

# Fieldwork<sup>2</sup> marfa



Charles Stankieveh, Ty Mitchell, Fieldwork Marfa, 2012

[www.fieldworkmarfa.org](http://www.fieldworkmarfa.org)

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# Fieldwork Marfa

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# Fieldwork Marfa<sup>EN</sup>

**Fieldwork Marfa, an international program run by the French Nantes School of Art, with the University of Houston School of Art and HEAD–Geneva School of Art and Design,**

**Launches Innovative New Projects in Marfa, Texas**

The School of Art of Nantes, France, with the University of Houston School of Art and HEAD–Geneva School of Art and Design, have joined forces to develop an ambitious new program at the intersection of critical theory and contemporary art. Based in Marfa, Texas, Fieldwork Marfa aims to formalize an innovative, contemporary space for learning in the visual arts and to provide a new context for artistic experimentation.

Merging humanities and the arts, this project is part of a renewed interest in spatial questions. Drawing on Marfa’s minimalist legacy, facilities, and the multidisciplinary approach to education, Fieldwork: Marfa aims to provide a new generation of artists with the tools to intervene artistically outside the gallery space, taking into account their environment, while critically reflecting on complex contemporary landscapes. Projects currently underway include an Artist-in-Residence program and a joint Master’s Degree in Fine Arts.

## **From Nantes to Marfa**

Located on the Loire River on the Atlantic coast, Nantes is France’s 6th largest city. It developed in the 18th century as an industrial shipping port, but with the disappearance of the industrial activities in the late 1980s, spaces were left to be reinvented. This led Nantes to transform itself into an important cultural hub, well known for its public art program, its music and its performing arts scene. The success of the “Estuary” Biennale, named after the “Estuary” of the Loire between Nantes and Saint-Nazaire, is born from the combination of performing arts, temporary art and architectural projects in public spaces around the city. Nantes offers numerous permanent public art installations by Daniel Buren, François Morellet, Atelier Van Lieshout, Jenny Holzer’ artwork conceived for Jean Nouvel’s Palais de Justice – a hallmark of Nantes’ identity.

Similarly, Marfa, a small town in rural Texas, was transformed into an international hub for contemporary artists and artisans with the arrival of minimalist artist Donald Judd in the 1970’s. It’s vast desert landscape offers space to exhibit and store large scale works.

## **Artist-in-Residence Program**

The recent acquisition of 20 acres of land by a group of French art collectors and supporters of the School of Fine Arts of Nantes on Antelope Hill Road in Marfa, TX will allow the launch of a new artist-in-residence program. It will aim at providing a new experimental territory for artistic activities and research as well as a complete and coherent learning experience for students in the visual arts.

## **A Joint Practice and Research–based Master in Fine Arts**

Fieldwork Marfa is also developing a joint practice and research–based Master in Fine Arts. The degree will offer practice and research-based training to a new generation of artists who will be able to intervene artistically outside the gallery space, taking into account their urban or rural environment and to critically reflect on contemporary complex landscapes or situations through an array of disciplines and cultural perspectives.

# International research program<sup>EN</sup>

**Born in 2011, Fieldwork Marfa is the joint project of major art schools, founded by Beaux-arts°Nantes and HEAD-Geneva with a twofold mission of research and pedagogy.**

Based on the idea of a research-in-practice, Fieldwork Marfa is an international researcher-in-residence program dedicated to the practice of art in public space, critical approaches to landscape and artistic projects based on field investigation method. Residents are selected on the basis of the singularity of specific projects they present.

This research-based program is bound to pedagogical projects and off-site workshops driven by the two art schools and various partners.

Fieldwork Marfa caters to emerging artists, curators and/or researchers whose projects require immersion into the specific environment of Marfa and Texas territory, and encourages the development of experimental research methods, diverse modes of inquiries and fieldwork practices. The program comes with a research grant, enabling the applicants to stay in Marfa for a two-months period and to unfold their research with the support of a series of professional partners and educational structures.

Fieldwork Marfa is an inter-school research group that provides a framework for the incursions and endeavors of researchers-in-residence. The work itself fuels various joint projects, in the form of an ongoing annual program based on the participants' residency schedules.

## Research topics<sup>EN</sup>

### Minimalism and Beyond

The collections of both foundations in Marfa are incredibly rich. Marfa offers one of the largest body of works by Donald Judd in the world. Much of the art was designed specifically for the various sites where it is found today, including the 100 untitled works in mill aluminum, 1982-1986, which found their permanent homes in the Chinati Foundation's two hangars, and the *15 Untitled Works in Concrete* (1980-1984), installed in the Foundation's park. The Chinati Foundation also showcases large ensembles of works and installations by Dan Flavin, John Chamberlain, Carl Andre, Roni Horn and Ilya Kabakov. The various collections serve as research material for the residents of the Fieldwork: Marfa program.

### Art in Public Sphere

Judd is the town's livelihood. By installing his works and those of fellow artists in various areas throughout Marfa, he has altered the social, economic and political structure of a small, forgotten Texas town. In addition to the Chinati and Judd foundations, Marfa has since become home to a globally known art center (Ballroom Marfa), a professional theater (Marfa's Goode Crowley Theater), several art galleries and creative residencies. The use and value of artistic presence in public areas constitute a potential field of investigation for Fieldwork: Marfa residents.

### The Altered Landscape

Judd decided to move to Marfa in part because of its remarkable landscapes. His fascination with the land and the merging of his work with the surrounding environment are in line with a long-standing tradition, which has governed America's aesthetic design of

landscapes since the last quarter of the 19th century, from pioneer photographers to land artists and utopian architectural experiments. The landscape home to Fieldwork: Marfa exemplifies America Deserta, an aesthetic experience of the American Southwest desert defined in 1989 by British sociologist Reyner Banham. Human's activities and long-standing presence in the region have drastically changed the biological, urban and geological landscape of West Texas. The *Dust Bowl* of the 1930s was one of the first and worst ecological crisis ever experienced in the US. Human overexploitation of the soil and climate change in this arid, hostile and fragile environment led to the creation of various conservation strategies. This Man-altered Landscape, largely perceived by Americans as the collapse of a once romantic vision of their land, provides an exceptional epistemological, iconographical and geopolitical framework for artistic investigation and research proposals.

### Borders and Zones of Conflicts

Over and beyond its unique artistic value, Marfa's geographic environment is also fraught with pain and violence. The town is located a hundred kilometers north of the Rio Grande, the river separating Texas from Mexico. This natural border is frequently crossed by illegal immigrants from Mexico. Dozens die in the attempted crossing every year, whether swept by the waters, executed by coyotes with ties to drug cartels or preyed upon by American far-right militias. Articulating this unique social and political background is another potential research topic for the residents.

# Artists-in-residence<sup>EN</sup>

Each year, more than 200 artists and art researchers en art from the whole worlds applied.

A jury of professionals selected 6 artists and researchers per year. Among them, two are alumni from the two schools (Nantes & Geneva).

Jean-Pierre Greff, head of HEAD Genève

Yann Chateigné, head of visual arts dpt, HEAD Genève, research codirector of Fieldwork Marfa

Etienne Bernard, former research director of Fieldwork Marfa, now director of art center Passerelle, Brest

Ida Soulard, research codirector of Fieldwork Marfa and art historian

Sophie Legrandjacques, director of Le Grand Café, Saint-Nazaire

Mai-Thu Perret, artist and teacher, HEAD

Emmanuelle Chérel, art historian and teacher, Nantes

Kathy Alliou, visual arts advisor, DGCA, French Ministry of Culture and Communication

Zoe Gray, curator, Witte de With, Rotterdam

Theo Tegelaers, senior curator, SKOR Foundation for Art and Public Domain, Amsterdam

Julien Fronsacq, curator, Palais de Tokyo, Paris



Charlotte Moth, *In unexpected places, in unexpected lights and colours*, (sculpture made to be filmed),  
Fieldwork: Marfa/Beaux-arts°Nantes/HEAD-Genève, 2012



Fabien Giraud and Ida Soulard, *The Marfa Stratum*, a series of sculptures and a book,  
Fieldwork: Marfa 2013

TOTAL 33 residents from 10 countries

9 from Switzerland

8 from European others countries

7 from USA & Canada

6 from France

2 from South America

# 2011-2012

## **Wilfrid Almendra**

Marseille, France

[www.bugadacargnel.com/fr/artists/18492-wilfrid-almendra](http://www.bugadacargnel.com/fr/artists/18492-wilfrid-almendra)

## **Giles Bailey**

United Kingdom

[giles.1200m.org](http://giles.1200m.org)

## **Tanja Baudoin**

The Netherlands

[dutchartinstitute.eu/page/1480/tanja-baudoin](http://dutchartinstitute.eu/page/1480/tanja-baudoin)

## **Emily Verla Bovino**

USA

[carta.anthropogeny.org/users/emily-verla-bovino](http://carta.anthropogeny.org/users/emily-verla-bovino)

## **Elisa Larvego**

Geneva, Switzerland [alumni HEAD-Genève]

[www.vego.ch](http://www.vego.ch)

## **Benoît-Marie Moriceau**

Nantes, France

[ddab.org/fr/oeuvres/Moriceau](http://ddab.org/fr/oeuvres/Moriceau)

## **Charlotte Moth**

United Kingdom – Paris, France

[charlottemoth.com](http://charlottemoth.com)

## **Charles Stankieveh**

Canada

[www.stankieveh.net](http://www.stankieveh.net)

## **Tove Storch**

Danemark

[tovestorch.net](http://tovestorch.net)



Wilfrid Almendra, Fieldwork Marfa 2011. Projet de sculpture-  
aire de jeu, Coffield Park, Marfa

# 2013

## **Camel Collective**

### **Anthony Graves & Carla Herrera-Prats**

Mexico/New-York, USA

[www.camelcollective.org](http://www.camelcollective.org)

[cargocollective.com/anthonygraves](http://cargocollective.com/anthonygraves)

[www.carlaherreraprats.com](http://www.carlaherreraprats.com)

## **Emilie Ding**

Geneva, Switzerland [alumni HEAD-Genève]

[www.emilieding.net](http://www.emilieding.net)

## **Vianney Fivel & Ceel Mogami de Haas**

Geneva, Switzerland [alumni HEAD-Genève]

## **Joachim Hamou**

Danemark - Paris, France

[www.hamou.artcodeinc.com](http://www.hamou.artcodeinc.com)

## **Fabien Giraud & Ida Soulard**

Paris, France

[www.theunmanned.com](http://www.theunmanned.com)

[www.glass-bead.org](http://www.glass-bead.org)

## **crystal am nelson**

### **USA**

[crystalamnelson.com](http://crystalamnelson.com)



Joachim Hamou, Fieldwork Marfa, 2013



# 2014

## **Pedro Moraes**

Colombia - Paris, France

## **Pauline Beaudemont & Elise Lammer**

Geneva, Switzerland [alumni HEAD-Genève]

[paulinebeaudemont.com](http://paulinebeaudemont.com)

[eliselammer.com](http://eliselammer.com)

## **Amanda Beech**

London, United Kingdom

[amandabeech.com](http://amandabeech.com)

## **Etienne Chambaud & Vincent Normand**

Paris, France

[www.etiennechambaud.com](http://www.etiennechambaud.com)

[www.glass-bead.org](http://www.glass-bead.org)

## **Luc Mattenberger**

Geneva, Switzerland [alumni HEAD-Genève]

[www.lucmattenberger.com](http://www.lucmattenberger.com)

## **Marta Riniker Radich**

Geneva, Switzerland

[www.francescapia.com/artists/marta-riniker-radich](http://www.francescapia.com/artists/marta-riniker-radich)



Étienne Chambaud, Fieldwork Marfa 2014

# 2015

## **Jennifer Burris-Staton**

London, United Kingdom – Bogota, Colombia  
[www.jenniferburris.com](http://www.jenniferburris.com)

## **Adrian Dan**

Romania – Paris, France

## **Erik Deluca**

USA  
[www.erikdeluca.com](http://www.erikdeluca.com)

## **Melissa Dubbin & Aaron Davidson**

New York, USA  
[www.dubbin-davidson.com](http://www.dubbin-davidson.com)

## **Simone Holliger**

Geneva, Switzerland [alumni HEAD Genève]  
[www.simoneholliger.com](http://www.simoneholliger.com)

## **Armand Morin**

France [alumni Beaux-arts Nantes] – Bruxelles, Belgique  
[www.reseaux-artistes.fr/dossiers/armand-morin?lng=fr](http://www.reseaux-artistes.fr/dossiers/armand-morin?lng=fr)



Vespers (1969) by Alvin Lucier performed by Inès Elichondoborde — at Mimms Ranch Marfa. Jennifer Burris Staton, Marfa Sounding, Marfa Live Arts, 2016

→ **Marfa Sounding, May 2016**  
**Fieldwork Marfa & Marfa Live Arts**  
CURATED BY JENNIFER BURRIS STATON  
ALVIN LUCIER & CHARLES CURTIS  
(more informations p.25)

# Marfa<sup>EN</sup>

## The context

The town of Marfa is the seat of Presidio County, in the desert of West Texas. Now boasting a population of 2,000, the town was founded in the early 1880's as a railroad water stop for the new Union Pacific Railroad line from Houston to Los Angeles, via El Paso and Phoenix.

Marfa grew quickly through the 1920's. Marfa Army Airfield was located east of the town during World War II and trained several thousand pilots before closing in 1945.

Like many other towns in the American Southwest, Marfa fell out of favor after WWII but was revived in the 1970's when minimalist artist Donald Clarence Judd moved there from New York City.

Today Marfa is a tourist destination, located near the Davis Mountains, and stands as a gateway to Big Bend National Park. Its attractions, including breathtaking landscapes and typical West Texas architecture, have drawn visitors and cinema crews from around the world. Movies shot on location include *No Country for Old Men* by the Cohen Brothers and *There Will Be Blood* by Paul Thomas Anderson. Marfa is also known internationally for being home to the Minimalist Art collections of the Judd and Chinati foundations.

In 1979, with support from the DIA Art Foundation in New York, Judd acquired the abandoned Army Fort D.A. Russell, home to a cavalry regiment during the Mexican Revolution. In two large hangars and some smaller buildings he began to permanently install his art and that of his friends, Dan Flavin and John Chamberlain. In the early 1980's, Judd threatened a lawsuit, contending the DIA Foundation had reneged on some provisions of a contract. As a way to avert the threatened lawsuit, an agreement was reached, leading to the creation of the Chinati Foundation, which opened to the public in 1986.

### From New York to Marfa

*In the early 1970's, Donald C. Judd started making annual trips with his family to Baja California, Mexico. His strong attachment to the sparse desertscape would remain with him for the rest of his life.*

*In 1971, he rented a house in Marfa, as an antidote to the hectic New York art world. From there he would later buy and restore several buildings in the downtown area as well as a nearby ranch, which he turned into his home. He moved to Marfa permanently in 1972. Donald C. Judd died in 1994. Today his legacy in Marfa is cared for by the Judd and Chinati foundations.*

Fondation Chinati : [www.chinati.org](http://www.chinati.org)  
Fondation Judd : [www.juddfoundation.org](http://www.juddfoundation.org)  
Ballroom Marfa : [www.ballroommarfa.org](http://www.ballroommarfa.org)  
Marfa Book Company : [marfabookcompany.wordpress.com](http://marfabookcompany.wordpress.com)  
Marfa Film Festival : [www.marfafilmfestival.com](http://www.marfafilmfestival.com)  
<http://www.utexas.edu/finearts/aah/>



Donald Judd, *15 untitled works in concrete*, 1980-1984, Chinati Foundation, Marfa, Texas, USA. Ph. Benoît-Marie Moriceau



- The Land<sup>EN</sup>
- Program 2016-2020



Fieldwork Marfa Land  
Antelope Hills Road  
Marfa TX, 79843  
USA

$30^{\circ}18'58.2''\text{N} / 103^{\circ}59'16.9''\text{W}$

# The Land<sup>EN</sup>

This 17-acre area in the middle of the desert at Marfa, in Southern Texas, is set to become an experimental centre for contemporary artists, students, alumni, researchers. The project's originality lies in the acquisition of a 20-acre plot of land on Antelope Hill Road, 2,5 miles west of Marfa, by private patrons from Nantes (France). An open air studio space for 1:1 artistic projects: sculptures in the public place, forms of architecture, and monumental works... deep in the heart of America.

This unique approach will offer students an innovative and ambitious educational programme, after an initial residency stage for international artists jointly devised in 2011 which has demonstrated the power exercised by places on the artistic imagination.

## Fieldwork Marfa Foundation board



### **Jacques Bihan Poudec,**

Estate agent Franklin Immobilier Nantes ;

### **Patrice Coupechoux,**

Designer, founder Coupechoux Group, France ;

### **Christophe Desfossés,**

Head of Bati Nantes and president of realty developers federation, Pays de la Loire, France ;

### **François Fixot,**

President of Nantes Art School, Fenelon Association and contemporary art collector ;

### **Alain Le Provost,**

Manager L'Optique Le Provost and founding member of the Friends Society of Nantes Fine Arts Museum ;

### **Jean-Marie Nex,**

Realty developers founder Hangar à bananes and 100 Noms Theater ;

### **Pascale Painsmain,**

Owner, restaurant Le Bouchon, Nantes ;

### **Anthony Rio,**

Architecte, agency Unité, Nantes ;

**Mélanie Rio,** contemporary art gallery director, Nantes et Paris.



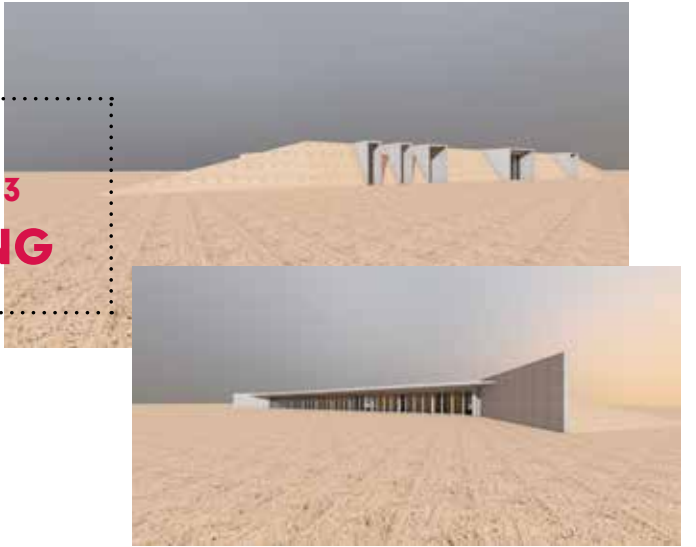
# Program 2016-2020

Fieldwork Marfa land will be divided in 3 zones related to 3 different approaches:

- Art field for the land art productions (public commissions)
- Experimental art village for architecture and art school projects
- Housing and art studio



 **ZONE 3**  
**HOUSING**



Anthony Rio, Unité Architecture



 **ZONE 2**  
**ART VILLAGE**



 **ZONE 1**  
**ART FIELD**





# Fieldwork Nantes



## 1% Nantes New Art School

Four contemporary artists chosen between more than 30 applicants by a jury of professionals are invited to produce a proposal for artistic work covered by the 1% artistique scheme, intended for the design, production and installation of a work of art as part of the construction of the new art school of Nantes Métropole. The purpose of the artistic procurement programme is to produce a work which will reflect Nantes School Art international projects. Incorporated within the school or on its site, this work may feature themes or aspects related to the sites with which the school is connected internationally, particularly Marfa.

## Biennial Summer School

One of the next steps of Fieldwork Marfa programme will be the creation of a summer school for Art in public space called Fieldwork Nantes: a new biennial platform for 10 artists and 10 art schools in order to produce and exhibit art works in natural and urban public spaces around Nantes, related to the Estuaire Nantes  $\leftrightarrow$  Saint-Nazaire project.



# Art Village

A museum, a night club, a library, light architectures, land art, connected art works, concerts and performances, sound systems, immaterial proposals, landscape immersions...

The Art Village in Fieldwork Marfa will be the experimental land for artists teachers and their students from the different art schools.



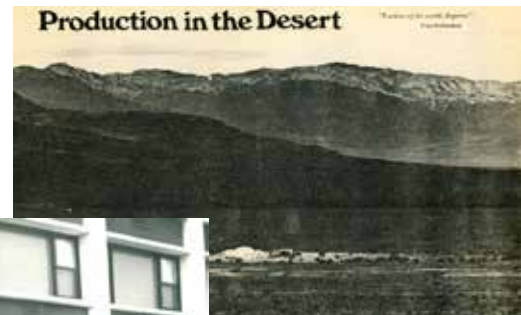
Michel Aubry



Jean-Sylvain Bieth



Cécile Paris



Bruno Persat





## The Art Studio / Housing<sup>EN</sup>

The construction of a first module of a 350 sq.m/3,700 sq.ft. studio has been entrusted to the architect Anthony Rio and his agency Unité, a partner in the project since 2011.

The project proposes a spare architecture confronting a desert landscape; this minimal incorporation in the territory calls for a modernist vocabulary, with a rectangular concrete and glass form reflecting the history, culture and climate of its immediate surroundings. In assuming Donald Judd's influence, the emptied rectangular modules stand out in the landscape and offer several points of access behind the studio. Formed by a single space, the studio has large windows which offer a total immersion in the landscape and 180° views over the desert.

An outside forum creates a second shared area which is circular and consists of tiered wooden seats; this will become the central, convivial hub for lectures, gatherings, and group activities.

This is a determinedly immersive and minimal architecture which dialogues with the environment to give free inventive rein to art, teaching, and monumental activities in the landscape, as well as to production methods.

A large area of the parcel will be devoted to the art projects of students and guest artists: monumental sculptures, forms of ephemeral architecture on a 1:1 scale, as well as filming locations, concerts, and performances...



## Educational and research programmes<sup>EN</sup>

→ **New coMaster**

Border Crossing : Sites, Spaces,  
Practices

→ **Symposium Deserting the Site**

Houston 17-19 May

Marfa 24 & 26-29 May

[www.desertunit.org](http://www.desertunit.org).



Hoël Duret

*Build your own landscape*, 2011

Vidéo, 11'52". Collection Beaux-arts°Nantes

# New coMaster<sup>EN</sup>

## Border Crossing: Sites, Spaces, Practices

Held by Beaux-arts de Nantes – Houston University School of Art, the joint Master "Border Crossing" is a intercultural international program and professionalization which encourages the placement of students in many different practical and theoretical work contexts and in a diverse range of teaching locations.

This new program aims at providing a new experimental territory for artistic activities and research as well as a complete and coherent learning experience for students in the fields of visual arts:

### • **Media Practices**

The program focuses on sculpture, installation, design, scenography, photography and film, providing workshops with artists and researchers, tutors, supervised works and the production of personal projects (public art space, land art...)

### • **Art history and theory**

Fieldwork Marfa develops a rich and diversified theoretical space. It grants an important place to the history of modern and contemporary American art as well as the history of photography and film making. It questions the notions of 'site' and 'context' of the artwork and has a strong interest in transdisciplinary practices and emergent theories. This program will also connect the visual arts, architecture and design.

### • **Human and social sciences**

The numerous entry points into the landscape and the complexity of the Marfa territory also calls for transdisciplinarity and stronger connections between art, science and humanities. The program will also take into consideration border issues and the position of art in a globalized context.

Based on the idea of a research-in-practice the program includes:

- a joint multifaceted platform for research and education
- that will lead to the creation of a joint practice-based master.

### **Research focus**

In an increasingly globalized and digitally connected world the program reexamines spatial entities such as territories, borders, sites or locality and their relations.

- A mapping and redefinition of contemporary landscapes.
- The invention of new positions and artistic gestures within them

To help our students navigate in our contemporary landscapes our transdisciplinary program will bring knowledge and speakers from a wide range of discipline (art & art history, design, architecture, engineering, ecology, geology, energy, economics, philosophy, critical studies, music, literature, etc).

Our students will develop creative tools (experimental research methods, diverse modes of inquiries, original modes of investigation and fieldwork practices) to investigate these spatial issues. The outcomes are artistic productions such as films, concerts, performances, sculptures, paintings, books and exhibitions (research in practice).

The first symposium (May 2016) was entitled "Deserting the Site" (see pp.23-31) and attempted at a definition of artistic practices in the "desert". The symposium was coupled with "Marfa Sounding", a series of concerts and events by iconic composer Alvin Lucier and cellist Charles Curtis performed in the desert surrounding Marfa (see [www.desertunit.org](http://www.desertunit.org)).

Texas is a privileged place to think through spatial issues and Marfa is a model town mixing a cowboy culture, a very rich geological and natural history, a Hollywood imagery and an avant-garde artistic production.

## Research topics

### // The Border

The town is located a hundred kilometers north of the Rio Grande, the river separating Texas from Mexico. Illegal immigrants frequently cross this natural border from Mexico. Dozens die in the attempted crossing every year, whether swept by the waters, executed by coyotes with ties to drug cartels or preyed upon by American far-right militias. Marfa is hometown to the Border Patrol.

### // Minimal Art and Land Art

Marfa has a unique artistic value. Donald Judd, the minimalist artist, installed his permanent collection as well as works by many of his friends (Roni Horn, John Chamberlain, Carl Andre, Dan Flavin), which are today considered as iconic. The work of Donald Judd in Marfa, as an artist, architect and designer, can be seen as a utopia: working the space from the scale of the intimate to the scale of a town. Art galleries, films festivals and artist-in-residence programs settled in Marfa since the 1990s and transformed the town in a must-place for international contemporary artists and curators.

### // The Desert, The Landscape and America Deserta

The desert has been and still is a laboratory space for human and environmental experiments: from utopian projects to military test-sites, as an archetypal mythic and psychopolitical space, as a zone of emergency and crisis, as border and buffer, and as a staging-ground for experimental or subcultural acts. From pioneer photographers to land artists and utopian architectural experiments, Marfa's landscape exemplifies America Deserta, an aesthetic experience of the American Southwest desert defined in 1989 by British sociologist Reyner Banham.

### // Immaterial territories

Layers of so-called immaterial territories cross the strong physicality of Marfa desert: the infosphere, social medias and economic fluxes, petropolitics, geological concepts, gentrification, ecological alteration, etc.

The program will bring the students both in high-density (Houston, or Dallas, or Austin) and low-density territories (Marfa).

Houston has also exceptional spatial (local and global) qualities: the 4th largest city in the United States Houston is known as a center of the oil industry and global petrochemical complex, the Port of Houston ranks 1st in the nation in terms of international tonnage and nicknamed 'Space City' it is home to Nasa.

In Nantes. This program inscribes itself in the global problematic 'Art and Territories' developed by the school, and will dialog with the 'Border Art Research Program' built in collaboration with HEAD Geneva and the ENSA/CRENAU in Nantes (National School of Architecture of Nantes), and the CRESSON (CNRS) - research center on sonic space and urban environment.

In Houston. This program inscribes itself into a number of innovative programs at the School of Art including the Interdisciplinary Practices and Emerging Forms program as well as the Interdisciplinary Arts program. The program will be supported by a diverse faculty affiliate network spanning the College of Architecture, College of Engineering, College of Technology, College of Natural Sciences and Mathematics, College of Liberal Arts and Social Sciences and the newly formed College of the Arts.

The objectives:

- . To create an international dynamic circuit for students and faculty
- . To offer to the students the potential to think beyond gallery walls.
- . To foster the creation of innovative works of art crossing disciplinary lines.
- . To help our students build a professional network on both continents.



*Border Crossing : Sites, Spaces, Practices*  
benefits of the support from FACE – Partner  
University Fund Cultural Services of the  
French Embassy in the United States

# Symposiums Fieldwork Marfa

## → Symposium #1

Art & Landscape

14 et 15 mars 2012

Crowley Theater, Marfa, TX

## → Symposium #2

Borders Studies

and The Limits of Things

Fieldwork: Marfa

4 octobre 2013

Highland Annex, Marfa, TX

## → Symposium #3

Deserting the Site

17-19 mai 2016

Houston University

[www.desertunit.org](http://www.desertunit.org)

with the participation of

Norma Iglesias-Prieto  
Anne-Laure Amilhat Szary  
Johan Lundh  
Theo Tegelaers  
Pland  
Yann Chateigné Tytelman  
Frank Westermeyer  
Katharina Hohmann  
Etienne Bernard  
Noura Wedell  
Sean Dockray  
Eden Morfaux  
Enrique Madrid  
Benjamin Bratton  
Keller Easterling  
Olga Bannova  
Ida Soulard  
Abinadi Meza  
Jennifer Burris Staton  
Andy Campbell  
Lina Dib  
Natilee Harren  
Gabriel Martinez  
Derek Woods



# Symposium Deserting the Site

Houston 17-19 May

Marfa 24 & 26-29 May

[www.desertunit.org](http://www.desertunit.org).



- Selection of 5 students from each school and preliminary seminars, readings, group discussions (1st semester)
- Two collective MooC seminars session were organized with teachers from the two schools and all students (2nd semester - 3 hours each)
- Houston symposium “Deserting the Site”  
Symposium “Deserting the Site” in Houston (May 17-19) with guests speakers from various fields (art, engineering, philosophy, music, art history, design, anthropology, space architecture and computer science).
- “Marfa Sounding Festival”, curated by Jennifer Burris, Fieldwork Marfa / Marfa Live Arts: a series of site specific music performances, sound installations, and conversations in Marfa

*/// DESERTING THE SITE*

“In a landscape where nothing officially exists (otherwise it would not be ‘desert’), absolutely anything becomes thinkable, and may consequently happen”.

Reyner Banham, *Scenes in America Deserta*.

The desert appears as a space of possibility. It has been and still is a laboratory space for human and environmental experiments: from utopian projects to military test-sites, as an archetypal mythic and psychopolitical space, as a zone of emergency and crisis, as border and buffer, and as a staging-ground for experimental or subcultural acts. The desert beyond its sole geographic position embodies a generic projection surface, a space for simulation, where new models are to be invented and new geometries and tools for orientation can be explored and engineered.

An investigation into ‘the logic of the desert’ as an abstracted landscape departs from one of the most defining features of artistic production of the 60s and 70s: the shift from the concept of ‘space’ to the notion of ‘site’ as well as the abandonment of the autonomy of the art *object* in favor of material and conceptual *gestures*. From the subversive experimentations of these beginnings to their widespread adoption and instrumentalization by institutions and markets in the 90s-00s, the notion of site progressively lost its power for critique and emancipation. A standard framework for artistic production now demands to act ‘locally’ and to operate within ‘specific’ situations while at the same time being more and more complicit with the generic dynamics that makes art an ideal laboratory for neoliberalism and hypercapital. This dynamic that saw the background of the work of art (context, site, environment) become a privileged artistic figure raises many epistemic problems and questions of representation. How do we encounter, perceive, or know a site? What does it mean to approach ‘the desert’ as a site? And in return, what does ‘the desert’ do to our conception of ‘site’?

The notion of ‘site’, to be able to regain a political and epistemic consequentiality, demands a strong reweaving between a concrete and an abstract site, and to explore this binding in all its dimensions. This symposium invites speakers from various fields (art, engineering, music, philosophy, art history, design, anthropology, critical studies, computer science and space architecture) and is dedicated to the exploration of this abstract and affected space, its spatial conditions and implications.



## ABOUT

*Deserting the Site* is the first project of DUST (Desert Unit for Speculative Territories) a three-year series of transdisciplinary seminars, lectures, events and workshops co-organized by les beaux-arts de Nantes Métropole (France) and The School of Art at the University of Houston (TX) in the wider context of Fieldwork: Marfa.

## PROGRAM

### May 17-19 - Houston

This series of lectures and seminars will lay the theoretical ground for artistic investigations by 12 graduate students in studio art (from the two schools in Nantes and Houston), concluding in an exhibition in Marfa and subsequent exhibitions in Nantes and Houston.

A program conceived and organized by Abinadi Meza and Ida Soulard.

All talks, seminars, and keynotes will be open to the public and free of charge.

The seminar sessions include a 30 minute talk followed by a Q&A session led by the participating students and critique of their own proposed projects. The keynote sessions include a one hour talk and a one hour Q&A session. All events will be recorded and archived online at [www.desertunit.org](http://www.desertunit.org)

### May 26- 29 - Marfa

«Marfa Sounding» is a series of site-specific performances, sound installations, and conversations exploring the intersection of music and the visual arts in the development of Minimalism. With Alvin Lucier and Charles Curtis. Curated by Jennifer Burris-Staton (FieldworkMarfa15) and co-produced with Marfa Live Arts.

A community of two thousand situated amidst the desert plains of west Texas, Marfa is best known as a site for the permanent installation of large-scale artworks. Hosted by Marfa Live Arts and Fieldwork: Marfa over Memorial Day weekend in May 2016, iconic composer Alvin Lucier and renowned cellist Charles Curtis will occupy multiple sites throughout the town and its surrounding desert via a series of sound installations and concerts. Expanding on the parallels between process-based music and serial structures in art, these durational performances seek a musical sounding—a process of measurement— of the artistic mythologies, histories, and temporalities of Marfa. Emerging from Jennifer Burris Staton's curatorial residency with Fieldwork: Marfa, this series of performances and temporary installations is inspired by the triangular formation of Lucier's «I Am Sitting in a Room» (1969). Sound recordings, developed with fellow Fieldwork resident Erik DeLuca, give equal importance to interviews with participants and audience members, the musical occupation of each site, and the soundscapes of the concert architectures. Award-winning photojournalist Amanda Lucier will document all events.

## Houston

May 17

### 2-4pm (seminar)

Natilee Herren - *Deserted Sites, Concerted Sights*

While Land Art is typically understood through the example of monumental constructions in the landscape of the southwest United States, significant examples abound of artists who have created site-specific work to highlight deserted sites within highly populated urban centers. This presentation provides a provisional theorization of what is shared among the “deserted sites” both

urban and rural that have featured in select Land Art practices since the 1960s, and connects historic examples to present-day projects sited in overlooked or abandoned corners of cities. Following the lead of Jane McFadden's 2012 essay, "Not Sculpture: Along the Way to Land Art," the presentation takes as its departure Ben Vautier's practice, circa 1961, of designating with signage and photography certain terrains vagues in the crumbling cityscape as deserving of aesthetic attention. From there, it charts the concerted sights of select artists who continue to reframe and make newly visible deserted sites within the contemporary environment.

Olga Bannova - *From Deep Sea to Deeper Space through High Latitudes of Arctic*

Deep ocean, hot and polar deserts, deep space and other planets challenge people every minute they spend there but these environments also lead people to finding unordinary solutions, fascinating views on reality and a better understanding of themselves. This presentation discusses issues associated with extreme conditions and their influences on design and architecture. Vitruvius declared that architecture (and design) consists of three key elements: utilitas, firmitas, and venustas. That means they have to have function, be well built, and need delight. This presentation will argue the importance of Delight in architecture and planning, especially in extreme environments on Earth and in space.

### 7-9pm (keynote)

Benjamin Bratton - *On The Stack to Come*

What has planetary-scale computation done to our geopolitical realities? It takes different forms at different scales—from energy and mineral sourcing and subterranean cloud infrastructure to urban software and massive universal addressing systems; from interfaces drawn by the augmentation of the hand and eye to users identified by self—quantification and the arrival of legions of sensors, algorithms, and robots. Together, how do these distort and deform modern political geographies and produce new territories in their own image? In his book *The Stack: On Software and Sovereignty*, Benjamin Bratton proposes that these different genres of computation—smart grids, cloud platforms, mobile apps, smart cities, the Internet of Things, automation—can be seen not as so many species evolving on their own, but as forming a coherent whole: an accidental mega-structure called The Stack that is both a computational apparatus and a new governing architecture. The Stack is an interdisciplinary design brief for a new geopolitics that works with and for planetary-scale computation. Interweaving the continental, urban, and perceptual scales, it shows how we can better build, dwell within, communicate with, and govern our worlds. In this talk, Bratton will reflect on The Stack-we-have and what the design of The-Stack-to-Come may entail.

### May 18

#### 10am-Noon (seminar)

Lina Dib - *Animal Silence*

What does one find in the desert? Does one find there, as French philosopher and traveler Jean Baudrillard states, "a silence that exists nowhere else" (America)? He claims that the "silence of the desert is a visual thing, too"; And cultural perhaps. Baudrillard associates the American desert, "the America of the empty," with speed and states of amnesia. The desert is where we lose ourselves, where we forget where we came from and where we are going. But here, Baudrillard also seeks a form of inscription, "the finished form of the future catastrophe of the social [...in] the canyons where the fossil river flows down, the immemorial abyss of slowness that shows itself in erosion and geology". The desert is where we can witness the future scraped and scarred by the past. So this affectless amnesiac environment is also where contemplation of our inhumanity takes place. It is a place for both critique and disappearance or perhaps critique of our eventual disappearance.

Derek Woods - *Paranoia and Ecology: Smithson's Non-Site*

The need to theorize abstraction in relation to the site invites a return to Robert Smithson's "non-site." For Smithson, non-sites frame sites, abstracting them into cultural and semiotic spaces, most often the space of the museum. Yet with his "Mirror Displacements" and other works, Smithson showed

that the site also divides from itself in place, without the intervention of the museum or the frame. Bypassing physical displacement and even the consciousness of the viewer, Smithson's mirrors show that the site relates to itself by way of a nonhuman representational order. Through techniques such as these, the site/non-site dialectic raises the question whether abstraction is human at all, or rather a more universal phenomenon. In dialogue with recent theories of relation, objecthood, and the closure of systems, Smithson's work helps us to think the role of abstraction and semiosis as more than human projections. In this reading, no site is deserted. All sites incorporate non-sites even before artists involve them in aesthetic processes.

My contribution brings this theory of the non-site into conversation with the little-studied juncture of cultural paranoia and ecological thought. One telegraphic way to encapsulate this genealogy is through a strange convergence of definitions of paranoia and ecology during the 1970s, when the scientist Barry Commoner made "everything is connected to everything else" the first principle of ecology and Thomas Pynchon made "everything is connected" the mantra of paranoid subjectivity. Even ecology as a science has often been concerned with the question whether or not discrete, contingent events are tied together by an overarching system that has some ontological consistency of its own. More broadly, paranoia asks whether chance events are totalized by a single agency that gives them meaning from behind the scenes. Connecting this tradition to Smithson through analysis with his writing in essays such as "The Spiral Jetty," my emphasis falls on the failings of pervasive connectedness as a model of ecological thought. In Donna Haraway's words, "nothing is connected to everything; everything is connected to something." Site specific art and ecological art can introduce closure and non-relation into the site without ignoring lessons of paranoid connectedness and ecological complexity. Re-reading Smithson's work in the Anthropocene contributes to an ecological aesthetics that can embrace nonhuman semiosis while rejecting holism and related concepts of immanence that have often guided site-specific art.

#### **2-4pm (seminar)**

Andy Campbell - *Fragments in Tall Grass*

*Fragments in Tall Grass* considers *Marsh Ruins* (1981) a work by sculptor Beverly Buchanan. Made of tabby, and hand-dyed a mellow brown, *Marsh Ruins* was one of the most public and collaborative works that Buchanan produced during her eight years living in Macon, Georgia (from 1977-1985). Placed in the Marshes of Glynn--a mythical place for many Georgians--where the salt-water tide could cover and uncover its three lumpen forms daily, *Marsh Ruins* performs the ongoing condition of ruination that informed its making. This paper understands topic of «Deserting the Site» from an oblique angle, asking how such concepts might intersect with racialized geographies and sculptural forms, and how a dislocation away from the material conditions of the desert might enrich the notion of «desertion.» A marsh is not a desert, this we know, but the mythico-logics of both places may be more similar than we might otherwise care to admit. Water, water, everywhere...

Gabriel Martinez - *The Day The Sun Rose Twice*

This artist talk will present *Mountain War Time*, a recent body of work addressing the secrecy surrounding the detonation of the first atomic bomb at the White Sands Missile Range in southern New Mexico. The piece approaches the desert as a space of exposure and revelation and focuses on two moments of slippage in the atomic bomb's clandestine development.

**May 19**

#### **7-9pm (keynote)**

Keller Easterling - *Extrastatecraft*

More than hidden pipes and wires, infrastructure space is something like an operating system for shaping the city. Far from hidden but seen perhaps with half-closed eyes, it is a surrounding matrix of repeatable rules, relationships, and spatial products — the skyscrapers, malls, resorts, franchises, parking lots, airports, ports, golf courses, or free zones that press into view and often

look the same whether they are in Texas or Taiwan. Coding the system are bankers, developers, and consultants for whom space may only be a byproduct of laws, econometrics, informatics, logistics, or global standards. Yet this matrix space is shaping of some of the most radical changes to the globalizing world. It has become a de facto medium of polity and a secret weapon of stealthy politics. But this space is also an underexploited tool of global change that brings another relevance to art and design. And it prompts an adventure in thinking that considers nothing less than an alternative approach to form-making and activism, an alternative with special aesthetic pleasures and political capacities.

## Marfa

### May 24

#### 10am-noon (seminar)

Jennifer Burris-Staton - *Marfa Sounding*

Detailing how early electronic music's use of drone frequencies and repetitive speech modules evokes the mechanistic or objective sculpture of artists like Donald Judd, Edward Strickland's *Minimalism: Origins* (1993) coalesces the two via a shared focus on site-specificity and architectural context. He writes: «In Alvier Lucier's Minimal process-piece 'I am sitting in a room', the featured performer is not the 'I' but the 'room.' After speaking/stammering his brief statement, Lucier himself performs no more. He remains only in the form of his taped voice, replayed and re-recorded until it loses its distinctive individuality, swallowed up by the room, surviving in a ghostly existence within its resonant frequencies.»

This talk outlines the theoretical and art historical framework behind «Marfa Sounding»: a series of site-specific music performances, sound installations, and conversations that engage these parallels between process-based music and serial structures in art. Focused on the manipulation and disruption of time in relation to architectural space and environment--from extended duration to the unpredictable frequencies of wind--the series situates this embodied exploration in the small Texas town of Marfa. Following this introduction, Jennifer Burris Staton will focus on the the program's final performance: a new site-specific work written by Lucier for Curtis (and wind) and performed at an open-air concrete amphitheater located in preserved ranch land outside of town.

101 East Dallas Street, Marfa

### May 26

10pm-Dawn

Performance of Alvin Lucier's "Sferics"

Fieldwork: Marfa land at Antelope Hill

### May 27

7pm

Performance of works by Éliane Radigue

Chinati Foundation John Chamberlain Building

### May 28

2pm

Conversation with Charles Curtis, Alvin Lucier, Abinadi Meza, and Ida Soulard

Marfa Book Company

7pm

Performance of "I am sitting in a room" and other electronic works by Alvin Lucier

Crowley Theater

### May 29

5pm

Premiere of new site-specific work for Charles Curtis composed by Alvin Lucier

Mimms Unit

## BIOGRAPHIES OF KEY PARTICIPANTS

### Keynotes

**Benjamin Bratton** work spans Philosophy, Art, Design and Computer Science. He is Professor of Visual Arts and Director of The Center for Design and Geopolitics at the University of California, San Diego, as well as Professor of Digital Design at The European Graduate School in Saas-Fee, Switzerland. His most recent books are *The Stack: On Software and Sovereignty* (MIT Press, 2016) and *Dispute Plan to Prevent Future Luxury Constitution* (e-flux/Sternberg Press, 2015). His research is situated at the intersections of political & social theory, emerging computational media & infrastructure, and interdisciplinary design methodologies. His recent writings and public talks have dealt with a wide range of issues, including the political geography of cloud computing, algorithmic reason in contemporary art, architecture and design, contested sovereignty in network societies, highly-granular universal addressing systems, augmented reality and ubiquitous computing interface design, alternate models of ecological governance, and the geophilosophical challenges of machine intelligences.

**Keller Easterling** is an architect, writer and professor at Yale University. Her most recent book, *Extrastatecraft: The Power of Infrastructure Space* (Verso, 2014), examines global infrastructure networks as a medium of polity. Another recent book, *Subtraction* (Sternberg Press, 2014), considers building removal or how to put the development machine into reverse. An ebook essay, *The Action is the Form: Victor Hugo's TED Talk* (Strelka Press, 2012) previews some of the arguments in *Extrastatecraft*.

Other books include: *Enduring Innocence: Global Architecture and its Political Masquerades* (MIT, 2005) which researched familiar spatial products in difficult or hyperbolic political situations around the world and *Organization Space: Landscapes, Highways and Houses in America* (MIT, 1999) which applied network theory to a discussion of American infrastructure. Easterling is also the co-author (with Richard Prelinger) of *Call it Home: The House that Private Enterprise Built*, a laserdisc/DVD history of US suburbia from 1934–1960. She has published web installations including: *Extrastatecraft*, *Wildcards: a Game of Orgman* and *Highline: Plotting NYC*. Easterling's research and writing was included in the 2014 Venice Biennale, and she has been exhibited at Storefront for Art and Architecture in New York, the Rotterdam Biennale, and the Architectural League in New York. Easterling has lectured and published widely in the United States and abroad. The journals to which she has contributed include *Domus*, *Artforum*, *Grey Room*, *Cabinet*, *Volume*, *Assemblage*, *e-flux*, *Log*, *Praxis*, *Harvard Design Magazine*, *Perspecta*, and *ANY*.

### Concerts and seminar

Called by ArtForum «one of the great cellists,» **Charles Curtis** has woven a unique career through the worlds of classical performance and musical experimentation. A student of Harvey Shapiro and Leonard Rose at Juilliard and the recipient of the Piatigorsky Prize, upon graduation Curtis was appointed to the faculty of Princeton University. Subsequently he was Principal Cellist of the NDR Symphony Orchestra in Hamburg, where he appeared as soloist with conductors such as Herbert Blomstedt, André Previn, Günter Wand, John Eliot Gardiner and Christoph Eschenbach. Curtis has been guest soloist with the San Francisco Symphony, Baltimore Symphony, National Symphony, Orchestre de la Suisse Romande, Janacek Philharmonic, Orquestra de la Maggio Musicale Florence, and orchestras in Brazil and Chile, among many others. For more than twenty years Curtis has been closely associated with avant-garde composer La Monte Young as a soloist and director of Young's Theatre of Eternal Music String Ensemble.

**Alvin Lucier** was educated at the Portsmouth Abbey School, Yale, Brandeis, and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus. In 1966, along with Robert Ashley, David Behrman and Gordon Mumma, he co-founded the Sonic Arts Union. From 1968 to 2011 he taught at Wesleyan University where he was John Spencer Camp Professor of Music. Lucier lectures and

performs extensively in Asia, Europe and The United States. He has collaborated with John Ashbury (Theme) and Robert Wilson (Skin, Meat, Bone). His recent sound installation, «6 Resonant Points Along a Curved Wall,» accompanied Sol DeWitt's enormous sculpture, Curved Wall, in Graz, Austria, and in the Zilkha Gallery, Wesleyan University in January 2005.

### Seminars

**Olga Bannova** is a Research Associate Professor and Director of the Sasakawa International Center for Space Architecture (SICSA). Olga conducts research and design studies that address planning analyses for a broad range of space and extreme environment projects including inflatable structures, special design influences and requirements, and habitat concepts for different conditions in space, and extreme environments on Earth. Olga is a Corresponding Member of the International Academy of Astronautics (IAA) and an officer of the American Institute of Aeronautics and Astronautics' (AIAA) Space Architecture Technical Committee where she chairs an Educational sub-committee. Olga is an author of more than 30 publications in books and international journals, and a book *Space Architecture Education for Engineers and Architects* published by Springer.

**Jennifer Burris** is a curator and writer based in Bogota and director of Athenée Press. A graduate of Princeton University, the University of Cambridge, and the Whitney Independent Study Program, she has organized exhibitions at the Institute of Contemporary Art in Philadelphia, The Kitchen in New York City, and Haverford College in Pennsylvania. Forthcoming projects include a solo presentation of Beverly Buchanan's work at the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art (co-curated with artist Park McArthur) where she is currently guest curator. As a writer, she contributes to publications including *Revista Código*, *Afterall*, and *Bomb Magazine* and has published academic articles in *The Journal of Aesthetics and Art Criticism*, *Studies in French Cinema*, and catalogues for the artists Brian Weil and Alexandra Navratil. She is curator of *Marfa Sounding*, a series of site-specific sound performances in the town of Marfa, Texas.

**Andy Campbell**, Ph.D. is a Critic-in-Residence with the Core Program in Houston, where he publishes art historical and critical writings in regional, national, and international venues. His work broadly considers the various ways that difference (racial, sexual, classed, and gendered) operates in the visual field. His work on Beverly Buchanan, which this talk is part of, was recently published in *Rhizomes*. He is also an independent curator, and his most recent exhibition, *Dean Sameshima: Public Sex*, is currently on view at She Works Flexible Gallery in Houston.

**Lina Dib** is a multidisciplinary artist and anthropologist. Her installations and compositions range from the experimental to the ethnographic and investigate socio-technical and ecological change. Dib is an affiliate artist at the Topological Media Lab at Concordia University in Montreal and Tx/Rx labs in Houston. She teaches at Rice University. Her work has been supported by the Andy Warhol Foundation for the Visual Arts, Canada's Social Science and Humanities Research Council, AMIDA's European training program, and Rice University's Humanities Research Center. Recent publications include *The Forgetting Dis-ease: Making Time Matter (differences)*, *Of Promises and Prototypes: The Archeology of the Future (LIMN)*. Her work has been presented internationally including, Hierarchy Gallery, Washington DC; Lawndale Art Center, Houston; Yerba Buena Gardens, San Francisco; MOP Projects, Sydney; and The Museum of Fine Arts Houston.

**Natilee Harren**, an art historian and practicing critic, specializes in modern and contemporary art history and theory from 1900 to the present with a particular focus on experimental, interdisciplinary practices after 1960. Her current book project, *Objects without Object: Fluxus and the Notational Neo-Avant-Garde*, examines the scores and multiples of the international Fluxus collective amid transformations of the art object wrought by notation-based practices of the 1960s and the epochal shift from modernism to postmodernism. Harren is also co-editor of an interdisciplinary electronic publication, forthcoming from the Getty Research Institute, that surveys and theorizes a range of 20th-century experimental notations from the fields of performance art, dance, literature, and music within a media-rich digital platform. Harren's essays and criticism have appeared in *Art Journal* and

*Getty Research Journal*, among other publications, and she has been a regular contributor to *Artforum* since 2009. She currently serves as Vice President of the Society of Contemporary Art Historians and as caa.reviews field editor for exhibition reviews in the Southwest. (more: <https://uh.academia.edu/NatileeHarren>)

**Gabriel Martinez** lives and works in Houston. He graduated with an MFA from Columbia University and attended the Whitney Independent Study Program before moving to Houston as a Core Fellow and artist-in-residence at Project Rowhouses. He is the founding director of Alabama Song and a Friend of Angela Davis Park. His work interrogates land use and the governance of bodies through the built environment. He creates experiences beyond the traditional gallery settings by intervening in areas defined as 'public' by the Supreme Court.

**Derek Woods** is a Fellow at the Center for Energy & Environmental Research in the Human Sciences at Rice University. He studies Twentieth and twenty-first century ecological literature (especially U.S. and Canadian), environmental studies, science and technology studies (of biology and ecology), biopolitics and posthumanism, systems and media theory, discourses of biodiversity and extinction. Prior to this appointment he was a Research Fellow in the Social Sciences and Humanities Research Council of Canada (2011-2015). His most recent publications are «Corporate Chemistry: A Biopolitics of Environment» in the journal *American Literary History* and «Scale Critique for the Anthropocene» in *The Minnesota Review*.

## ORGANIZERS

**Abinadi Meza** is a visual artist, filmmaker and sound artist. He holds degrees in art, architecture and critical theory, and was the founding faculty of the Interdisciplinary Practices and Emerging Forms (IPEF) MFA Program in the School of Art at the University of Houston. Meza has exhibited and performed in North America and Europe at venues including the Walker Art Center, Minneapolis; Museum of Contemporary Art, Santa Barbara; Anthology Film Archives, New York; Irish Museum of Modern Art, Dublin; Sonorities Festival, Belfast; MAXXI, Rome; and the Lisbon Architecture Triennale. In 2014 he was awarded a Rome Prize by the American Academy in Rome.

**Ida Soulard** is a writer, independent curator and PhD candidate in art history at l'ENS-PSL research University (Paris) and is co-director of Fieldwork: Marfa, an international research and residency project run by les beaux-arts de Nantes and HEAD-Genève. She cofounded in 2011 a series of seminars and workshops entitled *The Matter of Contradiction* (2011-2013) and in 2012 cofounded *Glass Bead*, a research platform and online journal. She is currently professor at les beaux-arts de Nantes.

# Fieldwork Marfa

## The Partners

### Founders

École supérieure des beaux-arts de Nantes Métropole, France  
HEAD-Genève, Haute école d'art et de design de Genève, Switzerland  
School of Art, University of Houston, TX, USA  
ENSA, École nationale supérieure d'architecture de Nantes, France

### Future partnerships

University of the Arts, Stockholm, Sweden  
K'Arts, Seoul, South Korea  
Hongik, Seoul, South Korea

### Network

#### USA

The Blaffer Art Museum, Houston  
Austin University  
Chinati Foundation, Marfa  
Marfa Live Arts  
Marfa Book Company, Marfa  
Albuquerque UNM Art&Ecology dpt, Albuquerque  
Center for Land Use Interpretation, LA  
Ministère des Affaires étrangères, Consulat de France, Houston  
FACE – Partner University Fund  
Cultural Services of the French Embassy in the United States

#### SUISSE

HEAD –Genève  
Fondation Gandur pour l'art  
Mamco, Genève

#### FRANCE

Ministère de la Culture et de la Communication, Drac des Pays de la Loire  
Institut français  
CRENAU, laboratoire de recherche, École nationale supérieure d'architecture de Nantes

**MARFA**

Houston

New York





## Partenaires Nantes

### Fonds de dotation Fieldwork Marfa

Mélanie Rio, galerist

Anthony Rio, architect

François Fixot, president Fenelon association

Christophe Desfossés, head Bati-Nantes

Jacques Bihan Poudec, Estate agent Franklin Immobilier Nantes ;

Patrice Coupechoux, Designer, founder Coupechoux Group, France

Pascale Painsmain, Owner, restaurant Le Bouchon, Nantes ;

Alain Le Provost, Manager L'Optique Le Provost and founding member of the Friends Society of Nantes Fine Arts Museum ;

Jean-MarieNex, Realty developers founder Hangar à bananes and 100 Noms Theater

### Partenaires artistiques

Laurence Gateau, Frac des Pays de la Loire

Jean Blaise, Le Voyage à Nantes

Étienne Bernard, Centre d'art Passerelle, Brest

David Moinard, curator, public art space

Sophie Legrand-Jacques, Le Grand Café, Centre d'art contemporain de Saint-Nazaire

Martha Kirszenbaum, directrice, Fahrenheit, L.A

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Fieldwork Marfa Land, Antelope Hills Road, Marfa, Texas, USA  
Ph. Mai Tran



Trey Duvall  
Marfa Sightings, June 2nd, a one evening exhibition in Marfa (Fieldwork land, Roaster Gallery and La Maison) with Carole Baron, Léa Bertail Domarchi, Tracey Cenicerros, Trey Duvall, Alton Dulaney, Inès Elichondoborde, Arthur Escabasse, Elliott Eugenie, Jonathan Read and Elise Weber. Organized by Abinadi Meza (The School of Art the the University of Houston) and Ida Soulard (Nantes School of Art)



Elisa Larvego, *A Tree House in Valentine, Texas* 2012. Fieldwork Marfa 2012



Joachim Hamou, *Notes*, vidéo 26 min. Fieldwork Marfa, 2013



Fieldwork Marfa Land, Antelope Hills Road, Marfa, Texas, USA.  
Ph. Benoît-Marie Moriceau



Donald Judd, *15 untitled works in concrete, 1980-1984*, Chinati Foundation, Marfa, Texas, USA. Ph. Benoît-Marie Moriceau



Marfa, Texas, USA. Ph. Charles Stankievecch / Fieldwork Marfa 2012



Rails, Marfa, Texas, USA. Ph. Benoît-Marie Moriceau / Fieldwork Marfa 2012



White Sands, New Mexico, USA. Ph. Charles Stankievecch / Fieldwork Marfa 2012



Donald Judd, *15 untitled works in concrete, 1980-1984*, Chinati Foundation, Marfa, Texas, USA. Ph. Benoît-Marie Moriceau



## Fieldwork Marfa budget

Period	Projects Phases	Resources	Expenses	Incomes
<b>2011/2014</b> Phase 1 Residency	International residency programme	HEAD – Genève Beaux-arts Nantes	320.000 €	320.000 €
<b>2016/2020</b> Phase 2 Art works previsional	Art public commissions Production of art works		670.000 €	
		1% Nantes new school		270.000 €
		French Ministry of Culture		200.000 €
		Beaux-arts Nantes research programs		200.000 €
<b>2016/2019</b> Phase 3: Land	Purchase land 18 acres 2016		117.000 \$	
		French private founding 2016		130.000 \$
previsional	Studio		350.000 \$	
previsional	Housing		150.000 \$	
previsional		Self-financing Beaux-arts Nantes		320.000 \$
search funding		US private donations		180.000 \$
<b>2016/2019</b> Phase 4 Educational programs	Symposium “Deserting the site” Master “Border crossing”	University of Houston		140.000 \$
		Beaux-arts de Nantes		140.000 \$
		FACE - PUF		203.000 \$

The Fieldwork Marfa team

*Beaux-arts Nantes*

Director: Pierre-Jean Galdin

Research Director and Coordinator: Ida Soulard, Etienne Bernard (2011-2013)

Direction of Studies: Leïla Zerrouki

Direction of International and Development: Rozenn Le Merrer

International Communication: Mai Tran

Web Development: Elise Bouvry

US-based Fieldwork: Marfa administration: Anne-Florence Fixot

*HEAD-Genève*

Director: Jean-Pierre Greff

Research director: Yann Chateigné

*School of Art, University of Houston*

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Research director: Abinadi Meza

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