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Stephanie Rothenberg, *Meta.Morf 2022 Ecophilia: Trondheim International Biennale*, multi-media installation, 2022

Installation features an informational video about Aquadisia water and a video showing additional 3D modeled footage of the technology. The circular orb bubble is a speculative model of the aquaculture vessel and enables people to drink the Aquadisia water through tubes (on wall). Bottles of Aquadisia water are available on the wall.





Stephanie Rothenberg, *Aquadisia* detail from *Meta.Morf 2022 Ecophilia: Trondheim International Biennale*

*Aquadisia* focuses on the oyster, a small creature that can filter up to 50 gallons of polluted water per day. Its home created from its own layered shells combine with others to form natural reef systems that protect coastlines against rising sea levels and provide habitat for other species to thrive. Rothenberg's project asks viewers to imagine bioengineering this magical species to convert toxic water into an even more transformative formula piped into public drinking water.



Stephanie Rothenberg, *Reversal of Fortune: The Garden of Virtual Kinship*, multi-media installation, 2017

Like the project proposed for *Waterfront View*, Rothenberg's The series *Reversal of Fortune* uses metaphor to explore the complex relationship of economic growth to human life – between the cultural and the environmental.





Joan Linder, *Bitcoin at Dupont, Buffalo Ave*, ink on paper, 2022, 6" x 144" when open

This is an in-progress image of first notebook for the en plein air crypto-site drawings. Linder draws these sites from life returning over a period of months, recording structures in custom accordion sketchbooks. Empty lots, community churches, run-down public housing and unkempt Victorian homes sit across the street of many of these server farms; horizontal drawing books depict this microcosm.



Joan Linder, *Ground III*, 2015, ink on paper 108" x 108"

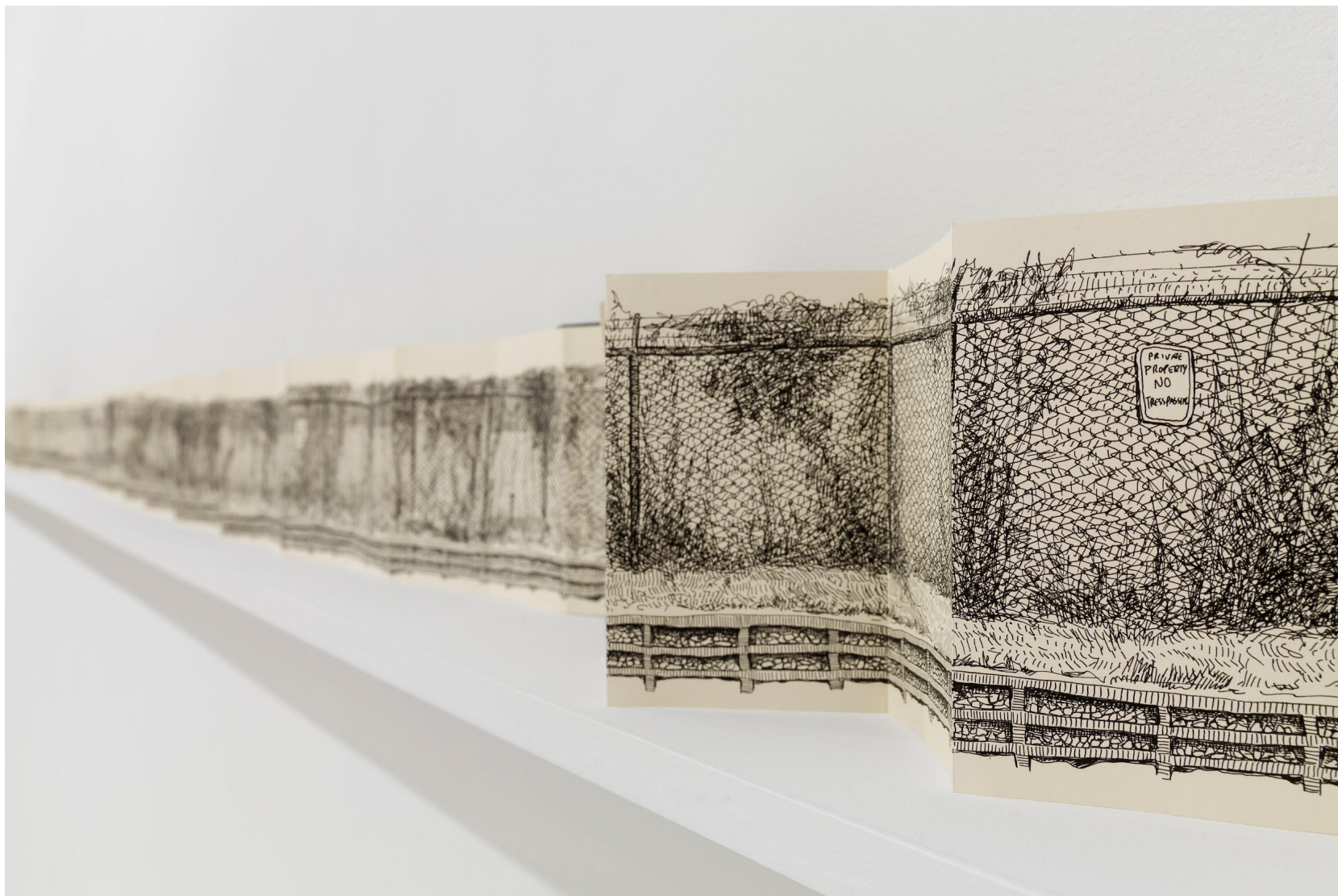
Part of *Operation Sunshine*, which features minutely-detailed drawings of grassy ground at a 1-to-1 scale. The left half, observed from Linder's own Buffalo backyard; the right half, the contaminated Love Canal site in Niagara Falls.





Joan Linder, *Hooker 102nd Street*, ink on 6 accordion fold moleskine notebooks, 2013-2016, 6" x 144" when open

Drawn fence surrounding Love Canal in Niagara Falls, NY. There is no monument to this toxic historical site, just a banal fence, separating the habitable from the uninhabitable.





Joan Linder, *Prime*, ink and watercolor on paper, 2021, approximately 14" x 16" x 24"

Linder's handcrafted Amazon boxes made from ink, paint, and watercolor on 300 lb archival cotton paper carefully reveal markings that chart the history of the box through the supply chain, from fulfillment center to the retail consumer. These simulations bring drawing into the third dimension in an awkward slippage of reality.



Jay Carrier, *Where Do We Go from Here?*, mixed media on canvas, 2019, 71.5" x 120" (2 panels)

*Where Do We Go From Here?* layers landscapes with the histories of Tadodaho, a warrior and primary chief of the Onondaga people. Moving along the water is the Mother of Nations who comes to bring peace. She is accompanied by rising spirits floating across fabric squares collected by Carrier's own mother. Through dynamic color and expressive gesture, Carrier's artwork collapses time and space between the artist and his grandfather, between the Mother of Nations and his own mother.





Jay Carrier, *Where Do We Go from Here?*, detail

*Where Do We Go From Here?* layers landscapes with the histories of Tadodaho, a warrior and primary chief of the Onondaga people. Moving along the water is the Mother of Nations who comes to bring peace. She is accompanied by rising spirits floating across fabric squares collected by Carrier's own mother. Through dynamic color and expressive gesture, Carrier's artwork collapses time and space between the artist and his grandfather, between the Mother of Nations and his own mother.



Jay Carrier, *The Hand of the Devil Was Warm in the Night*, mixed media on canvas on wood, 1985, 45.5" x 31.25"  
Collection Buffalo AKG Art Museum

Working out his own aesthetic through figurative paintings, Carrier evokes social topics ranging from colonization and the abuses of the reservation schools to alcoholism and gambling. These works are more poetic than propagandistic: the references tend to be ambiguous, and the viewer is often left to put together their own narrative and pass their own judgments.





Jay Carrier, *Free To Roam - Tavern Walls*, mixed media on canvas on wood, 2020, 71.5" x 120"

Carrier's paintings embrace the natural world. He mixes acrylic, oil, chalk, paint sticks, spray paint, pencil, and graphite with found objects and matter including rust, sand, leaves, ashes, and wood. His work, like his identity, is the hybrid expression of his experience.



Bartow + Metzgar + Werberig project (B+M+W) *Tree Drawings*, install view, 2016-Present

B+M+W collecting tree drawings (time-event drawings) from the Erie Canal and its connected waterways. A total of 40 tree drawings have been collected from Albany to Buffalo and digitally scanned and printed with archival materials. The tree drawings are made by attaching a pen to a tree branch with a string. The pen moves on a piece of paper directed by the wind and other atmospheric forces. The tree drawings range in time from 15 minutes to 5 hours and were made all along the Erie Canal, or connected waterways. A drawing time/duration (directive) was assigned to each drawing, based on distances from Albany or Buffalo.





Bartow + Metzgar + Werberig project (B+M+W), *In the Loop*, 2011

This mixed media installation was included at the Rochester Contemporary Art Center (RoCo) group exhibition of the same name. Bartow + Metzgar + Werberig employed diverse methods such as tree drawings, photo documentation, interactive video, and psychogeography to consider and discuss Downtown Rochester's urban highway.

