



ABOVE:  
*wilderness 24/7* (installation view; main gallery), 2012

COVER:  
*wilderness 24/7* (installation view; main gallery), 2012

## EXHIBITION CHECKLIST

Notes: Dimensions are in inches, height x width x depth. All artworks have been made available courtesy of ecoarttech. Unless otherwise noted, all installation photographs are courtesy of David Broda.

### **ecoarttech: wilderness 24/7, 2012**

Multimedia installation, dimensions variable

#### VAULT:

Platform made out of shipping palettes (115 x 80.25); green artificial grass turf mat (97 x 72); 3 tablets and projections of changing landscape drawings (26 x 32).

#### WINDOW PROJECT:

*Naptime for Bob*, 2012 (5 min.)  
TV screen (30 x 52), Mac mini, woodlog.

#### MAIN GALLERY:

Platform made out of shipping palettes for tent with backpacking gear (120 x 96); LED screen scrolling global #wilderness tweets from Twitter (3 x 18); 39 photographs, variable dimensions; one television monitor (22.5 x 13); a computer-fueled campfire contained by industrial debris, (34.5 diameter); a camouflage-pattern polycanvas on the wall encircled with LED ribbon lights (97 x 67); three projections onto wall: *Wilderness Collider* (70 x 94), web app, running continuously; *Indeterminate Hikes* (52 x 47), slideshow; *The World as it is: Wild Beyond your Wildest Expectations* (36 x 30); Video on TV screen: *Strange Weather* (22.5 x 13), video loop; 3 Combinators (2 x 3); seven logs, variable dimensions; 4 branches; one bag on the floor filled with debris, stones, one iPod and head phones playing sound of a barking coyote (2 min.); 4 Adirondack chairs made out of shipping palettes (32 x 23 x 23); one bench made out of shipping palettes (33 x 43 x 21.5).

## THE WAREHOUSE GALLERY

Syracuse University  
350 West Fayette Street  
Syracuse, NY 13202

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SYRACUSE UNIVERSITY  
SYRACUSE, N.Y.

The Warehouse Gallery is an international contemporary art venue of the SUArt Galleries at Syracuse University. The gallery's mission is to present exhibitions and programs by artists whose work engages the community in a dialogue regarding the role the arts can play in illuminating critical issues of our life and times.

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Founded in 2005 by artist duo Leila Nadir and Cary Peppermint, ecoarttech is an art/theory collaborative that explores environmental issues and convergent media from an interdisciplinary perspective. For their exhibition *wilderness 24/7* at The Warehouse Gallery, ecoarttech has created an installation for both spaces (Window Projects/Main Gallery) and will offer performative hikes into Syracuse's neighborhoods that explore the modern ecological being amidst networked environments. Central to this exhibition will be ecoarttech's new Android/iPhone app *Indeterminate Hikes+*, originally conceived for the Whitney Museum of Art, which transforms everyday landscapes into sites of bio-cultural diversity and happenings.

Additional support for the lecture provided by the Department of Art, as part of the Visiting Artist Lecture Series.





## ART AND ACTIVISM

BY  
ANJA CHÁVEZ

Part of what we find frustrating about a lot of environmental thought is that it either wholly rejects technology as the cause of ecological crises so our only solution is to go primitive, or it wholly embraces technological progress as a savior, which often means we have to trust in corporate and scientific innovation to lead the way. We think there is another way. We see humans as essentially technical beings: human-animals literally cannot survive without technics. [...] How do we engage technology sustainably and in a way that supports creativity and freedom? [...] We want to dream new ways of being without falling into prescribed behaviors or reactionary responses, whether with the food we eat, the technologies we interact with, or the environmental relations we imagine.

--Leila Nadir and Cary Peppermint, 2012<sup>1</sup>

Art has always been a response both to its environment and to the issues central to its times, which has just as often led to political pressures exerted against this art. As such, artists are activists who seek to create critical awareness in their viewers and to promote change. Today's issues of global warming and ongoing environmental crises have moved ecology to the forefront of our thinking, whether scientific, political, or artistic.

Rochester-based artist duo Leila Nadir and Cary Peppermint founded the art-theory collaborative ecoarttech in 2005 to heighten just such an awareness of current environmental issues, not so paradoxically through their use of technology (smartphones, tablets, apps, etc.). Yet the hardware and software they use has been reprogrammed, hacked, and turned toward new uses, beyond those for which they originally were intended. In their work, Nadir and Peppermint also consult with scientists, theorists, and software programmers as a means to cross boundaries and promote change in the status quo.

Inspired by French philosopher Félix Guattari and his claim that "ecology must stop being associated with the image of a small nature-loving minority [...] it is not only species that are becoming extinct but also words, phrases, and gestures," Nadir and Peppermint use the term 'eco-art' also to refer to Guattari's definition of ecosystems that are "habitable by a human project."<sup>2</sup> Their desire to create lasting change within our community is visible throughout the exhibition at The Warehouse Gallery, which features: 1) internet images pointing toward ecological disaster; 2) a slow-burning campfire, made out of debris, stones and hyper-fast Mac



LEFT:  
Installation view; main gallery, 2012  
ABOVE:  
Installation view, vault, 2012

The artists beside Urban Video Project video projection on opening night.

Students on the hiking trip through Syracuse, NY

minis, which underscores that change only can come from a mix of both the primitive and the highly technological; 3) urban hikes as a universal way to look, slow down, and rediscover a space so familiar that we no longer see it; 4) the video of a sanctuary that projects a different future and changed relationship between all living beings.

**wilderness 24/7** is Nadir and Peppermint's first solo museum exhibition in New York. It is a three-part interactive installation consisting of video projections, Mac minis, tablets, transformer touch pads, computers, flatscreen TV's, posters, a tent, natural materials, industrial rubble, and hiking gear. All of the above creates an urban campsite/participatory laboratory through which Central New York hikers can examine Syracuse's urban neighborhoods and contemporary ecological existence in the midst of networked environments. Central to **wilderness 24/7** is ecoarttech's new smartphone application Indeterminate Hikes+, which transforms everyday landscapes into happenings and sites for biocultural diversity. The process is as ingenious as it is simple: using the Warehouse Gallery as a base camp from which to plan, discuss, and meet with other fellow hikers, visitors then scan the Quick Response code included in the exhibition in order to set off on an urban hike generated by the Indeterminate Hikes+ app; a hike that leads through often overlooked areas of the city.

In the spirit of dialogue, **wilderness 24/7** focuses on today's environmental issues and the arts, inviting visitors to participate and incorporate their feedback into the artwork. Visitors who fulfill the game challenge presented by ecoarttech's Log Combinators can add found objects from our local ecosystem into the installation. The public is also encouraged to interact with the works on display at The Warehouse Gallery in order to understand the very different notions of conceptual, performative, and network art that are being presented. As Peppermint notes: "My network art is performance art, my conceptual art is network art, and my performance art is conceptual art"<sup>3</sup>, thus alluding to network art as the performative, constantly changing, construct of an idea.

1 In an interview with Sophia Kosmaoglou, Furtherfield, April 20, 2012, n.p. ([www.furtherfield.org](http://www.furtherfield.org)).

2 Félix Guattari, "The three ecologies" (1989), cited in Leila Nadir, "What is Eco-Art?" in *Proceedings of the Media Ecology Association*, vol. 11 (2010), 101; 104.

3 Cary Peppermint, "Performing the Network: Information for the Other Sides of Here," in *Leonardo*, vol. 41, No. 4 (2008), 345.



## Ed Smith 8th graders respond to ecoarttech experience

November 13, 2012

Downtown Syracuse will never be the same for Edward Smith students. Mrs. Chavez, Syracuse University's Warehouse curator, invited us to see the process of a pair of artists, Leila Nadir and Cary Peppermint, setting up their art exhibition. Leila asked us to interpret the portion of the exhibit, ecoarttech: *wilderness 24/7*, which was already set up. The display consisted of a tent and a bonfire with technology taking the place of a burning fire. Many students thought that the art pointed to the fact that people in general rely too much on technology and don't enjoy the simple things in life anymore. Other students interpreted this as technology being essential to our lives, just as fire and heat are essential. Leila was able to also show us different photos of natural disasters that related to her piece. The photos were startling; it is hard to imagine that so much can go wrong so fast in nature.

Exploring nature was our next part of the day. Leila led us on a hike through downtown Syracuse that combined nature and technology. We used the cell phone app Indeterminate Hikes+ to determine where we would go. Each step was interesting and surprising. The app told us to "find symbolic markings on houses or concrete," to "put your ear to the ground and listen to the earth," to "make friends with a plant or object," to "determine what the sky was telling the trees," and more. Through these prompts, we analyzed our environment and noticed the old graffiti filled buildings, while connecting to our natural surroundings. We learned to appreciate that our environment doesn't have to be greenery; it can be looked at as what surrounds us. We saw that technology and nature can coincide.

The final part of our day was a tour of the seven floors of the Warehouse. We learned more about different fields of art including design, photography, fashion, and architecture. We had the opportunity to speak with art students and discover future possibilities for ourselves in the field. The entire day was a wonderful experience filling our heads with future possibilities.