

Statement

I care about a sustainable planet and the beauty of the natural world. My artwork seeks to spearhead a new, transdisciplinary frontier that encompasses aspects of traditional and contemporary methodologies, I am creating new ways to conceive of sculpture as sonified biogeographic formations. It conflates art with science and justice. I believe this kind of work can mitigate global warming caused by fossil fuels through asserting an alternate, art-driven relationship to habitat and environmental policy. The music comes from transposing patterns from nature while intervening in contamination. The wider outcome of this work may be to contribute aesthetic principles to creating a sustainable world.

Brief Narrative Biography

Aviva Rahmani began her career as a performance artist, founding and directing the American Ritual Theatre (1968-1971), performing throughout California. She graduated from California Institute of the Arts and received a PhD from Plymouth University, UK, Rahmani has presented workshops on her theoretical approach to environmental restoration and her transdisciplinary work has been exhibited internationally including in The Independent Museum of Contemporary Art (IMCA), Cyprus with the National Centres of Contemporary Art (NCCA), Ekaterinburg and Moscow, Russian Federation, KRICT, Daejeon, Korea, the Hudson River Museum, Yonkers, NY, the Contemporary Art Center, Cincinnati, OH, and the Boulder Museum of Contemporary Art, Boulder, CO. Her work has been discussed and covered in books, essays, and in art magazines such as *Art in America*, *Art News*, *The Huffington Post* and *Leonardo*. Rahmani's video documentation *Gulf to Gulf* sessions have been viewed on line from over eighty-five countries. "Trigger Points/ Tipping Points," a precursor to *Gulf to Gulf*, premiered at the 2007 Venice Biennale. In 2002, her pioneering community action project, *Blue Rocks*, helped restore degraded wetlands on Vinalhaven Island, Maine a USDA investment of over \$500,000. *The Blued Trees Symphony* (2015- present) has received numerous awards and been extensively written about and exhibited internationally. A Mock Trial is scheduled for the project at the Cardozo Law School, NYC on April 25, 2018.

Selected Curriculae Vitae

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 (resumed 2018)
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 teaching assistant to Allan Kaprow and Mort Sobotnick
The Cooper Union School of Art & Architecture, New York City, NY 1964-1967

Selected Awards and Affiliations

2017- 2018 A Blade of Grass Fellowship for *The Blued Trees Symphony*
2016- present Recipient of the Ethelwyn Doolittle Justice and Outreach Fund of the Community Church of New York, Unitarian Universalist for the *Blued Trees* project
2016 Recipient of a New York Foundation for the Arts (NYFA) Fellowship Award in Architecture / Environmental Structures/ Design for *The Blued Trees*
2015 Award of a National Endowment for the Arts (NEA) Ecology Residency to work on Newtown Creek, at the International Studio and Curatorial Program (ISCP), Brooklyn NY
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 for work on water
 2000 Recipient of the Nancy H. Gray Foundation for Art in the Environment
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Selected Solo Exhibitions

- 2016 *Blued Trees Symphony*, curated by Robin Boucher, Perspective Gallery, Virginia Polytechnic Institute and State University, Blacksburg, VA
- 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
- 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
- 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 September 14 - December 12

Selected Recent Publications about Aviva Rahmani's Work

- 2017 Bajaj Jaya. "Art, Copyright, and Activism: Could the Intersection of Environmental Art and Copyright Law Provide a New Avenue for Activists to Protest Various Forms of Exploitation?" *Northwestern Journal of Technology and Intellectual Property* Northwestern University Pritzker School of Law Volume 15, Number 1. Available at: <https://scholarlycommons.law.northwestern.edu/cgi/viewcontent.cgi?article=1268&context=njtip>
- Kaplan, Isaac. "This Nonprofit Is Willing to Bet That Art Can Change the World" *Artsy* May 1. Available at: <https://www.artsy.net/article/artsy-editorial-nonprofit-bet-art-change>
- 2016 Lim, Audrea. "How Land Art Lived and Died to Stop a Fracked Gas Pipeline and How It Lives Again" *Village Voice* June 27. Available at: <https://www.villagevoice.com/2016/06/29/how-land-art-lived-and-died-to-stop-a-fracked-gas-pipeline-and-how-it-lives-again/>
- Rossi, Izzy. "Local Activists Use Art to Block Pipeline" *Collegiate Times* online publication November 19. Available at: http://www.collegiatetimes.com/news/local-activists-use-art-tblockpipeline/article_33bfd510-ae9a-11e6-8034-1719d6c51df1.html
- Gresham, Hunter. "Art Raises Awareness about Trees in Pipeline's Path" Virginia Tech website

- posting, November 4. Available online: <https://vtnews.vt.edu/articles/2016/11/110816-dsa-bluedtrees.html>
- Stambouli, Anissa. "Trash Talk, Eco-Activist Artwork and Sustainable Creativity" (pages 180 - 182) published by the online magazine, *INSPADES*.
- Averett, Nancy. "An artist uses her creativity to fight the construction of natural gas pipelines" *Earth Island Journal* June 16. Available at: http://www.earthisland.org/journal/index.php/elist/eListRead/copyrighting_nature/
- Denson, Roger. "Earth Day EcoArt Confronts Deforestation, Fracking, Nuclear Hazards In Eastern US Woodlands," *Huffington Post* online publication, April 21 (updated Dec 6, 2017). Available at: http://www.huffingtonpost.com/g-roger-denson/earth-day-ecoart-confront_b_9721354.html
- Williams, Wes. "Landowners Put Hope in Art Project to Combat Pipeline," *WVTF.org* April 19. Online publication available at: <http://wvtf.org/post/landowners-put-hope-art-project-combat-pipeline>
- 2015 Koeppel, Frederic. "'Memphis Social' Vast project spans breadth of city's arts scene." *The Commercial Appeal* [Memphis] 9 May 2013: 1M and 4M. Print.
- Ingram, Mrill. "Washing urban water: diplomacy in environmental art in the Bronx, New York City." *Gender, Place & Culture: A Journal of Feminist Geography*. Available online <http://dx.doi.org/10.1080/0966369X.2013.769429>
- Collins, Shay. "Aviva Rahmani's Blued Trees and the Fight Against Pipelines" *The Cornell Daily Sun* December 3. Online publication available at: <http://cornellsun.com/2015/12/03/aviva-rahmanis-blued-trees-and-the-fight-against-pipelines/>
- Baumgardner, Julie. "Nine Artists Respond to Climate Change" *Artsy* September 22. Online publication available at: <https://www.artsy.net/article/artsy-editorial-nine-artists-respond-to-climate-change>
- Bogok, Gusti. "Art and Activism: The Blued Trees symphonic movement to put 'public' back in 'public benefit'" *readersupportednews.org* online publication available at: http://readersupportednews.org//index.php?option=com_content&task=view&id=32089 August 28, 2015.
- Clarity. "'Blued Trees.' Art to Stop a Pipeline?" *Sane Energy Project* online publication available at: <https://saneenergyproject.org/2015/07/26/blued-trees-art-to-stop-a-pipeline/> July 26, 2015.
- Steinhauer, Jillian. "Art to Stop a Pipeline" *Hyperallergic* online publication available at: <http://hyperallergic.com/235429/using-art-to-stop-a-pipeline/> September 9.
- 2014 Cembalest, Robin. "101 Women Artists Who Got Wikipedia Pages This Week" *ArtNews* February 6th, available online: <http://www.artnews.com/2014/02/06/art-and-feminism-wikipedia-editathon-creates-pages-for-women-artists/>
- 2012 Ingram, Mrill. "Sculpting Solutions: Art-Science Collaborations in Sustainability." *Environment Magazine* July/August: 24-34.
- Denson, Roger. "Nomads Occupy the Global Village: Left Political Art Timeline, 2001-2012" *The Huffington Post*. May 1.
- 2011 Keim, Brandon. "Disturbing or Beautiful? Artists Evaluate Man's Impact on Nature" *Weird Science* August 10. Available online: <http://www.wired.com/wiredscience/2011/08/beyond-the-horizon/>.
- Hatry, Heide editor, forward by John Wronoski. *One of A Kind Unique Artist's Books* Cambridge: Pierre Menard Gallery.
- Heartney, Eleanor. "The horsemen of eco-Armageddon" *Art & Australia*, Vol. 49, No 2, Summer pp. 308-313.
- 2010 Garret, Ian. "Desecration/ Resurrection New Video Work by Aviva Rahmani" *CSPA Quarterly* Summer p. 28
- Ernest, Dagny. "Rahmani opens, premiers in New York" *The Herald Gazette*. October 23, 2010.
- Billard, Mary. "Saving the World. Smelling Good Too." *The New York Times* October 21, 2010: E6. 2010.

- Haller, Dominique. Interview with Aviva Rahmani and Glenn Albrecht about Solastalgia, Produced by Here on Earth for Wisconsin NPR www.hereonearth.org March 2.
- 2008 Carpenter, Lucas. Review of Still Waters Show *Art Papers* (January/February 2010) p. 50.
- Black, Helene and Pinkel, Sheila. In Transition Russia 2008. Presented by NeMe, 2008.
- Boettger, Suzaan. "Global Warnings." *Art in America*. June/July 2008: illustrated page 161, discussed page 206.

Selected Publications by Aviva Rahmani; Book Chapters and Essays

- 2018 "Rocks, Radishes, Restoration: on the relationships between clean water and healthy soil." Conversation between Aviva Rahmani and Ray Weil in: Toland, Noller & Wessolek, *Field to Palette* CRC Press (publication forthcoming).
- "A Blued Trees Policy," *Art, Theory and Practice in the Anthropocene* Edited by Reiss, Julie Vernon Press, Malaga, Spain and Wilmington, DE (publication forthcoming June 30).
- about "Organizing the Approach," *Provocation, Pedagogy and Strategies, an Anthology of writings teaching Ecological Art*, Co-managing editors, Fremantle, Christopher and Rahmani, Aviva. New Village Press (publication forthcoming).
- 2017 "Raped by Monsters; Crossing a Ricketty Bridge" essay by Aviva Rahmani. Available at http://www.darkmatterwomenwitnessing.com/issues/June2017/articles/AFTERMATH_19.html#ARahmani
- 2016 "The Spirit of Change: Water, Policy and Ecological Artmaking" *Humans and Nature* online publication available at: <http://www.humansandnature.org/the-spirit-of-change>
- 2014 A Community of Resistance: Collaborative Work with Science and Scientists." *WEAD Magazine* (an online magazine). Issue 7, *CREATING COMMUNITY*, 2014. Available online <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://link.springer.com/article/10.1007%2Fs13412-013-0150-z>
- 2012 "Mapping Trigger Point Theory as Aesthetic Activism." *PJIM*, Vol.4, Issue 2, Winter pp.1-9.
- "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.
- 2007 "Practical Ecofeminism," *Blaze: Discourse on Art. Women and Feminism*. Edited by Frostig, Karen and Hamalka, Kathy A. Cambridge Scholars Publication, UK
- 2000 "Ghost Nets: art meets ecological restoration." *The National Wetlands Newsletter* March-April pp. 3-4. *News* November p. 8.
- 1989 "The Mental Technology of REQUIEM." *ACT Magazine*.
- 1983 "The Floating Worlds Project." *High Performance Magazine*. June.
- 1979 "Saving the Moment" *High Performance Magazine*. Vol. 2, Number 3 Issue 7, September pp. 68-72.

Teaching Experience

- 2017 Stony Brook University, Stony Brook, NY Sustainability Department, Teaching "Ecoaesthetics" and "Collective Action and Advocacy"
- 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 The New York University Tisch School of the Arts, 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

