. However, due to climate change and land development, the wetland's future

is grim. With a conservation designation of "critical," according to the UNESCO World Heritage Centre, loss and change are at the heart of the Everglades. They are cared for by the ancestral descendants of Florida's indigenous peoples, now known as the Seminole Tribe of Florida, the Miccosukee Tribe of Indians of Florida and the Independent Miccosukee-Simianolee, loss and change are at the heart of the Everglades. By filming painted murals of popular wildlife, signage made by the Seminole Tribe and smoke plumes from burning sugar cane crops, Wortzel weaves an origin story that links colonization, tourism and climate change to the Everglades' past and Florida's precarious future. —JBF



**ALLORA & CALZADILLA**

*The Great Silence*, 2014  
Single-channel HD-video installation  
16:32 minutes  
Text written in collaboration with  
Ted Chiang  
Courtesy of the artists and Gladstone  
Gallery, New York and Brussels

**TATIANA AROCHA**

*Alba*, 2019  
Silkscreen print  
28 x 28 inches  
  
*Lo que cuesta una Linea de coca*  
(*The Cost of One Line of Coke*), 2021  
Coca leaf rubbings made with  
graphite on Japanese junpakushi paper  
2 7/8 x 4 1/8 inches each

*Con oferta y demanda (With Supply  
and Demand)*, 2021  
Cement and reclaimed wood  
12 x 10 x 52 inches  
All works courtesy of the artist

**HANNAH CHALEW**

*Embodied Emissions*, 2020  
Ink made from iron oak galls and  
shells on paper made from sugarcane,  
combined with shredded disposable  
plastic waste  
61 x 92 inches  
Courtesy of the artist

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*Dusk/Daybreak*, 2020  
Archival pigment prints on  
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*What on Earth? (Have You Done)*,  
2012/2021  
Mixed media, site-specific installation  
Dimensions variable  
Courtesy of the artist

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*There is a crack in everything*, 2021  
Hand-cut vinyl  
Dimensions variable  
Courtesy of the artist

**RICHARD IBGHY &  
MARILOU LEMMENS**

*The Violence of Care*, 2019  
HD video, run times vary  
Courtesy of the artist

**MARY MATTINGLY**

*Along the Lines of Displacement*,  
2016–2021  
Coconut palm tree and inkjet prints  
Tree: 11 feet tall, prints:  
13 x 19 inches each  
Courtesy of the artist

**ALISON MORITSUGU**

*Talisman*, 2015  
Inlaid pear wood  
48 1/4 x 39 x 30 inches  
Courtesy of the artist

**ALEXIS ROCKMAN**

*American Oystercatcher, Haematopus  
palliates* (Hither Hills State Park,  
Montauk, NY), 2015  
Sand from Hither Hills State Park and  
acrylic polymer on paper  
9 x 12 inches

*Conger Eel, Conger oceanica*  
(59th St Bridge, Manhattan Side), 2016  
Sand, pebbles and acrylic polymer on paper  
14 1/4 x 20 inches

*Florida Manatee, Trichechus manatus  
latirostris* (59th St Bridge, Manhattan  
Side), 2016  
Sand, pebbles and acrylic polymer on paper  
18 x 24 inches

*Goldenrod, Solidago virgaurea canadensis*  
(Canarsie Pier, Brooklyn), 2016  
Sand and acrylic polymer on paper  
24 x 18 inches

*Muskrat, Ondatra zibethicus* (Swindlers  
Cove, Harlem River, Bronx), 2016  
Sediment and acrylic polymer on paper  
9 x 12 1/4 inches

*Raccoon, Procyon lotor* (Georgica Pond,  
Wainscott, NY), 2015  
Soil from Georgica Pond and acrylic  
polymer on paper  
12 x 16 inches

*Spring Peeper, Pseudacris crucifer* (Vineyard  
Field Pond, Bridgehampton, NY), 2015  
Soil from Vineyard Field Pond and acrylic  
polymer on paper  
12 x 9 inches

*Striped Bass, Morone saxatilis* (Town Line  
Beach, Wainscott, NY), 2015  
Sand from Town Line Beach and acrylic  
polymer on paper  
18 x 24 inches

*White Oak, Quercus alba* (Marsh House,  
East Hampton, NY), 2015  
Sand, soil and acrylic polymer on paper  
12 x 9 inches

*White-tailed Deer, Odocoileus virginianus*  
(Hook Pond, East Hampton, NY), 2014  
Soil from Hook Pond and acrylic polymer  
on paper  
18 x 24 inches  
All works courtesy of the artist

**SPURSE**, Block Ecology and Flourish LAB,  
in collaboration with Jack Henning, PhD, and  
Renuka P. Sankaran, PhD, Department of  
Biological Sciences Lehman College,  
City University of New York; Steven Conaway,  
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*More than us thriving where we are*  
(*not yet*), 2021–2022  
Wayfinding application, ecological test site,  
photographs, 3-D printed planters, live plants  
Dimensions variable  
Courtesy of the collectives

**CANDACE THOMPSON**

*Food Web Mind Map*, 2019  
Interactive Coggle  
Dimensions variable  
Courtesy of the artist

**NATALIE COLLETTE WOOD**

*Swallowed By Nature*, 2018  
Chicken wire, repurposed furniture, plants  
Dimensions variable  
Courtesy of the artist

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## SUNÉ WOODS

*Suite Number Seven*, 2020

Single-channel video (color, sound), 4:28 minutes

Courtesy of the artist

Music: "Down at the Cross" by Meshell Ndegeocello

Audio editor: Justin Hicks

Audio engineer: Jack DeBoe

Performers: Christelle Baguidy, Ayler Fielder,

Malchiah Grace-Hewitt, XLSOL

Camera: Suné Woods, Erin Zadrozny, Meena Murugesan

Drone pilots: Dena Drones Media, d. Sabela grimes

Special thank you: Storyboard P

Suné Woods's commissioned contribution to Meshell Ndegeocello's project: *Chapter & Verse: The Gospel of James Baldwin* (A co-production of Bismillah, LLC & Fisher at Bard; co-commissioned by Live Arts Bard, UCLA's Center for the Art of Performance, The Museum of Contemporary Art Chicago, Kenny Leon's True Colors Theatre and Festival de Marseille)

## SASHA WORTZEL

*Somewhere Between*, 2020

Video installation (video, color, sound, pressure-treated timber, MDF)

85 x 48 inches, 6:25 minutes

Courtesy of the artist



# PUBLIC PROGRAMS

## SPURSE LOCAL ECOLOGY WALK

**Sunday, September 12, 2021, 11AM–12:30PM, Onsite**

Together with Steven Conaway, Wave Hill's Assistant Director of Horticulture, and Jack Henning, Lehman College faculty, Biological Science, this guided walk is led by exhibition artists SPURSE, a creative design consultancy that focuses on social, ecological and ethical transformation. Members of SPURSE demonstrate how to use their app to explore aspects of the local urban environment. Topics include identifying plants for foraging and overcoming plant blindness, caring for our local waterways, creating awareness of environmental personhood and more.

## MUSIC AND NATURE WITH THE STRING ORCHESTRA OF BROOKLYN

**Sunday, September 19, 2021, 5:30–6:30PM, Onsite**

The String Orchestra of Brooklyn presents an outdoor evening concert, featuring Zach Layton's *Stridulitrum* (2013), a composition for strings, bowed electric guitar and insect chorus. In *Stridulitrum*, Layton incorporates field recordings of crickets and other chirping insects with his string arrangement, creating sonic connections between humanmade music and harmonies found in nature. Also on the program will be Scott Wollschleger's *Outside Only Sound* and Darian Thomas' *Floret Ephemera*, which work in concert with ambient sounds of the natural environment.

## NATURE AT NIGHT: THE SOUNDS OF SUNSET

**Sunday, September 19, 2021, 6:30–8:00PM, Onsite**

Experience the changing sights and sounds of the garden and its inhabitants in this after-hours walk with naturalists Paul Keim and Gabriel Willow, who will help participants identify crickets, katydids and other chirping insects.

## RICHARD IBGHY & MARILOU LEMMENS

*Banding Young Eastern Loggerhead Shrikes in the Carden Alvar*, from the series *The Violence of Care*, 2019, HD video, production still. Courtesy of the artists.

**GLOBAL ECOLOGICAL ISSUES ON A LOCAL SCALE****Tuesday, October 5, 2021, 6–7:30PM, Virtual**

In response to the unfolding ecological crises, artists in *Eco-Urgency: Now or Never* create objects, videos, performances and community-organized projects to encourage public engagement, provoke conversation and actions and deepen awareness of these issues. In this panel discussion, exhibiting artists Tatiana Arocha, Alexis Rockman, Suné Woods and Sasha Wortzel. discuss the critical, ecological issues that are taking place in their local areas and affecting their local communities. The artists are urgently addressing the ones that are right underneath their feet—in their immediate surroundings.

**BEYOND SIGHT: ECO-URGENCY****Thursday, November 4, 2021, 12:30–2PM, Virtual**

Designed for visually impaired, blind and sighted guests, “Beyond Sight: Eco Urgency” combines verbal descriptions and interpretation of select works on view in Glyndor Gallery. Organized by Curatorial Assistant Jesse Bandler Firestone, attendees learn about different artworks in the exhibition and hear directly from artists Lionel Cruet and Nicky Enright about their process and thinking. Participants will explore visual details of exhibited works through verbal descriptions and take part in a conversation to deepen their engagement with the themes explored in *Eco Urgency: Now or Never*.

**MEET THE ARTISTS: ECO-URGENCY****Saturday, December 4, 2–3:30PM, Onsite**

Artists in *Eco-Urgency: Now or Never* are responding to the unfolding ecological crisis, creating work that raises awareness of environmental issues, while encouraging public engagement and provoking conversation and actions. As part of the closing weekend of the exhibition, this artist talk in Glyndor Gallery will include Hannah Chalew, Richard Ibghy & Marilou Lemmens, Candace Thompson, Natalie Collette Wood and Susan Rowe Harrison.

**TATIANA AROCHA**

Foreground: *Con oferta y demanda {With Supply and Demand}*, 2021  
Cement and reclaimed wood  
12 x 10 x 52 inches

Background: *Lo que cuesta una Linea de coca {The Cost of One Line of Coke}*, 2021  
Coca leaf rubbings made with graphite on Japanese junpakushi paper  
2 7/8 x 4 1/8 inches each

All works courtesy of the artist



Wave Hill

Wave Hill is a public garden and cultural center in the Bronx. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views and to explore human connections to the natural world through programs in horticulture, education and the arts.

Director of Arts and Chief Curator: Gabriel de Guzman  
Curator of Visual Arts: Eileen Jeng Lynch  
Curatorial Assistant: Jesse Bandler Firestone  
Gallery Greeters: Madeleine Jennings and Sonja John  
Graphic Design: Melanie Roberts Design

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COVER

**SASHA WORTZEL**, *Somewhere Between*, 2020 (video still), video, color, sound, 6:25 minutes.  
Courtesy of the artist

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