

Aviva Rahmani **Narrative Biography**

Ecological artist Aviva Rahmani's PhD, "Trigger Point Theory as Aesthetic Activism," was awarded from Plymouth University, UK in 2015. That research contributed to the *Blued Trees Symphony* (2015- present). That 16-month long international work has been installed and copyrighted in the path of natural gas pipelines at multiple sites. It is an aspect of *Gulf to Gulf* (2009- present), a NYFA sponsored project exploring how art might affect climate change policies.

Aviva Rahmani began her career as a performance artist, as the director and founder of the American Ritual Theatre (1968-1971), which performed through out California. Her work has since been exhibited and published internationally and she has produced over twenty one-hour raw *Gulf to Gulf* sessions which have been viewed on line from eighty-five countries. "Trigger Points/ Tipping Points," a precursor to *Gulf to Gulf*, premiered at the 2007 Venice Biennale. In 2009, she began presenting performance workshops on her theoretical approach to environmental restoration. The first event, at the Survival Academy, Copenhagen, Denmark, was part of her participation as a formal observer for the University of Colorado at Boulder (UCB) at the United Nations IPCC conference on climate change.

Rahmani received an Arts and Healing Network 2009 award for her work on water. In graduate school, she was teaching assistant to Allan Kaprow, and is currently an Affiliate at the Institute for Arctic and Alpine Research (INSTAAR), UCB. Previous ecological art projects have resulted in the restoration of a former dump site to a flourishing wetlands system *Ghost Nets* 1990- 2000 (www.ghostnets.com) and helped catalyze a USDA expenditure of \$500,000 to restore 26 acres of critical wetlands habitat (the *Blue Rocks* project) in the Gulf of Maine. In 1999 and 2000 Rahmani was a recipient of the Nancy H. Gray Foundation for Art in the Environment grant for her work on the *Ghost Nets* project. She was awarded a National Endowment for the Arts (NEA) Ecology Residency with the International Studio & Curatorial Program (ISCP) to work on the Newtown Creek superfund site in 2015, and in 2016, received a grant from the Ethelwyn Doolittle justice and Outreach Fund of the Community Church of New York, Unitarian Universalist.

Curriculae Vitae

Academic

Education

University of Plymouth, UK

Doctorate in Trigger Point Theory as Aesthetic Activism, 2010 – 2015

Lehman College, CUNY, NYC

Certificate in Geographic Information Systems 2011-3 (Incomplete)

California Institute of the Arts, Valencia, CA,

MFA Multi-media and Electronic Music, 1972 - 1974

California Institute of the Arts, Valencia, CA,

BFA Multi-media and Electronic Music, 1971- 1972

The Cooper Union School of Art & Architecture, New York City, NY

1964-1967

Teaching Experience

- 2014 Stony Brook University, Stony Brook, NY, Art Department, Teaching “Foundations of Drawing”
 2003 - 2011 Vermont College of Fine Arts, Montpelier, VT, Artist/ Mentor, graduate mentoring
 1999 College of the Atlantic, Bar Harbor, ME, “Identity” and “History of Environmental Art”
 1988 Tisch School of the Arts at New York University, NY, Teaching performance studies “New York's Museums and Artists' Studios,” Art Department, New School for Social Research
 1982 - 1985 San Diego Community College, San Diego, CA Teaching “Figurative Painting,”
 1979 - 1986 University of California at San Diego, La Jolla, CA Teaching, Art Department,
 1972 - 1973 California Institute of the Arts, Valencia, CA, Teaching Assistant with Scholarship to Allan Kaprow

Residencies

- 2015 *NEA Ecology Residency* with the International Studio & Curatorial Program (ISCP)
 2006 *Virtual Cities and Oceans of If*, Simultaneous presentation at *Nature Arts Biennale*
 Curator: Anke Mellin Geumgang, Korea, *Khoj International* New Delhi, India, and Pescia, Italy
 2001- 2005 *Cities & Oceans of If*, Rosemont College, Philadelphia, PA, University of Southern Maine,
 Portland, ME, and University of Washington at Bothell, Bothell, WA
 2004 *Cities and Oceans of If* Wesleyan University, Middletown, CN

Solo Exhibitions

- 2016 *Blued Trees* Curated by Robin Scully Boucher, The Perspective Gallery at Virginia Tech Student Center Blacksburg, VA, dates and times TBA
 2000 *If*, Curated by Bruce Brown, Center for Maine Contemporary Art, Rockport, ME
 1991-2000 *Ghost Nets*, Environmental Restoration/ Performance Installation of wetland site that functioned as the island's former dump site, Vinalhaven, ME
 1999 *Echoes of the Islands*, Public Art Landscape Sculptures, Vinalhaven Island Ferry Terminal, for the Maine Department of Transportation, Vinalhaven Island, ME
 1990 *REQUIEM*, Curated by Tom Kocheiser, Gallery 210, University of Missouri at St. Louis, St. Louis, MO
 1989 *REQUIEM*, Curated by David Beck Brown, Grossmont College Art Gallery, San Diego, CA
The Outsider in New York City, Todd's Space, New York City, NY
 1985 *Seiche Torque: Medicine Wheel Murals*, Sushi Gallery, San Diego, CA
The Medicine Wheel Murals, Woman's Building, Los Angeles, CA
 1983 *Floating Worlds: Ghost Dreams*, Art Gallery, San Diego State University, San Diego, CA
Floating Worlds Revisited, performance/installation, Woodland Pattern Gallery, Milwaukee, Wisconsin; Film in the Cities Gallery, St. Paul, MI
Floating Worlds Part 3, performance/installation, Rachel Rosenthal's Espace DBD, Los Angeles, CA
Floating Worlds Part 2, performance/installation, Sushi Gallery, San Diego, CA
Floating Worlds Part 1, performance/installation, Center for Music Experiment, University of California at San Diego, La Jolla, CA
New Paintings, Art Gallery, United States International University, San Diego, CA
 1982 *Floating Worlds: Child Birth*, performance/installation, White Columns Gallery, New York City, NY
 1979 *Figures and Other Images*, Penthouse Gallery, Village Hotel, La Jolla, CA
 1974 *Stay, Wait, Look, Listen, My Symphony*, performance/installation, Gallery 707, Woman's Building, Los Angeles, CA
 1968-1973 The American Ritual Theatre (touring performance company) director and founder, Art Gallery, University of CA, Diego at La Jolla, CA and San Diego State College, San Diego, CA

Group Exhibitions

- 2015 - 2016 *GROUNDLED VISIONS: Artistic Research into Environmental Issues* Zurich, Switzerland, November 27 - March 23
- 2015 *Works on Paper* Curated by Elaine Crossman, New Era Galley, Vinalhaven ME, September 5 – 25
- 2014 *Moving Targets* Gumberg Library, Duquesne University, Pittsburg PA, November 10- December 6
Prints, Drawings, and Photographs 2014 Curated by Elaine Crossman, New Era Galley, Vinalhaven ME, August 3 - September 24
“What We’ve Lost: Recalling the Passenger Pigeon” Cornell Lab of Ornithology, Ithaca, NY, August 24 - December 24
Moving Targets “Passenger Pigeon Portrait Gallery” Curated by Ann Rosenthal & Steffi Domike, Art & Environment Gallery in the School of Natural Resources and the Environment, Ann Arbor, MI July 8 - October 31
Moving Targets “Passenger Pigeon Portrait Gallery” Curated by Ann Rosenthal & Steffi Domike, Brushwood Center, Deerfield, IL, May 4 - June 29
- 2013 *Holiday Show* Curated by Elaine Crossman, New Era Galley Vinalhaven ME, November 29- December 31
Prints Drawings and Photographs 2013 Curated by Elaine Crossman, New Era Galley Vinalhaven ME, August 31- September 25
Memphis Social Curated by Tom McGlynn of Beautiful Fields, Memphis College of Art's Hyde Gallery, Memphis, TN May 10 - 18
In the Green Curated by Audra Bowsky, an online show at the Woman Made Gallery website, <<http://womanmade.org/show.html?type=solo&gallery=inthegreen2013&pic=1>> March 20 - April 22
Climate Change: Conveying Realities Curated by Chris Cuomo, eco*art*lab, Athens GA, March 23 - April 27
One of a Kind IV Curated by Heidi Hatry, AC Institute, NYC, NY, April 4 - May 18
One of a Kind III Curated by Heidi Hatry, Owens Art Gallery, Mount Allison University, New Brunswick, Canada, January 11 - February 2
It's the End of the World as We Know it (and I Feel Fine) Curated by Amy Lipton, Ramapo College Art Galleries, Mahwah, NJ, January 30 - March 6
- 2012-2013 *Works on Water* Marin Community Foundation, Novato, CA, October 5th - Feb 5th
Prints, Drawings & Photographs 2012 Curated by Elaine Crossman, New Era Gallery, Vinalhaven ME, September 1 - 26
- 2012 *Winter Works 2012* New Era Gallery, Vinalhaven ME, May 26 - June 20
FiveMyles Benefit FiveMyles, Brooklyn, NY, June 14
Beyond Landscape Marin Community Foundation, Novato, CA, June 15th - Sep. 28th
Unbound – An Exhibition in 3 Chapters Curated by Heidi Hatry, Dalhousie Art Gallery, Halifax, Nova Scotia, March 16 - May 6
Horizon Lines Curated by Amy Lipton, ecoartspace New York, NY, Oct. 9th - Nov. 30th, 2011
- 2011 *Beyond the Horizon*, Curated by Amy Lipton, Deutsche Bank, New York, NY, June 6 – September 21
Water Aid, Curated by Alice Zinnes, New York, NY
Oil Spill: Information Gulf, Curated by Katie Avery, Santa Fe Art Institute, Santa Fe, NM
One of A Kind, an exhibition of unique artist's books, Curated by Heidi Hatry, Pierre Menard Gallery, Cambridge, MA,
- 2010 *New Perspectives on Urban Ecology*, Curated by Alex Tolman Max-Born-Saa, Berlin, Germany
SHFT, Curated by Edie Kahula Pereira, 133 Greene Street, New York, NY
WEAD, Curated by Susan Steinman, Berkeley Art Center, Berkeley, CA
- 2009 *Blue Sea Lavender for Site Specific* Curated by Pat Nick, Vinalhaven Island, ME
Still Waters, Curated by Lisa Alembik, Dalton Gallery, Agnes Scott College, Decatur, GA
- 2008 *Feeling the Heat*, Curated Liz Christensen, Deutsche Bank Art Gallery, New York City, NY,

- June,
In Transition Russia 2008, Curated by Sheila Pinkel, The Independent Museum of Contemporary Art (IMCA), Cyprus and NeMe in collaboration with the National Centres of Contemporary Art (NCCA), Ekaterinburg and Moscow, Russian Federation
- 2007 *The Cultura21 Group at the Joseph Beuys 100 days of Conference Pavilion*, Venice Biennale, Venice, Italy, September 6
Weather Report, Curated by Lucy Lippard, Boulder Museum of Contemporary Art, Boulder, CO, September 14 - December 12
Bios4, Curated by Antonio Pinto, Centro Andaluz de Arte Contemporaneo, Seville, Spain
Called to Action, Curated by Lillian Ball, Art Sites, Riverhead, NY
- 2006 *The Drop* Curated by Jodi Hanel, Exit Art, New York City, NY, April 8 - June 10
- 2005 *Groundworks*, Curated by Grant Kestor, Regina Miller Gallery, Carnegie Mellon University, Pittsburg, PA
Visions about Nature, Curated by Anke Mellin, Korean Nature Artists Association-Yatoo, Chungnam, South Korea
- 2003-2004 *Imaging the River*, Curated by Amy Lipton, Hudson River Museum, Yonkers, NY
- 2002 *Site Specific*, Curated by Pat Nick, Pleasant River Causeway, Vinalhaven Island, ME
- 2000 *Ecovention*, Contemporary Art Center, Cincinnati, OH
Rock Rescue, The Art Center at Kingdom Falls, Belfast, ME
LA Woman, curated by Barbara T. Smith, The Brewery, Los Angeles, CA
First International Art and Ecology, invitational workshop and installation, Society for Ecological Restoration, British Park, Jerusalem, Israel
- 1993 *Shaped Structures: Bookworks in FORM*, curated by Judith Hoffberg, Beckstrand Gallery, Palos Verdes ArtCenter, Rancho Palos Verdes, CA
- 1992 *Sexual Harassment: A Dialogue*, Triplex Gallery, City University of New York, New York City, NY
- 1990 *Visions of Life*, Chuck Levitan Gallery, New York City, NY
Mythic Moderns, Real Art Ways, Hartford, CT
The Revolutionary in Art, Castillo Center, New York City, NY
Undercover, Fresno Art Center, Fresno, CA
Connexus, Museum of Contemporary Hispanic Art, New York City, NY
Family Album, Womans Building, Los Angeles, CA
Violations, Moonmade Space, New York City, NY
Oppressions/Expressions, curated by Leon Golub, Contemporary Art Center, New Orleans, LA
Nine San Diego Artists, San Diego Arts Center, San Diego, CA
16X26 Landscapes, Quint Gallery, San Diego, CA
East/West Rochester, Pyramid Arts Center, Rochester, NY
California Bookworks, Otis/Parsons Exhibition Center, Los Angeles, CA
From History to Action, curated by Lucy Lippard, Womans Building, Los Angeles, CA
- 1982 *A Decade of Woman's Performance Art*, Mandeville Art Gallery, University of California at San Diego, La Jolla, CA
- 1981 *Christmas Invitational*, A.I.R. Gallery, New York City, NY
- 1980 *A Decade of Women's Performance Art*, Contemporary Arts Center, New Orleans, LA
- 1979 *Approaches to Xerography*, Los Angeles Municipal Art Gallery, Los Angeles, CA
Book as Art III, Fendrick Gallery, Washington, District of Columbia
- 1978-1979 *Artwords/Bookworks*, Institute of Modern Art, Brisbane, Australia; Los Angeles Institute of Contemporary Art, Los Angeles, CA; Franklin Furnace, New York City, NY
- 1978 *Copy Art Exhibit*, SoHo Hansen Gallery, New York City, NY
- 1973 *Perfumed Milk*, Three Womanspace Performances, Woman's Building, Culver City, CA
Meat Piece Film, California Institute of the Arts, Valencia, CA
- 1972 *Ablutions*, with Judy Chicago, Suzanne Lacy and Sandi Orgel, Venice, CA
- 1971 *Performance, Time & Space*, with John White (touring company), Lone Mountain College, San Francisco, CA and Pomona College, Claremont, CA
- 1969 *The Pocketbook Piece* Art Gallery, University of California at San Diego, La Jolla, CA

Panels and Trigger Point Presentations

- 2015 "The Value of Food, Food, Water and Art: Connections and Advocacy" Panel Discussion at The Cathedral of St. John the Divine, Cathedral House, New York, NY, November 21
 "Art, Activism and Global Warming", panel member with Dr. Gavin A. Schmidt, Director of NASA Goddard Institute for Space Studies, and artists Marcia Annenberg, Jeff Carpenter and Simone Spicer at Flomenhaft Gallery, New York, NY, January 28
 'Towards resilient ecosystems: restoring the urban, the rural and the wild' in *GAIA Resonant Visions* Curated by James Brady, The Whitworth, University of Manchester, part of the SER 6th World Conference on Ecological Restoration. Film screening and Artist's talk, August 27
- 2013 "Trigger Point Theory; an idea model for large landscape restoration in the Anthropocene" Panel Presentation during Session 1.02 Restoration Ecology at Large Scales II, chaired by Dawn R. Magness at the SER2013 World Conference on Ecological Restoration: *Reflections on the Past, Directions for the Future* Madison Wisconsin, October 8
Un/Natural Occurrences Artist and Scientist Panel participant with Peter Fend, Eve Mosher, Susan Goethals Campbell, moderated by Gary Golden at CENTRAL BOOKING, New York, NY September 27
 "Fish Story Workshop" Crosstown Arts, Memphis TN May 7
 Poster presentation at *Nature, Ecology and Society's 12th Annual Colloquium* "Superstorm Sandy: Before, During and After" CUNY, New York, NY, March 8
 "Trigger Points After the Storm" Hosted an evening event/discussion in the *Philosophy & Ontological Apparatus Dialectic Revival Series* Exhibition by Alyce Santoro at Gasser Grunert Gallery, NYC, NY, January 21
- 2012 "Using Media to Make Change" panel discussion with Dennis Broe and Buck Moorehead moderated by Claire Goodman, at the 11th Annual Big Mini Media Festival, Long Island University, (LIU), Brooklyn, NY, November 16
 "Why We Restore - An Exploration of Values" Panel participant at "Restore America's Estuaries 2012 Meeting" Tampa FL October 20-24
 "Modeling Innovative Outreach and "SOS (Science Outreach Society) Gulf to Gulf" Panel Chair at the International Conference on Culture, Politics & Climate Change. Boulder CO September 15
 "Tools for Collaborative Research in Complex Ecosystems" panel participant at "Machine Wilderness" conference ISEA, Albuquerque, NM, September 19
 "Modeling Innovative Outreach" Panel Chair at the International Conference on Culture, Politics & Climate Change. Boulder CO, September 15
 "The Art and Science of Environment Change" Panel Discussion at the Annual Meeting of the Association of American Geographers, New York, NY
Trigger Point Theory as Aesthetic Activism, Santa Fe Institute of Art, Santa Fe, NM
 "VISIONS FOR WATER: *Ecological Artists Modeling Solutions for our Challenged Water Systems*" Panel Discussion at The Cathedral of St. John the Divine, Cathedral House, New York, NY
- 2011 *Trigger Point Theory as Aesthetic Activism*, CUNY New York, NY
Trigger Point Theory as Aesthetic Activism, Centre for Contemporary Art and the Natural World, Exeter, UK
Trigger Point Theory as Aesthetic Activism, University College Falmouth, Cornwall, UK
Trigger Point Theory as Aesthetic Activism, Gaskell Building, School of Arts, Brunel University, Middlesex, UK
 "What Ifs: Climate Change and Creative Agency" Participant in a panel moderated by Eve Mosher in The Sheila C. Johnson Design Center (SJDC) at Parsons The New School for Design as part of U-n-f-o-i-d: A Cultural Response to Climate Change, New York City, October 12th,
 "A Better World by Design" Panel Participant at Conference, Brown University, September 30-October 2

- 2010 *earthtotheearth festival, Desecration/ Resurrection* film shown, Curated by Suzanne Thorpe and Joel Chadabe, Gallery 307, Electronic Music Foundation, New York, NY
- 2006-2010 Gulf to Gulf, *Virtual Concerts*, Talkshoe Internet,
- 2009 *Trigger Point Theory as Aesthetic Activism*, Survival Academy, Copenhagen, Denmark
- 2009-present Gulf to Gulf, *Virtual Concerts II*, performance paintings, Internet
- 2008 “Artists Who Make a Difference,” Artists talk on Art, School of Visual Arts, New York City, NY
 Guest Lecture, Ecological Art class taught by Lillian Ball, Cooper Union School of Art and Architecture, New York City, NY
 C.W. Post, Long Island, NY
 “Greening the Earth”, Ithaca Center for Environmental Sustainability: with the U.S. Partnership for the U.N. Decade of Education for Sustainable Development (UN/DESD) and Ithaca-based Level Green Institute, Ithaca, NY
 “Feeling the Heat” Deutsche Bank Art Gallery New York City, NY
 Waterfall Arts, Kingdom Falls, Belfast, ME
- 2007 “F-word Symposium” Art History Department, Rutgers University, New Brunswick, NJ
- 2006 “Trigger Points and Global Warming,” New England Workshop for Science and Social Change, Woods Hole Institute of Oceanography, Woods Hole, MA

Conferences:

- 2016 MODELS OF DIVERSITY: CURRENT TRANSDIS COURSES IN ART, SCIENCE AND SOCIAL ISSUES Moderated by Angela Hillbeck and Jil Scott Zurich, Switzerland February 19-20
- 2015 ‘Towards resilient ecosystems: restoring the urban, the rural and the wild’ in *GALIA Resonant Visions* Curated by James Brady, The Whitworth, University of Manchester, part of the SER 6th World Conference on Ecological Restoration. Film screening and Artist's talk, August 27
 ‘The Feminist Tea Party Series at the Abrons Arts Center’. Abrons Arts Center New York, NY, January 8
- 2014 ‘Changing the Odds: Applied Trigger Point Theory, a Transdisciplinary Methodology for Anthropocene Complexity’. Workshop leader, AESS Conference. PACE University, NY June 11
 ‘Artists of the Anthropocene: Regarding Life Aquatic’. Panel participant, with Brandon Ballengée and Betsy Damon with Peter Anders, chair, AESS Conference, PACE University, New York, June 12
 ‘Art’s Critical Role in Linking Climate Science with Global Engagement’. Symposium discussant, with Marina Psaros, Natalie Jeremijenko, and Valerie J. Amor, discussant and moderator, AESS Conference, PACE University, New York, June 13
 ‘Dirt Dialogs’. Book chapter and Poster prepared for exhibition and subsequent book (2015 publication date) curated by Alex Toland, for the 20th World Congress of Soil Science, Jeju, Korea, June, 8–13
- 2013 ‘Trigger Point Theory: An Idea Model for Large Landscape Restoration in the Anthropocene’. Panel presenter, Dawn R. Magness, chair, ‘Session 1.02: Restoration Ecology at Large Scales II’, at the “SER 2013 World Conference on Ecological Restoration: Reflections on the Past, Directions for the Future” Monona Terrace Community and Convention Center, Madison, WI, October, 8
 ‘Un/Natural Occurrences’. Artist and Scientist Panel participant with Peter Fend, Eve Mosher, Susan Goethals Campbell, moderated by Gary Golden. Central Booking, New York, NY September, 27
 ‘Fish Story Workshop’ presented for *Memphis Social*’. curated by Tom McGlynn, Crosstown Arts, Memphis, TN May 7
 ‘Superstorm Sandy: Before, During and After’. Poster presenter for ‘Nature, Ecology, and Society’s 12th Annual Colloquium’ City University of New York, NY March, 8

- 2012 ‘Trigger Points After the Storm’. Hosted evening event/discussion in ‘Philosophy & Onotological Apparatus Dialectic Revival Series’, exhibition by Alyce Santoro Gasser Grunert Gallery, New York, NY January, 21
- ‘Using Media to Make Change’. Panel participant with Dennis Broe and Buck Moorehead, moderated by Claire Goodman. Eleventh Annual Big Mini Media Festival, Long Island University, Brooklyn, NY November, 16
- ‘Why We Restore: An Exploration of Values’. Panel participant during ‘Restore America’s Estuaries 6th National Conference on Coastal and Estuarine Habitat Restoration’, ‘Restoring Ecosystems, Strengthening Communities’, Tampa Convention Center, Tampa, FL October 20–24
- ‘Tools for Collaborative Research in Complex Ecosystems’. Panel participant at ‘ISEA 2012 Albuquerque: Machine Wilderness’ symposium. 19 September, Natural History Museum, Albuquerque, NM.
- ‘Modeling Innovative Outreach and ‘SOS (Science Outreach Society) Gulf to Gulf’. Panel chair during ‘International Conference on Culture, Politics & Climate Change”, Millennium Hotel, Boulder, CO 15 September
- ‘Trigger Point Theory as Aesthetic Activism, Environmental Restoration, and an Art Practice’, Swiss Federal Institute of Aquatic Science and Technology (EAWAG), Duebendorf, Switzerland March 17
- ‘The Art and Science of Environment Change’. Panel participant at ‘Annual Meeting of the Association of American Geographers’. 25 February, Hilton Hotel, New York.
- Visions for Water: Ecological Artists Modeling Solutions for our Challenged Water Systems’. Panel participant, The Cathedral of St. John the Divine, Cathedral House, New York, NY February, 11
- 2011 ‘A Better World by Design’. Conference panel participant Brown University, Providence, RI September 30–October 2
- ‘What Ifs: Climate Change and Creative Agency’. Participant in panel moderated by Eve Mosher as part of ‘U-n-f-o-l-d: A Cultural Response to Climate Change’, Sheila C. Johnson Design Center (SJDC) at Parsons The New School for Design, New York, NY October, 12
- ‘Performing Ecology’. Workshop facilitator at ETH sponsored Ecological Novelty conference, ‘Understanding and Managing Ecological Novelty: Towards an Integrative Framework of the Socio-ecological Risks of Novel Organisms’, Monte Verita, Switzerland, September 7
- ‘Trigger Points and Ecosystem Change’. Panel leader at ETH sponsored Ecological Novelty Conference, ‘Understanding and Managing Ecological Novelty: Towards an Integrative Framework of the Socio-ecological Risks of Novel Organisms’, Monte Verita, Switzerland, September 5
- ‘The Art of Ecology: Transdisciplinary in Practice’. Panel participant at ‘SER 2011 4th World Conference on Ecological Restoration’, Merida, Yucatan, Mexico, August, 21–25
- ‘Trigger Point Theory as Aesthetic Activism’. Panel discussion and live webcast for ‘Half Life: Patterns of Systemic Change’, Santa Fe Institute of Art, Santa Fe, NM, March, 25
- ‘Trigger Point Theory as Aesthetic Activism: A Workshop on Restoring Degraded Environments’. Presented ‘The Culture of Climate Change, 10th Annual Nature Ecology Society Colloquium’, City University of New York, NY, March, 10
- ‘Trigger Point Theory as Aesthetic Activism’, Centre for Contemporary Art and the Natural World, Haldon Forest Park, Exeter, UK, March 4
- ‘Trigger Point Theory as Aesthetic Activism’, University College Falmouth, Woodlane Falmouth, Cornwall, UK, March 3
- ‘Trigger Point Theory as Aesthetic Activism’, Drama Studio, Gaskell Building, School of Arts, Brunel University, Uxbridge, Middlesex, UK, March, 2
- 2010 ‘Leonardo Education and Art Forum (LEAF) at ISEA’. Workshop presented at ISEA 2010 RUHR Conference, Dortmund, Germany.

International Work

- 2012 “Trigger Point Theory as Aesthetic Activism, environmental restoration and an art practice” Talk

- at EAWAG, Duebendorf, Switzerland, March, 7
- 2011 “Trigger Points and Ecosystem Change” Panel leader at the Conference: Ecological Novelty
 “Understanding and managing ecological novelty - towards an integrative framework of the socio-ecological risks of novel organisms” Monte Verita, Switzerland, sponsored by ETH, Switzerland, September 5
 Facilitated “Performing Ecology” Workshop at the Conference: Ecological Novelty
 “Understanding and managing ecological novelty - towards an integrative framework of the socio-ecological risks of novel organisms” Monte Verita, Switzerland sponsored by ETH, Switzerland, September 7
 “The Art of Ecology: Transdisciplinary in Practice” Panel participant, SER Conference, Merida, Mexico
- 2010 “Leonardo Education and Art Forum (LEAF) at ISEA” Workshop, ISEA 2010 RUHR Conference, Dortmund, Germany
- 2005 “Art, Culture and Restoration: An Eco-Dialogue, Social and Cultural Aspects of Ecological Restoration” chaired by David Haley Society for Ecological Restoration (SER) International conference, Zaragoza, Spain

Publications

Books

- 1000x Landscape Architecture*, Germany: Verlagshaus Braun Vertrieb, 2009.
- “Practical Ecofeminism.” *Blaze*; Discourse on Art, Women and Feminism. Ed. Karen Frostig and Kathy Halamka. Cambridge Scholars Press. Newcastle p. 315, 2007.
- “Environmental Triage: Disturbance Theory, Trigger Points, and Virtual Analogs for Physical Sites.” *Sustainability: a new frontier for the arts and cultures* Eds. Sacha Kagan, Volker Kirchberg and, Gerd Michelsen. Verlag für Akademische Schriften (VAS) Frankfurt. p. 264, 2007.

Essays

- 2015 “Blued Trees on the front lines journal excerpts” *The Brooklyn Rail* online publication available at: <<http://www.brooklynrail.org/2015/11/criticspage/blued-trees-on-the-front-lines-journal-excerpts>> November 5th
 “Blued Trees” *CSPA Quarterly* Issue 12, August 3
- 2014 “A Community of Resistance: Collaborative Work with Science and Scientists.” *WEAD Magazine* (online magazine). Issue 7, *CREATING COMMUNITY*, Available at: <<http://weadartists.org/magazine>>.
 “Fish Story Memphis: Memphis is the Centre of the World”. *Journal for Environmental Studies and Sciences* [online] Vol. 4 (2; June): 176–179. Available at: <<http://www.springer.com/environment/journal>>.
- 2013 “Triggering Change: A Call to Action.” *Public Art Review* Vol. 24, Issue 48, Spring/Summer p.23
- 2012 “Mapping Trigger Point Theory as Aesthetic Activism.” *PJIM*, Vol.4, Issue 2, Winter pp.1-9.
- 2010 “Islands in the Sun.” *Mammut* August pp.17-18
 “Feminist Ideas Then and Now...” August 24, 2010. Available at: <<http://weadartists.org/feminist-ideas-then-now-are-linkedchanged-expandedcontracted>>.
 “The Horizontal Press Conference.” *CSPA Quarterly* Issue 2 26 February, pp.14-17.
 “Collaborating with the Earth. Trigger Point Garden” *Public* Vol. 41 pp. 158-165.
 “Islands in the Sun”, *Working Waterfront*, February/March.
 “An American at COP15”, available at: <<http://magazin.cultura21.de/piazza/english/an-american-artist-at-cop15.html>> June 6.
- 2008 “Aviva Rahmani's Virtual Concerts” interview by Britt Bravo, available online at: <<http://artheals.libsyn.com>>
 “Interview of Aviva Rahmani” by Sam Bower, available online at: <http://greenmuseum.org/generic_content.php?ct_id=302>.

- 2007 “The Butterfly Effect,” *Soundscapes The Journal of Acoustic Ecology*.
- 2005 “Birthing A Virtual Residency.” Available online at:
<http://greenmuseum.org/generic_content.php?ct_id=268>.
- 2002 “Why Blue Rocks?” Available online at: <http://greenmuseum.org/content/artist_content/ct_id-91__artist_id-23.html>.
- 2000 “Ghost Nets: art meets ecological restoration.” *The National Wetlands Newsletter* March-April pp. 3-4.
- 1998 “Restoring a ‘pocket’ saltmarsh.” *Working Waterfront/Inter-Island News* 11 April p. 16.
- 1995 “A Pilgrim’s Progress Experiences in Wetlands Restoration.” *Working Waterfront/Inter-Island News* November p. 8.
- 1992 “Ghost Nets: The Medicine Wheel Garden.” *Leonardo* 25:1 p. 96.
- 1989 “The Mental Technology of REQUIEM.” *ACT Magazine*.
- 1983 “The Floating Worlds Project.” *High Performance Magazine*. June.
“Floating Worlds.” California: *InterNetwork Press*.
- 1979 “Saving the Moment” *High Performance Magazine*. Vol. 2, Number 3 Issue 7, September pp. 68-72.

Selected Bibliography

Books

- Lippard, Lucy. *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West*. New York: New Press, 2014.
- Kagan, Sacha. *Art and Sustainability: Connecting Patterns for a Culture of Complexity*. Bielefeld, Germany: Transcript Verlag, 2011.
- Boetzkes, Amanda. *At the Limit of Form: The Ethics of Contemporary Earth Art*. Published by University of Minnesota Press, 2010.
- Kagan, Sacha and Steinbrugge, Bettina. Eds. *Everything Will Be Fine*. Germany: Universitat Lueneberg, 2008.
- Love, Barbara J. and Cott, Nancy F. *Feminists Who Changed America, 1963-1975*. Chicago: University of Illinois Press, 2006.
- Lippard, Lucy. *The Lure of the Local*. New York: The New Press, 1997.
- Braude, Norma and Garrard, Mary D., Eds. *The Power of Feminist Art*. New York: Abrams.1994.
- Harris, Craig. *Leonardo Almanac* Massachusetts: MIT Press, 1993.
- Raven, Arlene editor. *Art in the Public Interest*. Michigan: UMI Press, 1988.
- Raven, Arlene. *Crossing Over: Feminism and Art of Social Concern*. Michigan: UMI Research Press, 1988.
- Chicago, Judy. *Through the Flower*. New York: Doubleday, 1975.

Essays

- 2016 Denson, Roger. “Earth Day EcoArt Confronts Deforestation, Fracking, Nuclear Hazards In Eastern US Woodlands,” *Huffington Post* online publication available at:
http://www.huffingtonpost.com/g-roger-denson/earth-day-ecoart-confront_b_9721354.html April, 21.
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Awards and Affiliations

- 2016 Recipient of the Ethelwyn Doolittle Justice and Outreach Fund for the *Blued Trees* project
- 2010 - present Research Affiliate with the Institute for Arctic and Alpine Research (INSTAAR), at the University of Colorado at Boulder, CO
- 2010 - present New York Foundation for the Arts Fiscal Sponsorship
- 2009 Recipient of Arts and Healing Network Award
- 2000 Recipient of the Nancy H. Gray Foundation for Art in the Environment
- 1999 Recipient of the Nancy H. Gray Foundation for Art in the Environment
- 1972-1974 T. A. and Scholarship to work with Allan Kaprow, California Institute of the Arts, Valencia, CA