

ERIC ELLINGSEN

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EDUCATION

- 2002 - 2006 UNIVERSITY OF PENNSYLVANIA Philadelphia, PA.
Master of Landscape Architecture (MLA).
- 2002 - 2006 UNIVERSITY OF PENNSYLVANIA Philadelphia, PA.
Master of Architecture (MArch).
- 1999 - 2001 ST JOHN'S COLLEGE Annapolis, MD.
Master of Art in Liberal Arts (MALA - Classics in Natural Philosophy).
- 1990 - 1994 DEPAUW UNIVERSITY Greencastle, IN.
Bachelor of Arts (BA in Political Science).

ACADEMIC

- 2017 - 2025 COLLEGE OF ARCHITECTURE, WASHINGTON UNIVERSITY in ST LOUIS. St Louis, MO, USA.
Assistant Professor of Landscape Architecture; College of Architecture, Sam Fox School.
- 2016 - 2017 COLLEGE OF ARCHITECTURE, ILLINOIS INSTITUTE OF TECHNOLOGY. Chicago IL, USA.
Studio Assistant Professor of Landscape Architecture.
- 2015 - 2016 ARCHITECTURE & DESIGNED OBJECTS (AIADO), SCHOOL OF THE ART INSTITUTE OF CHICAGO (SAIC).
Mitchell Visiting Professor; Designed Objects, Architecture.
- 2014 - 2015 COLLEGE OF ART, ARCHITECTURE AND PLANNING (AAP), CORNELL UNIVERSITY. Ithaca, NY, USA.
Full-time Visiting Critic; College of Architecture.
- 2009 - 2014 INSTITUTE FOR SPATIAL EXPERIMENTS, BERLIN UNIVERSITY OF THE ARTS (UdK). Berlin, Germany.
Co-Director of the *Institut für Raumexperimente*, Universität der Künste Berlin.
- 2006 - 2009 IIT COLLEGE OF ARCHITECTURE, ILLINOIS INSTITUTE OF TECHNOLOGY. Chicago IL, USA.
Studio Assistant Professor of Architecture and Landscape, and assistant to the chair of Landscape Architecture.
- 2008 - Fall JOHN H. DANIELS FACULTY OF ARCHITECTURE, LANDSCAPE, AND DESIGN, UNIVERSITY OF TORONTO.
Visiting lecturer; Landscape Architecture.

APPOINTMENTS

PROFESSIONAL EXPERIENCE *(abridged)*

- 2009 - *current* SPECIES OF SPACE
Art practice & Landscape & Architecture research studio.
- 2019 - *current* CINLAND, LLC.
Founding Director (Cinema Landscape) ½ landscape urbanism; ½ curated anti-extinction event space. LOCATED@ 407N Sixth St, StL, MO 63101.
- 2019 - *current* LEEPWORKS, LLC.
Co-Founding Member of LEEP (Lynn Peemoeller & Eric Ellingsen). *Landscape play lab* located @ 3000-3008 Iowa Ave, St Louis, MO 63118.
- 2007 - 2008 MUSEUM OF SCIENCE AND INDUSTRY Chicago, IL.
Chicago, IL (*FAST FORWARD* "Vertical Farm" D. Despommier). Co-managed the design, build, install operations of 29' tall x 6'x4' interactive model of a farm skyscraper.
- 2007 - 2008 GRAHAM FOUNDATION *for Advanced Studies in the Fine Arts*
Freelance. Managed design, build teams & co-managed install operations of large architectural models. EXHIBITION: *Cecil Balmond: Solid Void*.
- 2006 - *summer* FIELD OPERATIONS NYC/NY
Managed operations of 16'x16' landscape architecture model in international competition.
- 2009 - 2015 RUY KLEIN Experimental design practice. LA, CA.
Summer internship focused on the digital operations of an architecture design competition (*Pangea*).
- 2003 - 2008 APHRODISIAS EXCAVATIONS Anatolia, Türkiye.
Archeological landscape architecture surveyor. Three 10-week summer seasons employed as a landscape architect surveyor for a UNESCO World Heritage Center. The archeology dig was co-directed by the Institute of Fine Arts, NEW YORK UNIVERSITY and the University of OXFORD (Classics Department). In 2008, the primary role was serving as the Assistant Architecture Surveyor, which meant for the last three weeks of the dig season assuming all the chief surveyor responsibilities and managing to *completion* and *delivery* the architecture drawings from the 10-week season.
- 1996 - 1997 NORTHWEST REVIEW Eugene, Oregon, University of Oregon.
Managing Secretary for legendary literary creative writing journal started in 1957. Executive editor during time of hire: John Witte.
- 1995 - 1996 GLOBAL ALLIANCE Somanya, Yilo Krobo District, Eastern Region of south Ghana, West Africa.
Community volunteer for 9-months in Ghana. The *live-work-build* exchange was brokered from Oslo, Norway. Lived with Ghanaian family and volunteered through a local community organization whose mission was building hand-dug water wells, landscape as public health. Roles: hydrological field surveyor assistant and water-well builder. Lived, worked, built water wells in rural villages Ghana.

COLLECTIVES | WORKING GROUPS as Member, Researcher, Participant *(long term)*

- 2022 - *current* AUGMENTED STUDIES group BASED IN: Berlin, Germany
Launched in 2018 by lead researcher Vlado Velkov, the group operates internationally in support of artists and institutions researching augmented studies and the potential of Augmented Reality for cultural interaction. Research is currently focused on the development of the new artistic genre by working within a series of public art projects to develop a collaborative program for the production and presentation of Contemporary Art. CONTRIBUTIONS: Augmented Reality ready digital model for the year 2032; member discussions.
- 2022 - 2025 CENTER FOR THE STUDY OF RACE, ETHNICITY & EQUITY BASED IN: Wash U, St Louis, MO, USA
Following the August 2014 uprisings in Ferguson, Missouri and the Black Lives Matter & more campus activism and dialogue that followed, in February 2015 Wash U convened a Commission on Diversity and Inclusion to create a university-wide plan for diversity. CONTRIBUTIONS: member researcher.

2021 - 2025	GEOSPATIAL RESEARCH INITIATIVE BASED IN: Wash U, St Louis, MO, USA The Geospatial Research Initiative (GRI) is an intensive multi-year project to build excellence in Geospatial research across all schools at Washington University. GRI has partnerships with the National Geospatial Agency (NGA), Public Health <i>Infomatics</i> Institutes, and other private & public partners in the St Louis geospatial ecosystem, like T-Rex. CONTRIBUTIONS: presenter; collaborator; member researcher.
2019 - 2023	AFRICAN INITIATIVE BASED IN: Wash U, St Louis, MO, USA Led by Benjamin Akande, the first instantiation of the Africa Initiative Pilot Grant Program launched in 2019 to advance research in the fields of health and human development and to forge meaningful multi-disciplinary collaborations between WashU faculty and their partners in Africa. CONTRIBUTIONS: Role included strategizing logistical global educational community & art bridge building potentials with the Director of the initiative and Assistant Vice Chancellor of International Programs-Africa, by linking into art, landscape architecture, architecture networks across Europe-Africa.
2018 - 2025	EnSt (ENVIRONMENTAL STUDIES) breakfast meeting group BASED IN: Wash U, St Louis, MO, USA The Environmental studies department hosts weekly Friday morning breakfast. Members can present interdisciplinary environment related research to university affiliated peers for critical scientific feedback and to find partners on National science and health funding projects. CONTRIBUTIONS: presenter; collaborator; member researcher.
2019 - current	REPARATIVE JUSTICE COALITION St Louis (RJCSTL) BASED IN: St Louis, MO, USA The Reporative Justice Coalition of St. Louis (RJCSTL) is a network of volunteers committed to addressing our city's histories and legacies of racial violence. Examples of our work are soil collections and commemorating significant people, places, and events situated in the history of St Louis. CONTRIBUTIONS: member researcher; spatial strategies & logistics.
2016 - current	ARTBOX, experimental agency creative arts management BASED IN: Thessaloniki, Greece. An experimental agency for social innovation through art. The agency conceives, develops, implements and curates contemporary and public art projects, non-formal educational ventures in cities & culture. For over a decade they have cultivated an ongoing dialogue with an international network of artists, historians, and researchers. CONTRIBUTIONS: Participating artist and landscape urbanist. MODES: in-person art and architecture pedagogy residencies; internationally broadcast symposia; video-essays & statements; texts; prompts; logic & strategic planning for short-term city-planning with long-term impact through art, landscape urbanism, and design partnerships.
2013 - current	POETRY JAZZ PRIMARILY BASED IN: Addis Ababa (Ethiopia) & Berlin (Germany) As an open multigenerational poetry & music collective, we serve as intercontinental cultural diplomatic art ambassadors promoting the power of poetry and music and slow-time in-person translation to alter lives, languages, and city landscapes. CONTRIBUTION: conducting specific research into intertextual and phonetic range of vocalizations & significant utterances. Specifically, poems and stories as spaces that shape cities and landscapes. Our research & art forms intersect with global policy makers and diplomats linking inclusive art-research with new audiences around the world.
2009 - current	INSTITUTE FOR SPATIAL EXPERIMENTATION BASED IN: Berlin, Germany In 2015, the Institut für Raumexperimente e.V. (Institute for Spatial Experiments) developed out of the Institut für Raumexperimente, Berlin University of the Arts. Active members convene is smaller art groups around research and projects. CONTRIBUTION: co-founding participant of the first instantiation of the institute from 2009-2014. Currently, participants gather in smaller clusters and cells for individual research and discourse. Every few years, a full group gathers at the platform "Festival of Future Now".

GRANTS | AWARDS

including Principal Investigator (PI), Co-PI, Co-I

2023 - 2022	BIOSANCTUARY SACRED GROVES WHAT: Intra-University grant(s). ROLE: <i>Principal Investigator</i> . PROJECT: Sacred landscape for congregational worship. Included co-managing, advising, and co-directing a 1-year national interdisciplinary interfaith educational experiment between Eden Theological Seminary & Washington University, STL. Also, co-leading the project design direction, translating between disciplinary languages, participant / collaborator recruiting, teaching, selecting / advising jury, co-coordinating public speakers, and project execution. FUNDERS: \$1K International Center for Energy Environment, \$1K. Sustainability (InCEES) & Office for Socially Engaged Practice. Total project budget co-managed: \$27,000.	\$2,000.
2022 - ongoing	BLACK HERSTORY INITIATIVE (BHI) WHAT: National community-based art grant; competitive. ROLE: <i>Co-Principal Investigator</i> with a small team from the Griot Museum of Black History. PROJECT: City-wide women wayfinding system & green raingarden infrastructure honoring Black women local to St Louis to address landscape eco-justice. Primary roles included co-authoring the written grant, leading the project design team, visually translating team discussions into drawings & models for proposals, community engagement input meetings, formal presentations to funders, neighbors, and potential funders. FUNDER: Monument Lab Mellon Foundation. see EXHIBITIONS, Purple House, 2024.	\$100,000.
2022 - 2021	DRONE ON WHAT: Intra-University grant. ROLE: <i>Co-Investigator</i> (w/ chair of Photography) PROJECT: Using LIDAR technology to produce data experiences and alter our sensibilities through geospatial tools. Primary roles included establishing interdisciplinary language for field-work relationships with science professors & community partners (Confluence Farm). FUNDER: <i>from Earth and Planetary Sciences, and International Center for Energy, Environment and Sustainability.</i>	\$107,000.
2022 - 2021	THE SOUND OF SEGREGATION WHAT: Citywide grant open to applications outside of Wash U; competitive. ROLE: Principal Investigator. PROJECT: Public sound ecology & geospatial research. 3-public walks with designed "ear glasses" & field lab as a solo outdoor art exhibition. Primary roles included authoring application, forming the team, brokering a solo art exhibition at the Contemporary Art Museum STL with Chief Curator Wassan Al-Khudhairi that included faith-based partners and professors in arts & sciences. FUNDER: The Divided City: An Urban Humanities Initiative; MELLON Foundation. see EXHIBITIONS, Purple House, 2024; Toolshed, 2019.	\$20,000.
2022 - 2021	POETRY JAZZ: WAX AND GOLD WHAT: International grant; competitive. ROLE: <i>Co-Principal Investigator</i> with Olafur Eliasson and Christina Werner. PROJECT: Sound landscape-language research across two continents. Primary roles included disseminating on-going research reports (World Literature Today), co-editing a book with international press. FUNDER: Graham Foundation for Advanced Studies in Fine Arts.	\$8,000.
2018 - 2020	FREAKED LANDSCAPES WHAT: Intra-University grant. ROLE: <i>Co-Principal Investigator</i> . PROJECT: teaching grant with non-profit community partners JUST MOMS, STL focused on social and eco-justice in one landscape in St Louis massively damaged by nuclear waste. Grant allowed partnering students one-to-one with a community member effected by nuclear waste to design personal memories and stories into wayfinding systems (Nuclear Markers) communicates an immersive 10,000-year message. FUNDER: Gephardt Institute for Civic and Community Engagement.	\$5,000.
2014 - 2016	ACTING ARCHIVES WHAT: Internationally competitive grant. ROLE: <i>Co-Principal Investigator</i> Artistic Director with Olafur Eliasson and Christina Werner. PROJECT: Media lab for artistic research and education. Primary roles included co—brokering complex international exchanges, institutional collaborations, public performances, content production, and dissemination through field reports. FUNDER: Federal Cultural Foundation, TURN – Fund for Artistic Cooperation between Germany and African Countries. NOTE: this grant acted as a proof of concept and led to significant further funding supporting the Poetry Jazz collective.	50,000€.
2009 - 2014	INSTITUTE FOR SPATIAL EXPERIMENTATION WHAT: five-year interdisciplinary art school awarding degrees from the Berlin University of the Arts. NOTE: Funding was obtained and managed by Studio Olafur Eliasson. ROLE: <i>Co-Director of institute</i> . Responsibilities included all day-to-day co-management, long-term pedagogic operations, content production, co-curating and editing books, co-allocating financial resources, and co-framing pedagogic optics for public broadcasting. Teaching with an emphasis on art & architecture methodologies; co-organizing & co-moderating over 400-international teacher-guest participants; 26-Grantees, publications, and archival media-structures. FUNDER: The Senate Department of Education, Youth and Science of the State of Berlin program of excellence <i>Wissen schafft Zukunft</i> (Knowledge Creates the Future), and the Einstein Foundation Berlin.	+1,000,000€.
2014	THE LONG POEM OF WALKING WHAT: Unsolicited award & online reprint of walking research. FUNDER: Grantmakers in the Arts, for Literary Arts.	\$1,500.
2012	TWISTED WHAT: International grant; competitive. ROLE: <i>Principal Investigator</i> , Grant to Individuals. FUNDER: Graham Foundation for Advanced Studies in the Fine Arts. PROJECT: Research into rope making, technical landscapes, "ropewalks", the structural operation of twisting, and the eco-politics of fiber.	\$8,000.
2006	THEORY AND CRITICISM AWARD , UPENN Landscape Architecture dept.	\$1,500.
2005	VAN ALEN INSTITUTE TRAVELING FELLOWSHIP , UPENN Architecture dept.	\$5,000.
2004	DALES PORTFOLIO PRIZE , UPENN Architecture dept.	\$2,500.

1996 - Fall ARCHITECTURE TEACHING ASSISTANTSHIP, University of Oregon, Arch dept. Tuition | stipend.
Competitive merit-based Teaching Assistantship included running two student labs/discussion groups for James Tice, Suenn Ho.

GRANTS | AWARDS as **NOT*** received (abridged)

(Please NOTE: these grants were NOT awarded and do reflect competitive valuation standards and peer review.)

2021	THE WORLD IS NOT FAIR WORLDS FAIR <small>NON-FUNDER: presented/denied. Greater StLouis, Inc. <u>ROLE</u>: Principal Investigator. <u>PROJECT</u>: Landscape-art-arch public summer school. Long-time local education impact through the built environment. Role included design proposal, timeline, budgets, and assembling partner three levels of partnering teams. <u>PARTNERS</u> core team: Chair of Earth, Environmental, and Planetary Sciences, Wash U – David Fike; owner of Spinnaker Development – Amos Harris; Director of the National Blues Museum - Erin Simon.</small>	\$167,000.
2020	FLOATING FREEDOM SCHOOL <small>NON-FUNDER: potential Greater StLouis, Inc. <u>ROLE</u>: Co-Principal Investigator & Instigator on lattice of private, public, and non-profit partnerships. <u>PROJECT</u>: Phase 1: summer school reenacting John Berry Meachum's <i>floating school</i> as a strategy to connect downtown St Louis and north St Louis neighborhoods to the Mississippi River. Phase 2: permanent public landscape art infrastructure plaza installation downtown St Louis. <u>PARTNERS</u>: Ms. Lois Conley, of the Griot Museum of Black History; and, Professor Geoff Ward, Director, WashU & Slavery Project.</small>	\$150,000.
2020	SPATIALIZING WAYFINDING IN ADDIS ABABA: A NON-COLONIALIST NETWORK <small>NON-FUNDER: Africa Initiative Pilot Grant Program, Wash U. <u>ROLE</u>: Co-Principal Investigator. <u>PROJECT</u>: Walking in Addis Ababa with local architects and urbanists, mapping the formal & informal, walking & wheels wayfinding signs, and assembling project partners. <u>PARTNER</u>: chair of Sociology David Cunningham, Urban architect Petra Kempf, and Ethiopian architect & urbanist Brook Teklehaimanot Haileeslassie.</small>	\$10,000.
2019	ADVENTURE PLAYGROUD <small>FUNDER withdrew: Seed grant from STL Made. Institution <i>withdrew*</i> funding due to Covid-19 budget loss. <u>ROLE</u>: Co-Principal Investigator. <u>PROJECT</u>: Adventure Playground phase 1. <u>CO-AUTHOR</u>: with Lynn Peemoeller. <u>see</u> PROFESSIONAL EXPERIENCE, LEEP. <u>PARTNER</u>: James McAnally / The Luminary. Role included designing: project proposal, drawings of spatial framework, timelines, and initiating conversations with the neighborhood association & Alderperson.</small>	*\$10,000.
2018	PERCEIVING ACADEMY, STL (1 of 3 finalists; by invitation) <small>NON-FUNDER: "Deutschlandjahr USA" (The Year of German American Friendship) Principal Investigator. <u>ROLE</u>: Principal Investigator. <u>PROJECT</u>: City-wide walking summer-school. <u>PARTNER</u>: Goethe-Institut. Grant partner lead: Lena Jöhnk, Director of Cultural Programs North America; Washington D.C. https://www.goethe.de/ins/us/en/ueb/dju.html</small>	500,000€
2018	THE WORLD IS NOT FAIR WORLDS FAIR, STL <small>NON-FUNDER: Creative Capital. Quarterfinalist. <u>PROJECT</u>: Landscape-art-arch summer school engaging <i>tactical urbanism</i> to achieve proof-of-concept aspirations.</small>	\$50,000.
2018	UNITED STATES ARTIST FELLOWSHIP (By nomination only)	\$50,000.
2014	ROME PRIZE for ARTS – Landscape Architecture	First runner-up.
2014	HARVARD GSD Daniel Urban Kiley Teaching Fellowship in Landscape Architecture.	1 of 3 finalists.

RESIDENCIES | GRANTS as **AWARDER**

2015	DIRECTOR OF ARTIST RESIDENCY <small><u>ROLE</u>: Managed international 1-person (Christina Kousgaard) in 1-time paid art residency situated inside "Outside Design". <u>LOCATION</u>: Sullivan Galleries, Chicago, IL.</small>
2014 - 2015	CO-DIRECTOR OF RESIDENCY <small><u>ROLE</u>: Co-Director & paid consultant for the first round of 12 artist 3-month residencies at AGORA (Affect), a Collaborative Arts Program. <u>LOCATION</u>: Berlin, Germany.</small>
2009 - 2014	CO-DIRECTOR OF GRANTEES <small><u>ROLE</u>: Co-selected & co-managed, twenty-six Grantees over 5-year period. Each Grant was internationally competitive and included 6-month paid art-science teaching & research position with shared studio workspace in the Institute for Spatial Experiments. <u>LOCATION</u>: Berlin, Germany.</small>

RESIDENCIES | FELLOWSHIPS | APPOINTMENTS as **AWARDEE**

2018 - 2020	PERCEIVING ACADEMY, CYPRUS <small><u>WHAT</u>: artist residency. <u>ROLE</u>: Designer, co-director, and co-managed a 2-year art grant. <u>PROJECT</u>: Co-producing a two-week multi-generational, interdisciplinary landscape art school in public space engaging the city as classroom. Included around 15-participants. Included public performances, and media field artifacts addressing archival methods. <u>FUNDER</u> & fiscal agent: E.KA.TE. CYPRUS CHAMBER OF FINE ARTS (ΕΠΙΜΕΛΗΤΗΡΙΟ ΚΑΛΩΝ ΤΕΧΝΩΝ ΚΥΠΡΟΥ). <u>COLLABORATORS</u>: Kalavassos Community Council, the New Nicosia Wastewater Treatment Plant, the Nicosia School of the Blind, and others.</small>	+\$40,000.USD
2016 - 2018	PERCEIVING ACADEMY, THESSALONIKI <small><u>WHAT</u>: artist residency. <u>ROLE</u>: landscape artist. <u>PROJECT</u>: Co-producing a two-week multi-generational, interdisciplinary landscape art school in public space engaging the city as classroom. Included over 20 full-time participants. Included public performances, and media field artifacts addressing archival methods. <u>CURATORS & FUNDER</u>: "Arctecitya. Envisioning the City of Tomorrow" a collaboration between 9 partners around Europe. <u>PARTNERS</u>: Goethe-Institut. <u>COLLABORATORS</u>: Thessaloniki Wastewater Treatment Plant, the Thessaloniki School of the Blind, vice-Mayor, legal attorneys, the 100 Resilient Cities Network, and more. <u>NOTE</u>: this grant acted as a proof of concept and helped lead to significant further funding for Arctecitya.</small>	+\$50,000.USD
2015 - 2016	DARK MATTERS (pre-PERCEIVING ACADEMY, REYKJAVK) <small><u>WHAT</u>: artist teaching residency. <u>ROLE</u>: Director of a landscape-art-arch dark winter school called <i>Dark Matters</i>. <u>PROJECT</u>: Two-week, full-day winter school with 23-participants across 6 different disciplinary departments in arts, design & science. <u>FUNDER & PARTNER</u>: Iceland University of the Arts (Listaháskóla Íslands). <u>BROKERED</u> by: Friða Björk Ingvarsdóttir, Rector.</small>	+\$40,000.USD
2015	LIBRARY OF WATER, (Vatnasafn). Stykkishólmur, Iceland <small><u>WHAT</u>: live-in, six-week writing & art residency. <u>ROLE</u>: write to develop the book "Twisted"; develop public performances, and publication. <u>PARTNERS</u>: collaborations with fisheries, hospital, police, residents, and local artists. Research published in The Poetry Project, Brooklyn, NY. <u>PARTNER</u>: Iceland University of the Arts (Listaháskóla Íslands). <u>BROKERED</u> by: Friða Björk Ingvarsdóttir.</small>	live workspace.
2014	ZOMA CONTEMPORARY ART CENTER (ZCAC). Addis Ababa, Ethiopia. <small><u>WHAT</u>: live-in, one-week writing & art residency. <u>ROLE</u>: conduct research on the book "Twisted". <u>CURATED</u> and brokered by: Meskerem Assegued.</small>	live workspace.

PUBLICATIONS

BOOKS

2020	WAX & GOLD: POETRY JAZZ <small><u>ROLE</u>: Co-editor team & contributor. Core fundraising & content team with Institute for Spatial Experiments, Berlin, Germany; in collaboration with Tobiya Poetic Jazz, Addis Ababa. <u>WHAT</u>: 19 authors; hardback; 256 pages; 22.0 cm x 33.0 cm. <u>PRESS</u>: Koenig Books, London. <u>LANGUAGES</u>: Amharic, English, German. <u>GRAPHIC DESIGN</u>: BASICS09. ISBN 9783863357139.</small>
2015	SOME PIGEONS ARE MORE EQUAL THAN OTHERS <small><u>ROLE</u>: Co-editor & contributor. Core content & production design team with co-editors Julius von Bismarck, Julian Charrière. <u>WHAT</u>: 52 contributors; hardback; 176 pages; 21cm x 24,7 cm. <u>PRESS</u>: Lars Müller Publishers, Zurich Switzerland. <u>LANGUAGE</u>: English. <u>GRAPHIC DESIGN</u>: Heimann und Schwantes. ISBN 978-3-03778-465-5.</small>
2007	MODELS, 306090 BOOKS, VOLUME 11 <small><u>ROLE</u>: Co-editor & contributor. Core content & production design team with co-editors Emily Abruzzo, Jonathan Solomon. <u>WHAT</u>: 49 contributors; softback; 248 pages; 19cm x 25,5 cm. <u>PRESS</u>: Princeton Architecture Press, NY, NY. <u>LANGUAGE</u>: English. <u>GRAPHIC DESIGN</u>: Thumb. ISBN 10: 156898734X / ISBN 13: 9781568987347.</small>

PUBLICATIONS

SMALL PRESS | CHAPBOOKS | SELF-PUBLISHED (abridged)

- 2020 DELIGHT
ROLE: editor, graphic designer, contributor. WHAT: Edition of 50 vinyl records with photography book insert; 47 pages; 12in x 12in. PRESS: Twisted Press. see RESIDENCIES
- 2017 BIG LUCKY
ROLE: solo author, editor. WHAT: Chapbook. Edition of 125 softback chapbooks made for art exhibition; 144 pages; 8.25in x 11in. Documenting a walk through a city stepping on waste along the way, starting at the waste-water treatment plant and ending wherever the story of stepping on waste goes. PRESS: Twisted Press. GRAPHIC DESIGN: Form & Konzept.
- 2014 SPONTANEOUS BOOK: 09/01/2014 China >>>> 25/01/2014
ROLE: Co-editor & contributor with Institute for Spatial Experimentation. WHAT: 24-hour book; 100 pages; A4. CONTENT: Documents a collaborative, educational *city as classroom* experiment. The spontaneous book series seeks to engage in a group thinking and doing process that produces a result in a short period of time: capturing, processing and producing content simultaneously. PRESS: Verlag der Universität der Künste, Berlin.
- 2013 TICK
ROLE: Co-editor with the Institute for Spatial Experimentation. WHAT: on-line poetry art journal. PRESS: Verlag der Universität der Künste, Berlin.
- 2013 TRANSLATION ACTS
ROLE: Co-editor & contributor, with the Institute for Spatial Experimentation. WHAT: 200 pages; A4. PRESS: Verlag der Universität der Künste, Berlin. CONTENT: Documents programming events spanning the full, four-week duration of The World is Not Fair – The Great World's Fair 2012, a project initiated by architectural collective RAUMLABOR Berlin in cooperation with Hebbel am Ufer theatre in the former balloon hall on the grounds of the former Tempelhof airport in June 2012.
- 2012 MAPPING EVERYTHING
ROLE: Co-editor & contributor, with the Institute for Spatial Experimentation. WHAT: 136-page book SIZE: A4 with 55 postcards and 1 foldout A3 sized map/poster. CONTENT: Documents a collaborative, educational *city as classroom* experiment. Documents a collaborative, educational experiment. Structured so participants from both classes traveled to Zurich and Berlin for a series of workshops, inputs, public space interventions, and detours ending in a 1-day walking event with over 25-material interventions along the way. These visits facilitated a discursive exchange of ideas between participants and collaborators from various areas of cultural production. PARTNER: the Institut für Landschaftsarchitektur (ETH Zürich), class of Günther Vogt. PRESS: Verlag der Universität der Künste, Berlin, Germany. GRAPHIC DESIGNER: BASICS09. Berlin. ISBN 978-3-89462-219-0.
- 2011 SPONTANEOUS WORKS: 22/11/2011 Sao Paulo >>>> 15/12/2011
ROLE: Co-editor & contributor with Institute for Spatial Experimentation. WHAT: 24-hour book; 100 pages; A4. CONTENT: Documents a collaborative, educational *city as classroom* experiment. PRESS: Verlag der Universität der Künste, Berlin.
- 2010 SPONTANEOUS BOOKS: 06.01.2010 / 14:07 >>>> 08.01.2010 / 16:22
ROLE: Co-editor & contributor with Institute for Spatial Experimentation. WHAT: 24-hour book; 100 pages; A4. ROLE: Co-editor & contributor with Institute for Spatial Experimentation. WHAT: 24-hour book; 100 pages; A4. CONTENT: Documents a collaborative, educational *city as classroom* experiment. PRESS: Verlag der Universität der Künste, Berlin.
- 2010 OTTO'S IMPOSSIBLE TALKS / LET'S START TO IMPLEMENT LITTLE ERRORS
ROLE: Co-editor with Institute for Spatial Experimentation. WHAT: 24-hour book; 100 pages; A4. CONTENT: Documents the occasion of the open conversation series "Otto's Impossible Talks: Impossible Topics / Rescued Futures" with Otto E. Rössler during the annual exhibition at the UDK 2009 and the related exhibition "Let's Start to Implement Little Errors" by the Institut für Raumexperimente, 22-29 May 2010. PRESS: Verlag der Universität der Künste, Berlin. ISBN 978-3-89462-190-2.

PUBLICATIONS

PEER REVIEW (complete list)

- 2023 BLACK HERSTORY MEMORIAL MARKER
JOURNAL: Studies in the History of Gardens and Designed Landscapes, an International Quarterly. VOL. 43, Issue 2.
FORM: (a) Cover image, (b) text situating image. PUBLISHER: Taylor & Francis.
- 2021 SIGHT UNSEEN
JOURNAL: COLLATERAL Journal #28, Freiraum I: The Ongoing Biopolitical Demo-Crisis.
FORM: Video essay was created as an original commissioned art research screened at the international on-line symposium FREIRAUM (Free Room)
PUBLISHER: COLLATERAL Journal board of researchers.
- 2017 INSIDE THINKING
JOURNAL: GAM Architecture Magazine #13: Spatial Expeditions.
FORM: Peer reviewed essay including drawings, photographs, models. PUBLISHER: Jovis Books.
- 2017 PORTRAIT OF X'S EMPTY
JOURNAL: "Forty-Five / A Journal of Outside Research, Vol 3".
FORM: Prose essay, drawings, collages. PUBLISHER: Acute Angles, inc.
- 2011 MOBILE IN A MOBILE ELEMENT
JOURNAL: Landabréfið (Land Letters). Journal of the Association of Icelandic Geographers. VOL 25. Pages 51-75.
FORM: essay, conference, exhibition. CURATOR: Markús Þór Andrússon. EDITOR: Gunnþóra Ólafsdóttir. PUBLISHER: Association of Icelandic Geographers.
- 2010 A REVIEW OF SORTS (LIVING SYSTEMS)
JOURNAL: "LANDSCAPE JOURNAL, Design, Planning and Management of the Land." VOL 29 Number 2, Pages 232-236.
FORM: book review. PUBLISHER: The University of Wisconsin Press Journals Division.
- 2008 THE VERTICAL FARM: THE SKY-SCRAPER AS VEHICLE FOR SUSTAINABLE URBAN AGRICULTURE
JOURNAL: Council on Tall Buildings and Urban Habitat (CTBUH) 8th World Congress in Dubai, United Arab Emirates (UAE). FORM: co-author essay & conference.
PUBLISHER: Council on Tall Buildings and Urban Habitat.
- 2006 UNCERTAIN CERTAINTY: THE NEARNESS OF THE FAR - VAUX-LE-VICOMPTÉ VS. VERSAILLES
JOURNAL: Studies in the History of Gardens and Designed Landscapes, an International Quarterly. VOL. 25, Number 3, Pages 149-155. FORM: essay. PUBLISHER: Taylor & Francis.

PUBLICATIONS

BOOK CHAPTERS, ESSAYS, ARTICLES (abridged list)

- 2019 THE HACK
FORM: essay, poems, translations. BOOK: Wax & Gold Poetry Jazz. PUBLISHER: Koenig Books, London. EDITORS: Institute for Spatial Experimentation.
LANGUAGES: English/German/Amharic. PAGES: 184-191; 216-223. ISBN 978-3-7757-4477-5.
- 2018 A KENTUCKY SUTRA¹, LINES OF THOUGHT², THE WURST ART PROJECT IN THE WORLD³
FORM: essay, video essay transcript, maps, photographs, drawings. BOOK: Homecomings 1,2,3, etc. PUBLISHER: Archives Books. EDITORS: Cassandra Edlefsen Lasch and Annabelle von Girsewald. PAGES: 112-116; 196-208; 332. ISBN 978-3-943620-73-3.
- 2018 A HOLE BIGGER THAN THE THING THE HOLE IS IN
FORM: essay. BOOK: Julian Charrière: Second Suns. PUBLISHER: Hatje Cantz. EDITOR: Nadim Samman. PAGES: 64-76. ISBN 978-3-7757-4477-5
- 2018 THE REHEARSAL
FORM: article & poem translations. MAGAZINE: World Literature Today - Music and Lit; Vol 92, No. 5. PUBLISHER: University of Oklahoma. MODE: on-line and print.
- 2016 NOW MEMORY
FORM: essay and prose poem. BOOK: Unspoken Spaces – Studio Olafur Eliasson. PUBLISHER: Thames and Hudson London, UK. EDITORS: Kristina Köper & Studio Olafur Eliasson.
MODE: print. PAGES: 142-151. ISBN 978-0-500-34313-5.
- 2016 PILOT TRAINING
FORM: essay. MAGAZINE: The Metropolitan Laboratory – Education: Trial and Error. MODE: print. PUBLISHER: Spector Books. EDITOR: Lukas Feireiss. ISBN 9783944083032.

- 2016 **COOKING UP BREAKING DOWN, SCHOOL AND ART METABOLISMS**
 FORM: co-authored project descriptions. **BOOK:** The Kitchen – Studio Olafur Eliasson. **PUBLISHER:** Phaidon Press. **MODE:** print. **PAGES:** 82, 106, 114, 182. ISBN 9783944083032.
- 2015 **A SUITE OF CONTEMPORARY ETHIOPIAN POETRY**
 FORM: essay. **MAGAZINE:** World Literature Today - Vol 89 No 1. **PUBLISHER:** University of Oklahoma. **MODE:** on-line and print. **PAGES:** 27-29.
- 2015 **A-B-A-B-A: FROM HEAR TO HERE**
 FORM: music CD. CD: 19 tracks, 70 min. **PUBLISHERS:** Christina Werner & Robert Lippok & Institut für Raumexperimente, UdK Berlin. **RECORDED/MIXED** by: Robert Lippok; **MASTERED** by: Bo Kondren at Calyx Mastering Berlin. **MANUFACTURED** by: Gusstaf Records. **GRAPHIC DESIGN:** Basics09.
- 2015 **IN THE LISTENINGS**
 FORM: essay. **MAGAZINE:** World Literature Today – The Crosstalk between Science and Literature; VOL 89 No 1. **PUBLISHER:** University of Oklahoma. **MODE:** print. **PAGES:** 30-32.
- 2015 **LOVE LETTER FROM US**
 FORM: co-authored letter. **BOOK:** AKADEMIE X – Lessons in Art & Life. **PUBLISHER:** Phaidon. **MODE:** print. **PAGES:** 84-89. ISBN 978-0-7148-6736-6.
- 2013 **BEING TANGENTS**
 FORM: essay and photographs. **BOOK:** Narrative and Knowledge – Strategies in Contemporary Art (Erzählen und Wissen Narrative Strategien in der zeigenössischen Kunst) **PUBLISHER:** Verlag für Moderne Kunst (Vfmk). **EDITOR:** Melanie Franke. **MODE:** print. **PAGES:** 84-123. ISBN 978-3-86984-449-7.
- 2013 **TEACHING IN THE MARGINS**
 FORM: interview. **MAGAZINE:** Full Stop. **MODE:** online.
- 2012 **ASK THE AUTHOR**
 JOURNAL: Pank Magazine. **FORM:** interview. **MODE:** online. **EDITOR:** Roxanne Gay.
- 2012 **MODEL ROOM – STUDIO OLAFUR ELIASSON**
 FORM: interview. **BOOK:** The Transdisciplinary Studio. **PUBLISHER:** Sternberg Press. **EDITOR:** Alex Coles. **MODE:** print. **PAGES:** 178-185. ISBN 978-1-934105-96-2.
- 2011 **THE LONG POEM OF WALKING**
 FORM: essay. **MAGAZINE:** World Literature Today – The Crosstalk between Science and Literature; VOL 85 No 1. **PUBLISHER:** University of Oklahoma. **PAGES:** 41-44.
- 2008 **TOWERS OF FOOD**
 FORM: co-authored rendering realistic photo. **MAGAZINE:** The New York Times – Science section. **MODE:** online.
- 2008 **THE VISIBLE SEEN**
 FORM: essay. **BOOK:** LIFE IS SPACE 3 09.05.2008. **PUBLISHER:** Zumbobel AG, Dornbirn, Austria. **EDITORS:** Anna Engberg-Pedersen, Camilla Kragelund. **MODE:** print.
- 2008 **SHOWING CRACK**
 FORM: essay. **JOURNAL:** Chicago Architecture Club Journal. Vol. 11. **TITLE:** Envisioning the Bloomingdale. **EDITOR:** Clayre Lyster. **MODE:** print. **PAGES:** 105-110.
- 2007 **SURVIVAL PATTERNS¹; PROOF OF CONCEPT²; POSSIBILITY SPACES³; ILLOGICAL LEAP⁴**
 FORM: interview¹; co-author essay²; interview³; single author essay⁴. **BOOK TITLE:** Models 206090. **PUBLISHER:** Princeton Architecture Press. **EDITORS:** Eric Ellingsen, Emily Abruzzo, Johnathan Solomon. **MODE:** print. **PAGES:** 26-32; 64-72; 214-217; 217-227. ISBN 978-1-56898-734-7.
- 2007 **ON THE CUTTING H-EDGE**
 FORM: exhibition review. **MAGAZINE:** A+U - MVRDV FILES 2; 2007:01, No. 436. **PUBLISHER:** A+U Publishing Co. **LANGUAGES:** English, Japanese. **MODE:** print. **PAGES:** 160-161.
- 2007 **DESIGNING BUILDINGS, USING BIOLOGY**
 FORM: essay. **MAGAZINE:** The Scientist. **MODE:** online.
- 2006 **CONEY ISLAND STANDS AND PARACHUTE ROCK AND ROLL**
 FORM: competition review. **MAGAZINE:** a+ architecture plus – 13 Act of Compassion – GCC Middle East Africa India. **MODE:** print. **PAGES:** 117-119. ISSN 1684-4084.

PUBLICATIONS

- CREATIVE (POETRY, FICTION, LYRIC ESSAY)** *(abridged list)*
- 2021 **THIS COULD AROUND ROUNDS ANYTHING**
 JOURNAL: Denver Quarterly, Vol 56, No. 1. **MODE:** print. **PUBLISHER:** University of Denver, Dept. of English and Literary Arts.
- 2020 **HUSBANDS OF MY DEAR COUNTRY**
 JOURNAL: Circumference Magazine. **PUBLISHER:** Circumference Books. ISBN 13: 978-0-578-74528-2.
- 2018 **I MEAN I MEAN - PART A**
 JOURNAL: Painted Bride Quarterly, Issue 97. **PUBLISHER:** Drexel University, Dept. of English and Lit Arts.
- 2017 **WHEN ONE STARTS WITH RECOGNIZING**
 BOOK: Studio Olafur Eliasson: Open House, TYT Vol. 7. **MODE:** print. **PUBLISHER:** Studio Olafur Eliasson.
- 2017 **CHICKEN PARTS**
 BOOK: Andreas Greiner: Anatomy of a Fairy Tale. **MODE:** print. **PUBLISHER:** Verlag für moderne Kunst; Bilingual edition.
- 2015 **IT'S PRIVATE**
 MAGAZINE: Bomb Magazine. **MODE:** online. **PUBLISHER:** New Art Publications, Inc.
- 2015 **THIS IS MY COUSIN AND THE CALCULATED LIFETIME OF A POTATO**
 JOURNAL: The Recluse, Issue 11. **MODE:** online. **PUBLISHER:** The Poetry Project, NYC.
- 2015 **THE WORD BUTTER**
 JOURNAL: Telephone Journal, Issue #4. **MODE:** print. **EDITORS:** Paul Legault, Sharmila Cohen. ISBN2156-9606.
- 2014 **WE ALL SAY THAT THIS MEANS THE WORLD**
 JOURNAL: Nimrod International Journal, Vol. 57, No. 2. **MODE:** print. **PUBLISHER:** The University of Tulsa, Dept. of English.
- 2014 **THE PEOPLE CALLED ENDLESS**
 MAGAZINE: Lungfull! Issue #21. **MODE:** print.
- 2013 **THIS IS HOEING**
 JOURNAL: Chicago Review, Vol 58.1. **MODE:** print. **PUBLISHER:** University of Chicago.
- 2013 **IT'S NOT SAYING WHAT IT SAYS AND THAT TOO**
 JOURNAL: Puerto del Sol, Vol. 49.1. **MODE:** print. **PUBLISHER:** University of Utah, Department of English.
- 2013 **THE PEOPLE CALLED ENDLESS**
 JOURNAL: Alice Blue Review, Number 17. **MODE:** online. **PUBLISHER:** Alice Blue Press.
- 2013 **I DON'T KNOW THIS AND DOWN**
 JOURNAL: Western Humanities Review – Winter 2013. **MODE:** print. **PUBLISHER:** University of Utah, Department of English.
- 2012 **402nd THING I FOUND¹; 449th THING I FOUND²; 609th THING I FOUND³**
 JOURNAL: Colorado Review, Vol. 39.9. **MODE:** print. **PUBLISHER:** Colorado State University, Department of English.
- 2012 **THIS ALSO DOESN'T MEAN THAT TOO**
 JOURNAL: Beloit Poetry Journal, Vol 62, No. 4. **MODE:** print. **PUBLISHER:** Beloit College.
- 2012 **SCREEN DOOR SUBMARINE**
 JOURNAL: Hobart Pulp. **MODE:** online.

- 2011 THE PEOPLE CALLED ENDLESS
JOURNAL: Pank; issue 6.14. MODE: online. EDITOR: Roxanne Gay.
- 2011 THE FELT FELT¹; PAISAJE² (translation: landscape)
JOURNAL: Spoon River Review, Vol 36.2. MODE: print. PUBLISHER: Illinois State University, Department of English.

INVITED LECTURES | TALKS *(abridged)*

- 2023 BIOSANCTUARY SACRED GROVES for WORSHIP
LOCATION: Press Hall, Eden Theological Seminary, Webster Groves, Missouri. INVITATION: Dean Christopher Grundy. MODALITY: in person.
- 2022 QUEEN'S TEA | Black Herstory Initiative
LOCATION: Griot Museum of Black History, St Louis. INVITATION: Lois Conley. MODALITY: in person.
- 2021 ZUBE LECTURE SERIES
LOCATION: UMass Amherst Zube Landscape Architecture Lecture Series. INVITATION: Carey Clouse. MODALITY: in person.
- 2020 LAF SUPERSTUDIO SPOTLIGHT: Freaked Landscapes
LOCATION: Landscape Architecture Foundation (LAF). ROLE: presenter; panel discussion. MODALITY: remote.
- 2020 FREE SPACE FESTIVAL (*Freiraum Festival*)
LOCATION: Thessaloniki, Greece (remote participation). INVITATION: ARTbox Creative Management. MODALITY: remote.
- 2019 HOW TO DISTURB THE PUBLIC
LOCATION: Canadian Centre for Architecture (CCA). MODERATOR: Lev Bratishenko. MODALITY: remote.
- 2019 DIALOGUE OF DOING
LOCATION: Council of Educators in Landscape Architecture (CELA) conference. *NOTE abstract was accepted, lack of university funding support).
- 2018 POETRY OF THE REAL
LOCATION: Switzerland Academy of Art and Design (FNHW). FORM: lecture series & reviews. INVITATION: Melanie Franke. MODALITY: in person.
- 2018 JELLING
LOCATION: Marshall House, Reykjavik Iceland. FORM: public performances. INVITATION: Studio Olafur Eliasson. MODALITY: in person.
- 2018 NO DISCIPLINE
LOCATION: LA, USA. FORM: College of Art Association (CCA) peer conference. ORGANIZER: Lisa Wainwright & Dan Price. MODALITY: in person.
- 2018 EXPERIMENTAL PEDAGOGIES
LOCATION: University of Indiana, Art History Dept. FORM: MFA/PhD class talk & conversations. INVITATION: Jeffrey Saletnik. MODALITY: remote.
- 2017 HEAR HERE: Ethiopia poetry jazz
LOCATION: Akademie der Künste, Berlin. FORM: 1-week translation workshop and public performances. MODALITY: in person.
- 2016 MAKER THINKER
LOCATION: ACSA, Architecture Administrators conference (peer-review); Chicago, IL. FORM: talk & panelist Moderator: J. Meejin Yoon. MODALITY: in person.
- 2016 WE MAKE THE ROAD BY WALKING
LOCATION: School of the Art Institute. PROGRAM: moderator & organizer 1-day workshop & talks. PARTICIPANTS: Nico Dockx, Lydia Kallipoliti, Matthew Jesse Jackson, Joseph Grigely.
- 2016 TWISTED
LOCATION: Quite Cue intermedia music, Berlin, Germany. FORM: performance lecture. INVITATION: Michael Renkel, Nicolas Wiese. MODALITY: in person.
- 2016 DARK MATTERS
LOCATION: Reykjavik, Iceland. FORM: Lecture with Iceland University of the Arts. INVITATION: Friða Björk Ingvarsdóttir. MODALITY: in person.
- 2016 SCHOOL AS LAB: MOHOLY-NAGY IN CHICAGO
LOCATION: The Art Institute & IIT Institute of Design, Chicago, IL. FORM: panel speaker. INVITATION, moderator: Ashley Lukasik.
- 2016 PECHAKUCHA EVENT AT CORNELL (AAP)
LOCATION: Milstein Hall, Cornell University, Ithaca, NY. FORM: presenter. CURATORS: invitation from the architecture students.
- 2015 ART IN THE PUBLIC DOMAIN
LOCATION: Harvard (GSD), Boston. FORM: 2-day workshop ~45 participants. INVITATION: Silvia Benedito, Krzysztof Wodiczko. MODALITY: in person.
- 2015 ARCHITECTS ON FILM HEART OF DARKNESS with Eric Ellingsen and Deborah Stratman
LOCATION: Chicago, IL. FORM: free public screening, conversation, and question session. INVITATION: Sarah Herda. MODALITY: in person.
- 2015 TWISTED
LOCATION: Mitchell Lecture Series, AIADO, SAIC. FORM: performance-lecture. INVITATION: Jonathon Solomon. MODALITY: in person.
- 2015 THE CALCULATED LIFETIME OF A POTATO
LOCATION: St. Mark's Church 131 E. 10th Street. FORM: poetry reading. INVITATION: The Poetry Project. MODALITY: in person.
- 2014 TWISTED
LOCATION: The Dirty Art Department, Sandberg Instituut, Amsterdam, NL. FORM: 1-day workshop & lecture. INVITATION: Jersey Seymore.
- 2014 QUASARS OF PROXIMITY AND LIKENESS
LOCATION: Weißensee Art Academy Berlin. FORM: 3-day workshop & department lecture. INVITATION: Vlado Velkov. MODALITY: in person.
- 2012 TWISTED
LOCATION: EIABC (Ethiopian Institute of Architecture. FORM: performance lecture. INVITATION: Brook Teklehaimanot. MODALITY: in person.
- 2012 LIFE IS SPACE IV
LOCATION: Studio Olafur Eliasson, Berlin, Germany. FORM: performance lecture. INVITATION: Olafur Eliasson. MODALITY: in person.
- 2011 REBOOT #5 Nous voulons des maquettes! (We want models!)
LOCATION: Palais de Tokyo, Paris, France. FORM: lecture performance & 2-month exhibition. INVITATION: Elie During. MODALITY: in person.
- 2011 PRACTICING NATURE BASED TOURISM (WITHOUT DESTINATION)
LOCATION: Reykjavik Art Museum, Iceland. FORM: Geography conference paper presentation; peer review. ORGANIZERS: Markús Þór Andrússon, Gunnþóra Ólafsdóttir.
- 2011 STICKY RICE¹; STICKY RICE (the new conversations 2)²
LOCATIONS: Antwerp, Belgium¹; Berlin, Germany². FORM: art meets science meets spirituality-based pedagogy. INSTIGATOR: Nicko Dockx. MODALITY: in person.
- 2011 TWISTED
LOCATION: ETH, Zurich, Switzerland. FORM: department lecture performance. INVITATION: Marc M. Angéil. MODALITY: in person.
- 2010 TWISTED
LOCATION: Architecture Association, London, UK. FORM: unit talk, crits. INVITATION: Liam Young. MODALITY: in person.
- 2010 TWISTED
LOCATION: Goethe-Institut Amsterdam. FORM: performance lecture. INVITATION: Nicole Beutler. MODALITY: in person.

- 2010 THE WHY FACTORY - MARZAHN, A HERITAGE SITE? WINY MAAS
 LOCATION: Aedes Metropolitan Laboratory, Berlin, Germany. FORM: Co-moderated a public debate with architects Winy Maas & Andreas Quenau. INVITATION: Kristin Feireiss.
- 2010 HEARTHEART
 LOCATION: St. George's English Bookshop, Berlin, Germany. FORM: poetry reading. TITLE: Here! Here! There! INVITATION: Shane Anderson.
- 2010 A PECHAKUCHA EVENT AT THE IMAGINARIUM
 LOCATION: Uferhallen; Berlin-Wedding, Uferstraße 8, 13357 Berlin. FORM: presenter. CURATOR: Liam Young, Lukas Feireiss, Luis Berrios-Negron.
- 2010 SMART GEOMETRY CONFERENCE – SHOFTALK
 LOCATION: The Institute for Advanced Architecture of Catalonia; Barcelona, Spain. FORM: talk, crits. INVITATION: Adam Davis.
- 2009 THE IMPORTANCE OF IMPERFECTIONS
 LOCATION: Blackbox Group, Skidmore, Owings & Merrill; Chicago, Illinois. FORM: lecture. MODALITY: in person.
- 2009 GALLERY TALK: GEOMETRY with Deborah Stratman and Eric Ellingsen
 LOCATION: Museum of Contemporary Art (MCA); Chicago, IL. CONTRIBUTION: table-top geometry (Chladni sound) experiments & discussion.
- 2009 ARCHITECTURE SERVICE ANIMALS
 LOCATION: Extension Gallery & Archeworks (Dunn / Felsen); Chicago, IL. FORM: solo architecture exhibition. CURATOR: Paula Palombo. FUNDER: Graham Foundation; SOM Chicago.
- 2009 ARCHITECTURE SERVICE ANIMALS
 LOCATION: Daniels School University of Toronto, ON. FORM: lunch-time lecture series. CURATOR: Aziza Chaouni.
- 2008 ON MODELS 306090
 LOCATION: Architectural League of New York and 306090; New York. FORM: panel speaker & moderator. MODALITY: in person.
- 2008 LIFE IN SPACE III
 LOCATION: Studio Olafur Eliasson, Berlin, Germany. FORM: performance lecture. INVITATION: Olafur Eliasson. MODALITY: in person.
- 2008 TWISTED
 LOCATION: University of Illinois Urbana-Champaign, Landscape Architecture. FORM: lecture. INVITATION: David Hays. MODALITY: in person.
- 2007 EXPERIMENT MARATHON
 LOCATION: Serpentine Pavilion, London, UK. FORM: performance lecture. INVITATION: Hans Ulrich Obrist & Olafur Eliasson. MODALITY: in person.
- 2007 LIFE IN SPACE II
 LOCATION: Studio Olafur Eliasson, Berlin, Germany. FORM: performance lecture. INVITATION: Olafur Eliasson. MODALITY: in person.

EXHIBITIONS | SYMPOSIA | EVENTS as *Artistic Director* | *Curator* (abridged)

- 2024 CICADALOGY '24, STL
 ROLE: Artistic Director of field school with interspecies linguistic Eco-philosopher musician David Rothenberg & poet Edwin Torres. LOCATION: Day-1: OUTSIDE field school in Springfield, IL with small group of interspecies poets, filmmakers, musicians, landscape artists Day-2: INSIDE live-performance @ CINLAND w/ BBC/Radio & Montreal eco-documentary filmmakers.
- 2023 THOUGH THE EARTH SHOULD CHANGE
 ROLE: Co-Director, Co-moderator, curator. LOCATION: Kuehner Court Weil Hall, Wash U. see "Grants | Awards: BIOSANCTUARY".
- 2022 WHAT'S OUT THERE
 ROLE: Lead Advisory council for city-wide public resource featuring significant landscapes in St Louis; included nominating & brokering summer landscape research interns (writing based on field research). PARTNER: The Cultural Landscape Foundation (TCLF), Washington D.C.
- 2020 PLAYSHOP: THE *WHAT STICKS*
 ROLE: Design & co-direct afternoon computation & social engagement *playshop* with all Freshman Architecture undergraduate students and five faculty (~70 people total) ending as a 3-week outdoor campus intervention (80'x16'x16' painted stick pavilion). LOCATION: Wash U, Danforth Campus.
- 2019 WHAT DO YOU SEE?
 ROLE: Directed 2-day *walkshop* with landscape architect Günther Vogt, including managing student Design/build of a toolshed as indoor *field station* installed for 1-month toolshed intervention installed in Givens Hall bottom stairwell, Wash U. LOCATION: Day 1: three walks across sacred & profane landscapes in the St Louis region. Day 2: curate field station with students in ½ day participant dialogue, followed by college-wide lecture in the college lecture series. FUNDED by: ANOVA site furnishings. BUDGET: \$5,000US.
- 2018 MORE THAN A SALAD
 ROLE: Co-Artistic Director for the final public walk & social engagement. LOCATION: Nicosia, Cyprus. BUDGET: ~\$35,000US. see RESIDENCIES as Awardee.
- 2018 COMPETITION FOR DESIGN LABOR
 ROLE: Framed, directed, managed a 48-hour landscape design \$ award competition featuring all the Master of Landscape Architecture Students, coordinating between facilities, funder, local labor historians, faculty, staff, and students. LOCATION: Wash U, Landscape Dept. Steinberg Gallery, Wash U, STL. BUDGET: \$5,000US.
- 2017 SPACEBUSTER & PPP
 ROLE: Roles included organizing and moderating public discussion, coordinating social engagement activity for 1-day architecture intervention with large inflatable & professional choreographer. COLLABORATOR & inflatable author: RAUMLABOR. LOCATION: Wash U, Lewis Center. PPP (Public Policy Perception) with Jesse Vogler.
- 2016 RADICAL IMAGINATION COMMUNITY
 ROLE: Artistic Director for half-day event, following 2-week school. LOCATION: Thessaloniki, Greece. BUDGET: ~\$35,000US. see RESIDENCIES as Awardee.
- 2016 DESIGN SHOW 2016
 ROLE: Curator. Managed BUDGET: \$100,000. for 20,000 sf space showcasing 77-graduate students' thesis work (SAIC). LOCATION: Chicago, IL, 108 North State Street, Block 37.
- 2015 DARK MATTERS
 ROLE: Artistic Director. LOCATION: Reykjavik, Iceland; Haskolabio theater. BUDGET: ~\$40,000US. see RESIDENCIES | FELLOWSHIPS | APPOINTMENTS as Awardee.
- 2014 WALK IN PROGRESS
 ROLE: Co-Choreographed exhibition project & public walk with the Institute for Spatial Experiments and included 24-artist participants. LOCATION: Guangzhou, China. PARTNERS: VITAMIN CREATIVE SPACE & Institute for Spatial Experiments.
- 2013 PERFORMANCE PRACTICES MARATHON
 ROLE: Co-choreographed, co-moderated symposium, interventions, speakers, food experiments, walks; with Institute for Spatial Experiments. LOCATION: Berlin, Germany. MODE: 3-Day symposium (JUNE 12-14) with 31-participants. BUDGET: ~\$25,500US.
- 2013 ACCIDENTAL ACCOMPLISHMENTS
 ROLE: Co-choreographed 3-Day exhibition (JUNE 12-14) with Institute for Spatial Experiments. LOCATION: Berlin, Germany. BUDGET: ~\$25,000US.
- 2013 HEARING VOICES
 ROLE: Co-directed a 1-week movement & voice laboratory exploring the psychoacoustic phenomena of *phantom words*. Daily 8-hour seminar included 11-professional dancers & small production team; concluded as 1-night public performance. LOCATION: Amsterdam, Netherlands: Frascati Theater. FUNDER: Goethe-institute. COLLABORATOR & BROKER: Nicole Beutler Projects.
- 2013 ARCHIVES WORKS MARATHON
 ROLE: Co-choreographed, co-moderated symposium, interventions, speakers, food experiments, walks; with Institute for Spatial Experiments. LOCATION: Berlin, Germany. MODE: 3-Day symposium (NOV 9-11) with 51-participants. BUDGET: ~\$25,500US.
- 2012 BIG FIELD – GROßES FELD – JAN MEDA
 ROLE: Co-Choreographed exhibition & walks; with the Institute for Spatial Experiments. LOCATION: Jan Meda, Addis Ababa, Ethiopia. MODE: 3-day art festival/exhibition included spatial interventions by 31-artists based in Ethiopia, Berlin, and the USA. PARTNER: Alle School of Fine Art and Design, Addis Ababa University. see Grants.

- 2012 **ADDIS FOTO FEST**
ROLE: Co-Choreographed exhibition, public walks, participant; with the Institute for Spatial Experiments. **LOCATION:** Addis Ababa, Ethiopia. **PARTNER & HOST:** Alle School of Fine Art and Design, Addis Ababa University. **MODE:** The 21-art works. **DIRECTOR:** photographer Aida Muluneh & Desta for Africa (DFA).
- 2012 **TRANSLATION ACTS (THE WORLD IS NOT FAIR WORLDS FAIR)**
ROLE: Co-Choreographed exhibition, walks, participant; with the Institute for Spatial Experiments. **LOCATION:** Templehof Feld, Berlin, Germany. **MODE:** 1-month public art school with 78-artists & researchers, open from 1-month (May 31-June 24) 4-days per week, 6-8 hours per day of unique public programming. **ARTISTIC DIRECTOR:** RAUMLABOR (*Space Lab*). Primary responsibilities: co-managing DESIGN/BUILD, the daily operations, larger curatorial relationships, public dissemination, and archiving.
- 2012 **Glass Eye (Glasauge)**
ROLE: Co-choreographed interventions, food experiments, and participant; with Institute for Spatial Experiments. **LOCATION:** Virchowstraße 6, 10249 Berlin, Germany. **MODE:** 3-day exhibition & event with 38-artists in a public park and inside a WWII bunker.
- 2011 **SOUND MARATHON, Part 2**
ROLE: Co-choreographed, co-moderated symposium, interventions, speakers, food experiments, walks; with Institute for Spatial Experiments. **LOCATION:** Berlin, Germany. **MODE:** 3-Day symposium (JAN 26-27) with 51-participants. **BUDGET:** ~\$17,500US.
- 2011 **IDEAS ARE MOTION - The Poster as an Experiment in Travel, Part 3: Reykjavik**
ROLE: Co-curated; with Institute for Spatial Experiments. **LOCATION:** Reykjavik Art Museum – Hafnarhus; Reykjavik, Iceland. **MODE:** 3-month exhibition with 27-artists. **CURATOR:** Markús Þór Andrésson, “Iceland Without Destination – TRAIL”.
- 2011 **SOUND MARATHON, Part 1**
ROLE: Co-choreographed, co-moderated symposium, interventions, speakers, food experiments, walks; with Institute for Spatial Experiments. **LOCATION:** Berlin, Germany. **MODE:** 3-Day symposium (NOV 9-11) with 31-international participants including speakers and contributors. Day 1: walking outside school walks and talks in city with experts Day 2-3: inside school presentations and talks. **BUDGET:** ~\$17,500US.
- 2011 **IDEAS ARE MOTION - The Poster as an Experiment in Travel, Part 2: Japan**
ROLE: Co-Choreographed exhibition & walks; with the Institute for Spatial Experiments. **LOCATION:** Tokyo, Japan; MOT (MUSEUM OF CONTEMPORARY ART, TOYKO). **MODE:** Exhibition collaboration with 23-artists into a larger exhibition “Berlin 2000-2011: Playing amongst the Ruins”.
- 2011 **DAY BEFORE LIFE-IS-SPACE MARATHON**
ROLE: Co-choreographed 1-day of interventions, guests, food experiments, community partner walks; with Institute for Spatial Experiments. **LOCATION:** Berlin, Germany. **MODE:** 1-day walk with 15-international participants. **CURATOR:** Studio Olafur Eliasson & Institute for Spatial Experiments.
- 2010 **CURATORIAL APPROACH MARATHON**
ROLE: Co-choreographed, co-moderated symposium, interventions, speakers, food experiments, walks; with Institute for Spatial Experiments. **LOCATION:** Berlin, Germany. **MODE:** 3-Day symposium (DEC 8-10) with 23-participants. **BUDGET:** ~\$25,000US.
- 2010 **SPACE ACTIVISM MARATHON**
ROLE: Co-Choreographed exhibition & 1-day walk; with Institute for Spatial Experiments. **LOCATION:** Berlin, Germany. **MODE:** 3-Day symposium (JUNE 8-10) with 19-participants. **BUDGET:** ~\$25,000US.
- 2009 **ARTIST MARATHON**
ROLE: Co-choreographed, co-moderated symposium, interventions, speakers, food experiments, walks; with Institute for Spatial Experiments. **LOCATION:** Berlin, Germany. **MODE:** 3-Day symposium (DEC 8-11) with 35-participants. **BUDGET:** ~\$25,000US.
- 2007 - 2008 **ALTERNATIVE ARCHITECTURE LECTURE SERIES**
ROLE: Directed a 1.5-year Graham Foundation *for Advanced Studies in the Fine Arts* institutional grant inherited from displaced faculty. Primary responsibilities included organizing and moderating two lecture series, including 10-out of town architect speakers. **LOCATION:** Chicago, IL; Illinois Institute of Technology (IIT). **BUDGET:** \$12,000.
- 2006 - 2009 **TALK 20**
ROLE: Instigated public student lecture series modeled after Pecha Kucha, set in architecture design schools, blending professional and student speakers. Included hosting and staging TALK 20 lecture series at architecture schools around the USA. **LOCATIONS:** Philadelphia, PA; Chicago, IL; Columbus OH.
- 2005 **CROSS CATALYTIC ARCHITECTURES**
ROLE: Co-organizer & transcriber. **LOCATION:** Philadelphia, PA; SLOUGHT FOUNDATION. **MODE:** public conversation with scientists, architects & engineers about non-linear modeling.
- 2004 - 2005 **NON-LINEAR SYSTEMS of ORGANIZATION (NLSO)**
ROLE: Graduate Research Assistantship coordinating architecture & pathology faculty at the University of Pennsylvania to prepare for a 3-day national architecture, science, and mathematics symposium & exhibition. **LOCATION:** Philadelphia, PA; University of Pennsylvania.

EXHIBITIONS | BUILT WORKS | EVENTS | WORKSHOPS as *Participant* (abridged)

- 2024 **PURPLE HOUSE**
LOCATION: Griot Museum of Black History, St Louis, MO. **CURATOR:** Lois Conley. **CONTRIBUTION:** landscape art sculpture as interpretive center.
- 2024 **PARRET PAVILION**
LOCATION: Triennial Kortrijk, Antwerp, Belgium. **LEAD ARTISTS:** Nico Dockx & VOET architecture. **CONTRIBUTION:** three original drawings enlarged & repainted on the pavilion ceiling.
- 2023 **PONG-PING FOREST** Instigated & directed the design & build of two steel regulation size pong-ping tables.
LOCATION: 407 N 6th St, St. Louis, 63102. Phase 1 of a public art-infrastructure plaza design. Phase 2: estimated summer 2026. **FUNDER:** Spinnaker Reality.
- 2021 **WORLD EXHIBITION** (Weltausstellung)
LOCATION: Forum Stadtpark, Graz, Austria. Exhibition contribution (audio reading) from “Operating Manual for Spaceship Earth”, Buckminster Fuller. **Invitation:** Claudia Gerhäuser.
- 2020 **FREE SPACE FESTIVAL** (*Freiraum Festival*)
LOCATION: online; Thessaloniki, Greece. Symposium. **CONTRIBUTION:** 20-min video essay & discussion, and panel. Peer-reviewed & published (*see CV: Publications*).
- 2020 **FUTURE NOW FESTIVAL III**
**Postponed until Spring 2025 due to Covid-19.* Art festival in Berlin, Germany.
- 2020 **ART LIBRARIES SOCIETY OF NORTH AMERICA WALKSHOP**
Canceled due to Covid-19.* **CONTRIBUTION: Walkshop designed for international librarian conference St Louis.
- 2019 **TOOLSHED & WALKSHOPS**
LOCATION: Contemporary Art Museum (CAM), St Louis, MO. May 17 – Aug 18. **EXHIBITION:** sole outdoor. **CONTRIBUTION:** pavilion sculpture; ear-glasses, 3-Walkshops® (June 7, July 13, July 20). **CURATOR:** Wassan Al-Khudhairi.
- 2019 **SOUND MAPPING WALKSHOP**
LOCATION: The New School, NYC. Center for Transformative Media. **CONTRIBUTION:** lecture & walkshop to co-construct a geospatial sound score. **INVITATION** & class of: Ed Keller.
- 2019 **RULERS**
LOCATION: East St Louis, IL. Granite City Art and Design District (GCADD). **MODE:** Landscape art exhibition. **CONTRIBUTION:** site-specific installation in solo gallery space; poetry reading participant; public performance lecture – a landscape sermon. **CURATOR:** Gavin Kroeber.
- 2018 **JELLING**
LOCATION: Marshall House, Reykjavik, Iceland. **MODE:** restaurant as sculpture; poetry. **CONTRIBUTIONS:** 2-day workshop crystalizing as indoor | outdoor poetry performances on sea and on land. **COLLABORATOR:** *Sjon* and the Iceland University of the Arts & Studio Olafur Eliasson kitchen. **CURATOR:** Christina Werner.

- 2018 **DRUM CIRCLE**
LOCATION: Kunststaele, Berlin. MODE: art exhibition. TITLE: The Quest for Meaning Bauru. CONTRIBUTION: video; co-author Fabian Knecht. CURATOR: Ellen Blumenstein.
- 2018 **THE EARTH IS BLUE LIKE AN ORANGE GREENWAY**
LOCATION: Pulitzer Arts Foundation, St Louis, MO. MODE: Festival. FESTIVAL TITLE: Dwell in other Futures. CONTRIBUTION: Designed, directed, and trained 6-Future Park Ranger Ambassadors to conduct an inclusive social engagement park design performance involving sound tools for the future. CURATORS: Tim Portlock, Rebecca Wanzo, Gavin Kroeber.
- 2017 **BIG LUCKY^{1a,b}; GARDEN OF HARMONIC DELIGHT²**
LOCATION: The Hamburger Bahnhof – Nationalgalerie; Berlin. EXHIBITION: Festival of Future Nows. CONTRIBUTIONS: sound sculpture^{1a} & small press book ^{1b}; public school workshop² with harmonic overtone singer Mirislov Grosser. CURATOR: Fotini Lazaridou-Hatzigoga, Christina Werner.
- 2016 **ADVENTURE PLAYGROUND**
LOCATION: Chicago Architecture Foundation, IL. EXHIBITION: 50/50/50 (50 Designers, 50 Ideas, 50 Wards). CONTRIBUTION: two-sided 4'x 3' architecture board. CURATOR: Urban Lab.
- 2015 **WATCH WORDS**
LOCATION: Kunstverein Arnsberg, Germany. MODE: Art exhibition (solo). CONTRIBUTIONS: sense walks, videos, photography, sculptures, sound-environments. CURATOR: Vlado Velkov.
- 2015 **RADICAL IMAGINATION COMMUNITY**
LOCATION: Sullivan Galleries, Chicago, IL. MODE: Landscape art exhibition. TITLE: Outside Design. CONTRIBUTIONS: CURATOR: Jonathan Solomon.
- 2015 **HEART AND SEOUL**
LOCATION: Seoul, South Korea. MODE: mobile public art exhibition. TITLE: FROST Radio. CONTRIBUTION: sound walk with audio instruction. CURATOR: Haeju Kim, Ari Benjamin Meyers
- 2015 **TWISTED**
LOCATION: The Changing Room; Kurfürstenstrasse 13; Berlin, Germany. MODE: indoor | outdoor art exhibition. TITLE: Homecoming 3. CONTRIBUTIONS: public sound walk; map; poetry performance. CURATORS: Cassandra Edlefsen Lasch, Annabelle von Girsewald.
- 2015 **EXPERIENCE ECONOMIES**
LOCATION: Mildred's Lane; rural northeastern Pennsylvania - rural art complex overseen by artists J. Morgan Puett, Mark Dion. CONTRIBUTION: sense-based table-top food experiments & field walks. CHOREOGRAPHED by: Rebecca Uchill, Gavin Kroeber.
- 2014 **MATE**
LOCATION: Neue Nationalgalerie (New National Gallery); Berlin, Germany. MODE: contemporary art festival. TITLE: Festival of Future Nows. CONTRIBUTION: public school workshop with biologist and bird-caller Uwe Westphal. CURATORS: Sven Beckstette, Natalie Keppler, Christina Werner.
- 2014 **A-B-A-B-A FROM HERE TO HEAR**
LOCATION: Volksbühne, Roter Salon (Peoples Theater, Red room); Berlin, Germany. MODE: poetry-jazz performance; public sound actions.
- 2014 **SEW THE SWEATER WHILE THE WOOL GROWS ON THE SHEEP¹ | WALK-IN-PROGRESS²**
LOCATION: Vitamin Creative Space; Guangzhou, China. MODE: 2-month art exhibition; 1-day public walk. CONTRIBUTION: exhibition installation¹; co-choreographed public walk with wet intervention². CURATORS: Hu Fang, Institute of Spatial Experiments.
- 2014 **QUASARS OF PROXIMITY AND LIKENESS**
LOCATION: Berlin, Germany. MODE: 3-day workshop, design-build, department lecture. COLLABORATOR: Weißensee Art Academy Berlin. ARTISTIC DIRECTOR: Vlado Velkov.
- 2014 **ART & SCIENCE & CITIES WALKSHOPS**
LOCATION: Berlin, Germany. PARTNER | FINDER: Akademie der Wissenschaften, (Academy of Sciences), Berlin-Brandenburg Academy of Sciences and Humanities. ROLE: Consult the Academy core project team, and direct 1-week of public workshops with the top two high-school students from every public high-school across Germany, with the aim of encountering cities through art & science & the humanities.
- 2014 **HALLWAY JAM**
LOCATION: La Conservera Centro de Arte Contemporáneo; Ceutí, Spain. MODE: exhibition video; co-author with Ed Keller. CURATOR: Isabel Martínez Abascal.
- 2013 **TWISTED WALKS¹; TWISTED TALKS²; A KENTUCKY SUTRA³; SWING CINEMA⁴**
LOCATION: Project Space; Boxhanger Strasse 93/96; Berlin, Germany. MODE: indoor | outdoor art exhibition. TITLE: Homecoming 1. CONTRIBUTIONS: public sound & food walks¹; public performance talk²; video³; landscape art sculpture indoor installation⁴. CURATORS: Cassandra Edlefsen Lasch, Annabelle von Girsewald.
- 2013 **THE WURST ART PROJECT IN BERLIN¹ | DON'T WORRY IT WON'T REALLY HURT THE TREES²**
LOCATION: Prinzessinnengarten (Princess Garden); Berlin. MODE: 2-month outdoor landscape art exhibition. TITLE: The Phylogenesis of Generosity – Berlin Triennale. CONTRIBUTIONS: public sausage-walk with a twist¹; twisted arches as rope & tree intervention. COLLABORATORS: FHNW (Art Academy in Basel) & Melanie Franke; landscape artist Lynn Peemoeller. TRIENNALE CURATOR: Warren Neidich.
- 2013 **MANUALS FOR TWISTED FUTURE URBAN PLANNERS**
LOCATION: Berlin, Germany & Basel, Switzerland. MODE: Part 1: class talk as recruiting session (in Basel, CH) that is transcribed into publication. Part 2: 3-day sense-based walking school in Berlin, Germany. COLLABORATOR: Hochschule für Gestaltung und Kunst, FHNW (Art Academy in Basel, CH). ARTISTIC DIRECTOR: Melanie Franke.
- 2013 **SHHHHH, IT'S TWISTED**
LOCATION: Quite Que; Berlin, Germany. MODE: solo poetry performance. CURATED by: Michael Renkel, Nicolas Wiese.
- 2013 **HEARING VOICES**
LOCATION: Frascati Theater; Amsterdam, Netherlands. MODE: Dance choreography sound shop & performance. CONTRIBUTIONS: co choreographed 11-professional dancers in 1-week sound-movement lab, and theatrical performance. ARTISTIC DIRECTOR: Nicole Beutler Projects.
- 2012 **WE LIVE HERE (II)**
LOCATION: Frascati Theater; Amsterdam University of the Arts, NL. MODE: 3-day dance-choreography symposium. CONTRIBUTIONS: public sense walk; twisted lecture-performance. ARTISTIC DIRECTOR: Nicole Beutler Projects.
- 2012 **SPACE POEM #5 - PHANTOM WORDS¹ | ERUPTION²**
LOCATION: Bunker; Virchowstraße 6, 10249 Berlin, Germany. MODE: art exhibition. TITLE: Glasauge - Glass Eye. CONTRIBUTIONS: public sound installation¹; light poetry performance².
- 2012 **COFFEE CEREMONY¹; ISHE GET 'UM, OK POETRY²; WHITE CUBE³**
LOCATION: Jan Meda – Großes Feld (Big Field); Addis Ababa, Ethiopia; with Institute for Spatial Experiments. MODE: 3-day art festival. CONTRIBUTIONS: performance-sculpture¹; poetry performance²; outdoor pavilion³.
- 2011 **IDEAS ARE MOTION - The Poster as an Experiment in Travel, Part 3: Reykjavik**
LOCATION: Reykjavik Art Museum – Hafnarhus. MODE: art exhibition & conference. TITLE: Iceland Without Destination. CONTRIBUTION: poster. CURATOR by: Markúsþór Andrésson.
- 2011 **IDEAS ARE MOTION - The Poster as an Experiment in Travel, Part 2: Japan**
LOCATION: MOT, Museum of Contemporary Art Tokyo, Japan. MODE: art exhibition collaboration with "Berlin 2000-2011: Playing amongst the Ruins". CONTRIBUTION: poster.
- 2011 **IDEAS ARE MOTION- The Poster as an Experiment in Travel, Part 1: Zagreb**
LOCATION: Zagreb, Croatia. MODE: art exhibition. TITLE: Disappearing in public space. CONTRIBUTION: 100meter poster poem plastered in public space. CURATORS: Ivana Franke & the Institute for Spatial Experiments.
- 2011 **ABOVE | BELOW¹; TWISTED TALK²; TWISTED MODELS³**
LOCATION: Palais de Tokyo; Paris, France. MODE: 2-month art exhibition. TITLE: Reboot #4 - Nous voulons des maquettes (*we want models*). CONTRIBUTION: video¹; models²; performance lecture³. CURATOR: Elie During.
- 2010 **TWISTED MODELS¹; UR SONATA²**
LOCATION: Uferhallen, ZNE; Berlin, Germany. MODE: architecture & art exhibition. TITLE: The Imaginarium. CONTRIBUTION: models¹; sound installation². CURATORS: Liam Young, Lukas Feireiss, Luis Berrios Negrón.

2009	VERTICAL FARM <u>LOCATION:</u> Exit Art Gallery; NYC. <u>MODE:</u> architecture & urban planning exhibition. <u>CONTRIBUTION:</u> Vertical Farm models.
2009	VERTICAL FARM <u>LOCATION:</u> Design Exchange; Toronto, Ontario. <u>MODE:</u> architecture exhibition. <u>TITLE:</u> Carrot City. <u>CONTRIBUTION:</u> Vertical Farm model.
2009	ARCHITECTURE SERVICE ANIMALS <u>LOCATION:</u> Extension Gallery & Archeworks (Dunn / Felsen); Chicago, IL. <u>MODE:</u> sole architecture exhibition. <u>CURATOR:</u> Paula Palombo. <u>FUNDER:</u> Graham Foundation; SOM Chicago.
2009	ARCHITECTURE SERVICE ANIMALS <u>LOCATION:</u> Les Transculturelles des Abattoirs; Casablanca, Morocco. <u>MODE:</u> cultural biennial. <u>TITLE:</u> Abattoirs: From Meat to Culture. <u>CURATORS:</u> Aziza Chaouni, Takako Tajima.
2008	VERTICAL FARM <u>LOCATION:</u> Museum of Science and Industry; Chicago, IL. <u>MODE:</u> design exhibition. <u>TITLE:</u> Fast Forward; Dickson Despommier. <u>CONTRIBUTION:</u> Co-designer, Co-builder, Co-installer of interactive 22' tall model with TJ McLeish. Model exhibited for 10-years. <u>BUDGET:</u> ~\$125,000.
2007	FIGURES AND FILMS <u>LOCATION:</u> Serpentine Gallery Pavilion, Kensington Gardens; London, UK. <u>MODE:</u> Experiment Architecture Marathon. <u>CONTRIBUTION:</u> performance lecture. <u>ARTISTIC DIRECTOR:</u> Hans Ulrich Obrist, Olafur Eliasson.

FACULTY TEACHING ASSIGNMENTS (complete list)

2017 - 2025

WASHINGTON UNIVERSITY in ST LOUIS COLLEGE OF ARCHITECTURE.

WALKING CLASS

DISCIPLINE: Interdisciplinary: Landscape Architecture; Public Health; Architecture. LEVEL: Graduate | Undergraduate course. NOTE: This course served as an *Ecology elective* in for Landscape architecture graduates and undergraduate Landscape Architecture college minors. FOCUS: Geospatial ethnographic field research methods engaging in walking research conflating three types of feet (1) architecture feet, (2) body feet - biometrics, (3) poetry feet – scansion. The end goal is to design a green infrastructure path for water as immersive walking path for memory. This is on-going geospatial research into landscape as language. The research is growing partnerships across geology, preservation, public health and medicine. COMMUNITY PARTNER: Griot Museum of Black History; Ms. Lois Conley. RESEARCH STRATEGIES: Action-based Research – Descriptive survey, Modeling, Experimentation. METHODOLOGIES: Measurement and Mapping; Drawing & Visualization; Archival histories; Reflection. YEARS TAUGHT: Spring 2025, Spring 2024.

CINEMATIC LANDSCAPES the *making-of*

DISCIPLINE: Interdisciplinary: Landscape Architecture; Public Health; Architecture. LEVEL: Graduate | Undergraduate course. NOTE: This course served as an *Ecology elective*. FOCUS: Speculative landscape representation course that bridges art & science through the concept of “cinema”. Engages with an assemblage of digital and analogue modeling and editing tools, techniques, and drawing conventions that intersect with the history of landscape architecture, art, and architectural modes of representation. PARTNER: Prof Alex Bradley, Earth, Environmental, and Planetary Sciences Director of Graduate Studies. RESEARCH STRATEGIES: Action-based Research – Descriptive survey, Modeling, Experimentation. METHODOLOGIES: Measurement and Mapping; Drawing & Visualization; Archival histories; Reflection. YEARS TAUGHT: Spring 2020.

RESEARCH IN THE LANDSCAPE: METHODS & PRACTICES

DISCIPLINE: Landscape Architecture. LEVEL: Graduate. RESEARCH STRATEGIES: Action-based Research, in particular: Descriptive survey, Modeling, Experimentation, Classification, Discourse Analysis, Logical systems & argumentation. METHODOLOGIES: Measurement and Mapping; Drawing & Visualization; Archival histories; Reflection. FOCUS: Cultivate research methods essential to the study and practice of landscape architecture, landscape art & design today. COMMUNITY PARTNERS: Griot Museum of Black History (2022). VISITORS: professors from Sociology, African & African American Studies, Engineering, Art & Arch. YEARS TAUGHT: Spring 2023, Spring 2022, Spring 2021.

LANDSCAPE REPRESENTATION 3: VISUALIZING ECOLOGICAL PROCESSES

DISCIPLINE: Landscape Architecture. LEVEL: Graduate | Undergraduate landscape architecture minors; required course. FOCUS: The concept of “cinema” intersects with bio-acoustic ecology in a design approach that addresses time-based media tools to address cultural, perceptual, and biology-based ecosystem structural analysis. Approach to media is immersive and body-oriented with a focus on structural correspondence between language coded systems (poetry) and eco-temporalities. COMMUNITY PARTNER: Griot Museum of Black History (2022; 2018). YEARS TAUGHT: Fall 2024, Fall 2023, Fall 2022, Fall 2019, Fall 2018, Fall 2017.

LANDSCAPE REPRESENTATION 2: DIGITAL TOOLS

DISCIPLINE: Landscape Architecture. LEVEL: Graduate; required course. FOCUS: Visual tools skill building through experimentation in 2D & 3D analog-to-digital landscape modeling software. Approach to media is based body-oriented with focus on systematic data visual analysis and identifying and translating structural correspondence between language coded systems (poetry) and landscape drawing conventions. RESEARCH STRATEGY: Action-based Research, in particular: 2D & 3D Analog-to-Digital Modeling (wet-computation). METHODOLOGIES: Experimentation, Reflection. YEARS TAUGHT: Spring 2019, Spring 2018.

LANDSCAPE ARCHITECTURE HISTORY & THEORY

DISCIPLINE: Landscape Architecture. LEVEL: Graduate | Undergraduate; required course. FOCUS: The survey begins with prehistoric settlements and ends with the dawn of professionalized landscape design in the 19th century. This course broadens the field of historical inquiry, taking in topics ranging from cultural understandings of space to the design of sacred sites, military installations, and water systems. YEARS TAUGHT: Fall 2021, Fall 2020.

LANDSCAPE ARCHITECTURE DESIGN STUDIO 1 of 6: Adventure Playground

DISCIPLINE: Landscape Architecture. LEVEL: Graduate; required studio. FOCUS: This core studio explores design principles common to architecture and landscape architecture. And the design of open-ended spatial frameworks for Adventure Playground typologies and eco-spirituality, specifically the role of outdoor self-directed play as a participatory civic cultural activity. Skills include field surveying techniques, systematic analysis, analogue drawing & modeling, and social engagement. COMMUNITY PARTNER: Eden Theological Seminary (2023). GUESTS: Students take walks with local activists (Percy Green II), Alderpeople, civil engineers, landscape architects, designers, socially oriented artists and curators. YEARS TAUGHT: Fall 2023, Fall 2022, Fall 2021, Fall 2020, Fall 2019.

LANDSCAPE ARCHITECTURE DESIGN STUDIO 2 of 6: Monuments and Memories

DISCIPLINE: Landscape Architecture. LEVEL: Graduate; required studio. FOCUS: In this core studio, students develop a spatial understanding of landscape architecture through a series of exercises of varying scale and complexity. Building design skills incrementally, students will acquire facility with the manipulation of ground plane and the elaboration of vegetation and material strategies at both site and urban scales. The studio will foster an appreciation of landscape architecture as a systemic construct with formal, ecological and social implications. GUESTS: Pulitzer Foundation - Kristin Fleischmann Brewer. YEARS TAUGHT: Spring 2019, Spring 2018.

LANDSCAPE ARCHITECTURE DESIGN STUDIO 5 of 6: Nuclear Markers

DISCIPLINE: Landscape Architecture. LEVEL: Graduate | Undergraduate; advanced options studio. FOCUS: This first comprehensive studio investigates a specific design problem to a high level of articulation and resolution. Specific landscape problem: nuclear marker landscape systems, immersive ecological environments that act as living timepieces communicating the burial and risks of nuclear waste for 10,000 years into the future. COMMUNITY PARTNER (fall 2018): Just Moms, STL. YEARS TAUGHT: Fall 2018, Fall 2017.

LANDSCAPE ARCHITECTURE DESIGN STUDIO 6 of 6: Thesis

DISCIPLINE: Landscape Architecture. LEVEL: Graduate | Undergraduate; advanced options studio. FOCUS: This first comprehensive studio requires students to identify and investigate a specific landscape design problem to a high level of articulation and resolution. This course structurally acts as “thesis” or “capstone” design course, it is complimented by the research seminar Research in the Landscape. COMMUNITY PARTNER: student initiated. YEARS TAUGHT: Spring 2021, Spring 2024.

ARCHITECTURE STUDIO: INTRODUCTION TO DESIGN PROCESSES 1

DISCIPLINE: Architecture. LEVEL: Undergraduate; required studio for architecture major. FOCUS: The first year of the core studio sequence examines interactions between architecture and environments through the design of a small-scale project. Skills included relationships between observation, analysis and invention. Skills include *analogue* drawing and making as bridges between two-dimensional and three-dimensional material investigations. YEAR TAUGHT: Fall 2024.

ARCHITECTURE DESIGN STUDIO: INTRODUCTION TO DESIGN PROCESSES 2

DISCIPLINE: Architecture. LEVEL: Undergraduate; required studio for architecture major. FOCUS: This introductory design studio course engages the basic principles of architectural context, composition and experience. Skills included relationships between observation, analysis and invention, *digital* drawing and making as bridges between two-dimensional and three-dimensional material investigations. YEAR TAUGHT: Spring 2020.

ARCHITECTURE DESIGN STUDIO: THE WORLD IS NOT FAIR WORLDS FAIR

DISCIPLINE: Architecture. LEVEL: Undergraduate; advanced options studio. FOCUS: This course engages “tactical urbanism” and social engagement methods, with advanced architectural design and an in-depth study of a struggling public downtown (St Louis City). Specific focus on connecting downtown to the Mississippi River, developers & vacancy, homelessness, safety, surveillance, perception, public health, and the role of art and landscape urbanism to alter cities and city experiences. YEAR TAUGHT: Spring 2022.

DESIGN CULTURE

DISCIPLINE: Architecture. **LEVEL:** Graduate; ½ credit ½ semester experimental course taught by 4-architecture faculty. **FOCUS:** Overview of historical and contemporary design issues including graphic design, communication design, industrial design, furniture design, film, animation. Including how different design practices complement and enrich architecture, and how history, philosophy and technology have shaped different design movements. **YEARS TAUGHT:** Fall 2020.

2016 - 2017

ILLINOIS INSTITUTE OF TECHNOLOGY (IIT) COLLEGE OF ARCHITECTURE.

LANDSCAPE ARCHITECTURE STUDIO I: DYNAMICS and PROCESSES of PLACE

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate. **FOCUS:** Understanding the fundamental relationships of dynamic processes with an emphasis on representing time, movement, space, light, rhythms, shifting boundaries and enclosures, and physical materials of landscape. **YEAR TAUGHT:** Fall 2016.

LANDSCAPE ARCHITECTURE: LANDSCAPE ARCHITECTURE and TIME

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate. **FOCUS:** Understanding the fundamental relationships of city preservation in relation to boulevards and park systems. Walking the entire 26-miles of the Chicago Park Boulevard System Historic District's: 8 parks, 19 boulevards, and 6 squares. Classes consisted of weekly walks and social engagement activities with park superintendents, community groups, spatial activists, and landscape preservationists. **YEAR TAUGHT:** Fall 2016.

LANDSCAPE ARCHITECTURE | ARCHITECTURE STUDIO 6: THESIS

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate | Undergraduate; advanced thesis studio. **FOCUS:** Understanding the fundamental relationships of dynamic processes with an emphasis on representing time, movement, space, light, rhythms, shifting boundaries and enclosures, and physical materials of landscape. **YEAR TAUGHT:** Spring 2017.

LANDSCAPE ARCHITECTURE HISTORY: HISTORY, THEORY, and CRITICISM II.

DISCIPLINE: Landscape Architecture | Architecture. **LEVEL:** Graduate | Undergraduate; advanced thesis studio. **FOCUS:** The chronological history of designed landscapes with an emphasis on the emergence of the profession of landscape architecture in North America in the nineteenth and twentieth centuries. **YEAR TAUGHT:** Spring 2017.

2015 - 2016

SCHOOL OF THE ART INSTITUTE OF CHICAGO (SAIC) ARCHITECTURE, INTERIOR ARCHITECTURE, & DESIGNED OBJECTS (AIADO).

ARCHITECTURE THESIS DESIGN STUDIO

DISCIPLINE: Architecture. **LEVEL:** Graduate. **FOCUS:** This 1-year course involved co-mentoring (with a lattice of three other architecture faculty), around forty individual self-directed architecture & landscape urbanism design thesis projects, including case studies, phased research and design processes & final proposals as scaled models / prototypes curated into a 1-month exhibition open to the public called DESIGN SHOW 2016. *see:* Exhibitions as *Artistic Director*. **YEAR TAUGHT:** Spring 2016.

INTERDISCIPLINARY CORE STUDIO PRACTICE I - BACHELOR IN FINE ARTS IN STUDIO

DEPARTMENT & DISCIPLINES: Architecture, Interior Architecture Pathway. **LEVEL:** Freshman & first-year students. **FOCUS:** This project-based introduction to architecture & design studio was the second required entry design studio leading to a BFA. Its aim was to introduce the meaning and making of architecture and interior architecture through individual and group design projects. Students learn design processes by experimenting with materials and exploring architectural and interior architecture representation and measure the implications of their work on broader cultural contexts. **YEAR TAUGHT:** Fall 2015.

INTERDISCIPLINARY SEMINAR – TRANSLATION ACTS

DEPARTMENT, DISCIPLINES, FOCUS: Sophomore Interdisciplinary Seminar focused on the structural and visual history of the roles, responsibilities, rhetoric, and *art of translation* between architecture, visual art, and design object disciplines. **YEAR TAUGHT:** Spring 2016.

DESIGNED OBJECTS R&D SEMINAR - SPACE ACTIVISM THROUGH DESIGN

DEPARTMENT & DISCIPLINE: Master of Design in Designed Objects (MDDO). **FOCUS:** Eco-sensory approach to the design of objects through the coproduction of learning situations. Through social engagement, collective-actions, interventions, and performances in public we pressure our perception and knowledge of public | private space. This seminar engaged the *city as classroom* learning method. **CO-LATERAL PARTNERSHIP:** For the entire duration of this course, we engaged 40-feet of mobile interior lab sections/bookshelves/social-infrastructure, reconfigured three times throughout the parallel exhibition, as a classroom/lab space outside of the AIADO territory and inside the SAIC Sullivan Gallery territory. **YEAR TAUGHT:** Fall 2015.

2014 - 2015

CORNELL UNIVERSITY COLLEGE OF ART, ARCHITECTURE AND PLANNING (AAP).

ARCHITECTURE DESIGN STUDIO - TWISTED & WOVEN

DISCIPLINE: Architecture 5116/4101/4102. **LEVEL:** Graduate | Undergraduate; advanced options studio co-taught with Jenny Sabin. **FOCUS:** The design of survival architecture based in a particular ecological disaster zone engaging computational modeling. **YEAR TAUGHT:** Spring 2015.

ARCHITECTURE THEORY – IN FEELING SPACE

DISCIPLINE: Architecture 5116/6308. **LEVEL:** Graduate | Undergraduate elective seminar. **FOCUS:** Social engagement, the role of storytelling, the sensorium, the history of science, and spatially perceiving empathy in the creation of objects, actions, situations, and events. **YEAR TAUGHT:** Spring 2015.

ARCHITECTURE DESIGN STUDIO - FREAKED LANDSCAPES

DISCIPLINE: Architecture 4101/4102. **LEVEL:** Undergraduate; advanced options studio. **FOCUS:** The design of nuclear marker landscape systems, immersive ecological environments that act as living timepieces communicating the burial and risks of nuclear waste for 10,000 years into the future. **YEAR TAUGHT:** Fall 2014.

ARCHITECTURE THEORY – SPACE ACTIVISM

DISCIPLINE: Architecture 3308/6308. **LEVEL:** Graduate | Undergraduate elective seminar. **FOCUS:** Eco-sensory approach to the coproduction of learning situations through social engagement driven by the construction of new concepts, leading to new tools and approaches for the co-production of public and private spaces. **YEAR TAUGHT:** Fall 2014.

2009 - 2014

BERLIN UNIVERSITY OF THE ARTS (UdK) – INSTITUTE FOR SPATIAL EXPERIMENTS

The Institut für Raumexperimente was an art school within an art university with an emphasis on Sculpture. Nearly half of our 'classes' took place in public spaces, out of which we developed our *city as classroom* interdisciplinary approach. Each semester, content for 'classes' was co-constructed from the bottom-up, inflecting around the students' professional ambitions, skills, and needs. Affiliated with the Berlin University of the Arts, the institute served as an experimental education and research project echoing the 100-year anniversary of the Bauhaus' spatial experiments. Led by its founding director Olafur Eliasson together with co-directors Eric Ellingsen and Christina Werner, we did not offer 'classes' in the traditional sense, except once (EXPERIENCE EXPERIMENTS*) for comparative purposes. Our institute was supported with funding from the Senate Department of Education, Youth and Science of the State of Berlin as part of its program of excellence Wissenschaft Zukunft (Knowledge Creates the Future) and grants from the Einstein Foundation Berlin. Students received undergraduate art degrees with the option of a master's degree (Meisterschüler).

Each year we learned how to learn how to co-sustain a safe and healthy experimental learning environment. Each year we partnered with a global, interdisciplinary array of students and professor researchers and universities, in order to learn how other schools of art, design, and architecture conduct their research practices. Examples are the University of Addis Ababa (Alle School of Fine Art); Science Po Paris, class of Bruno Latour; the Swiss Federal Institute of Technology Zurich (ETH - Eidgenössische Technische Hochschule Zürich) class of landscape architect Guther Vogt; and, Harvard Graduate School of Design, students of Sanford Kwinter. We published reports and hired external peer reviewers throughout the 5-years to consult, advise, and evaluate our emergent methodologies, techniques, and learning-structures. These constant, self-reflective reviews allowed us a global view on best art-research learning practices. This cultivated a healthy & safe learning art lab environment and gave the students agency in co-generating the learning-structures they learned in, and some of the guests that they wanted to learn from, which we collectively referred to as *Ambassadors of the Why*. For 5-years, our individual *classes* | *semesters* emerged into a proof-of-concept and prototype for alternative art & design pedagogies in the 21st century.

2006 - 2009

ILLINOIS INSTITUTE OF TECHNOLOGY (IIT) COLLEGE OF ARCHITECTURE.

ARCHITECTURE | LANDSCAPE ARCHITECTURE DESIGN STUDIO - VERTICAL FARM

DISCIPLINE: Advanced Architecture, Landscape Architecture design studio. **LEVEL:** Graduate | Undergraduate. **FOCUS:** Food systems planning and public health through farming in skyscrapers and architecture megastructures. **COMMUNITY PARTNER:** Garfield Park Conservatory. **YEAR TAUGHT:** Spring 2009.

LANDSCAPE ARCHITECTURE STUDIO I: DYNAMICS and PROCESSES of PLACE

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate. **FOCUS:** Understanding the fundamental relationships of dynamic processes with an emphasis on representing time, movement, space, light, rhythms, shifting boundaries and enclosures, and physical materials of landscape. **YEAR TAUGHT:** Fall 2008, Fall 2007.

LANDSCAPE URBANISM DESIGN STUDIO – LAKE CALUMET & TEMPLE OF STEEL

DISCIPLINE: Advanced Landscape Architecture | Architecture. **LEVEL:** Graduate | Undergraduate. **CO-TAUGHT** with: Charles Waldheim. **FOCUS:** Bioremediation and onsite technical & Phytotechnical landscape infrastructure site-strategies. Just south of Chicago, Illinois this 105-acre steel slag-site called South Works specialized for 100-years in integrated steel works in Chicago's architecture and civil-engineering history. **YEAR CO-TAUGHT:** Spring 2008.

LANDSCAPE URBANISM DESIGN STUDIO – GAZA STRIP

DISCIPLINE: Advanced Landscape Architecture | Architecture. **LEVEL:** Graduate | Undergraduate. **CO-TAUGHT** with: Martin Felsen. **FOCUS:** Studio in parallel with an architecture and urbanism seminar on the middle east taught by Harry Francis Mallgrave. **DESIGN PROBLEM:** Through drawing and material experiments that inflect, bend, twist, fold, cut, weave, draw, model and translate nature-based geometries into spatial-frameworks, speculative public-housing systems based on patterns found in nature. In fractal fashion, scale elemental 'components' from room to home to neighborhood to city-scale. **YEAR CO-TAUGHT:** Spring 2007.

LANDSCAPE ARCHITECTURE HISTORY: HISTORY, THEORY, and CRITICISM II.

DISCIPLINE: Landscape Architecture | Architecture. **LEVEL:** Graduate | Undergraduate; advanced thesis studio. **FOCUS:** The chronological history of designed landscapes with an emphasis on the emergence of the profession of landscape architecture in North America in the nineteenth and twentieth centuries. Inquiry of the natural factors and ecology (soil formations, geological features, hydrological patterns, catastrophic events, etc.) in the settlement and development of cities. **YEAR TAUGHT:** Spring 2009.

LANDSCAPE ARCHITECTURE THEORY: THE NATURE OF ECOLOGY (THE PHILOSOPHY OF NATURE)

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate. **FOCUS:** Understanding the history of the concepts of 'nature, and 'ecology' from the perspective of the history of science. Starting with the Pre-Socratic natural scientists, this course acts as a historic scientific foundation for understanding of the materials and concepts that landscape architects work, concepts like objectivity, scientific method, event, time, truth, physical laws, entropic processes, non-linearity, self-organization, computation, evolution, and emergence. **YEARS TAUGHT:** Fall 2008, Fall 2007.

ARCHITECTURE THEORY – COMPLEXITY AND NON-LINEAR SYSTEMS

DISCIPLINE: Architecture. **LEVEL:** Graduate | Undergraduate; advanced thesis studio. **FOCUS:** Understanding the fundamental relationships of dynamic processes with an emphasis on representing time, movement, space, light, rhythms, shifting boundaries and enclosures, and physical materials of landscape. **COMMUNITY PARTNER:** Graham Foundation for the Advanced Studies in Fine Art; Sarah Herda. Held in the winter of 2008, this class required a 2-week prerequisite winter-workshop titled "Modeling at the Frontier of Architecture" with structural engineer Cecil Balmond and the (AGU) Advance Geometry Unity, ARUP. The focus of this 2-week building workshop & class was directed to historic research and experimental modeling of a 3-dimensional aperiodic geometric tiling system (Danzer). A thirty-five-foot Danzer model installation called MODEL FICTION was installed on the second floor of the exhibition SOLID VOID from SEP 2008 – JUNE 2009. **YEAR TAUGHT:** Spring 2008.

ARCHITECTURE HISTORICAL AND THEORETICAL STRUCTURES OF 20th CENTURY MODERNISM

DISCIPLINE: Architecture. **LEVEL:** Undergraduate required lecture course averaging 90-students. **FOCUS:** History of architecture from 1850-1990 with an emphasis on avant-garde art, architecture, poetry, cinema, and media experiments of the early 20th century, including the conditions that established the possibilities for the three phases of the Bauhaus, Black Mountain College, and subsequent morphology of architecture & design disciplines. **YEARS TAUGHT:** Fall 2007, Fall 2006.

LANDSCAPE REPRESENTATION - DESIGN MEDIA I: DRAWING AND MODELING THE LANDSCAPE

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate. **FOCUS:** Drawings (physical and digital) and models (physical and digital) are employed to explore and interrogate landscape processes and envision ideas particular to landscape architecture such as mapping, time, movement, line, contour, texture, and materials, among others, while also developing a mastery of drawing conventions and media. **YEARS TAUGHT:** Fall 2008.

2008 - Fall

CANADA UNIVERSITY OF TORONTO JOHN H. DANIELS FACULTY OF ARCHITECTURE, LANDSCAPE, AND DESIGN.

LANDSCAPE ARCHITECTURE SEMINAR: THE NATURE OF ECOLOGY (THE PHILOSOPHY OF NATURE)

DISCIPLINE: Landscape Architecture. **LEVEL:** Graduate. **FOCUS:** Understanding the history of the concepts of 'nature, and 'ecology' from the perspective of the history of science. Starting with the Pre-Socratic natural scientists, this course acts as a historic scientific foundation for understanding of the materials and concepts that landscape architects work, concepts like objectivity, scientific method, event, time, truth, physical laws, entropic processes, non-linearity, self-organization, computation, evolution, and emergence. **YEAR TAUGHT:** Fall 2008.

SERVICE | FACULTY SERVICE (recent, abridged list)

WASHINGTON UNIVERSITY IN ST LOUIS (Committee assignments)

2024 - 2025	Undergraduate Minor Adviser - <i>Chair</i> Graduate Advising	2020 – 2021	MLA Admissions Committee - <i>Chair</i> Undergraduate Minor Adviser - <i>Chair</i> Curriculum Committee Learning Culture Committee Strategic Planning Sub-committee Graduate Advising Recruiting (open house; strategic planning) Dual-degree interest sessions
2023 - 2024	Curriculum Committee - <i>Chair</i> MLA Admissions Committee - <i>Chair</i> Undergraduate Minor Adviser - <i>Chair</i> Graduate Advising LAAB Accreditation Committee; organized selected interim report content Recruiting (open house; strategic planning) Dual-degree interest sessions	2019 – 2020	Curriculum Committee Learning Culture Committee MLA Program Development Graduate Advising Recruiting: Wash U open house; strategic planning Recruiting Fairs: University of Colorado Graduate School in the Environment, Design, Sustainability. Dual-degree MLA & March interest sessions
2022 - 2023	Curriculum Committee - <i>Chair</i> MLA Admissions Committee - <i>Chair</i> Undergraduate Minor Adviser - <i>Chair</i> Graduate Advising LAAB Accreditation Committee; organized selected interim report content Recruiting open house; strategic planning Dual-degree interest sessions	2018 – 2019	Recruitment/Admissions Learning Culture Committee Curriculum Committee SFS Exhibitions Committee (Chair) MLA Program Development Committee MLA LAAB Accreditation Committee; time-based curator Graduate Advising
2021 - 2022	Curriculum Committee - <i>Chair</i> MLA Admissions Committee - <i>Chair</i> Undergraduate Minor Adviser - <i>Chair</i> Tenure Track Faculty Search Committee Graduate Advising Recruiting (open house; strategic planning) Dual-degree interest sessions	2017 - 2018	Exhibitions Committee - <i>Chair</i> Digital Technology Committee Recruiting: U open house; strategic planning Graduate Advising

SERVICE | COMMUNITY SERVICE (recent, abridged list)

2022 - current

GRIOT MUSEUM OF BLACK HISTORY – LANDSCAPE ADVISOR

ROLE: When requested, advise this non-profit company (501c3) the Board of Directors and/or the Founder/President & CEO Lois Conley on outdoor matters pertaining to landscape architecture aspirations and visions. Have presented formal solo authored letters to the Board of Alderpeople in St Louis City on behalf of the Griot Museum claiming that public green infrastructure can serve as public memory preservation, and therefore constitutes the investment of ARPA and City public funding. **COMPANY MISSION:** "Through compelling core exhibits, dynamic touring shows, educational and entertaining public programs" the Griot Museum's mission is: "to create a community of lifelong learners who explore, experience and embrace the region's rich and enduring African-American heritage."

2021 - 2024

PLANT AND LAND COMMITTEE MEMBER – FORSYTH SCHOOL

ROLE: Acted as landscape architecture consultant at a private school (age 2- Grade 6) whose subject pertained to maintaining, altering, preserving the outside spaces on campus as science and art STEM & STEAM living classrooms and laboratory environment. Bi-monthly meetings. **COMPANY MISSION:** Located in the Wydown-Forsyth Historic District, St Louis, Forsyth's one-of-a-kind campus consists of six historic homes; walkable resources include Forest Park and Washington University. The challenging and engaging curriculum promotes age-appropriate independence and prepares students to thrive in secondary school and beyond.

2022 - 2024

BASEBALL COACH – FORSYTH SCHOOL

ROLE: Co-coached 3rd grade, 4th grade, 5th grade boys' baseball teams, integrating private and public schools across St Louis City and St Louis County through athletics.

2018 - 2020

ST LOUIS ARTWORKS (SLAW) - BOARD MEMBER

ROLE: On the Board of Directors. Advised the board on matters pertaining to art, architecture, and design pedagogies that are community-inclusive and materialize in public spaces through partnerships through St Louis city and county. This non-profit company (501c3) serves predominantly underserved art communities. **COMPANY MISSION:** Serve as a year-round job training program using art to teach essential life and job skills to underserved youth, ages 14-19. Programming takes place after school and on weekends during the fall and spring, and five hours a day, five days a week for six weeks during the summer. All apprentice works of art are either commissioned by local companies and organizations or sold at public sales.

INVITED ARCHITECTURE & LANDSCAPE ARCHITECTURE REVIEWS | DISCUSSIONS (abridged list)

2006 - 2024

Washington University – College of Architecture **REVIEW:** Interdisciplinary. **YEARS:** 2017-2025.

University of Massachusetts Amherst **REVIEWS:** Landscape Architecture. **INVITATION:** Carey Clouse. **YEAR:** Spring 2021.

University of Applied Sciences Northwestern Switzerland (FHNW) **REVIEWS:** PhD and Master of Art Student reviews. **INVITATION:** Melanie Franke. **YEAR:** Fall 2019; Summer 2015; Spring 2013.

University of Pennsylvania **REVIEWS:** Landscape Architecture & Architecture. **YEARS:** 2019, 2017, 2008, 2007, 2006.

Harvard University - Graduate School of Design **REVIEWS:** Landscape Architecture & Architecture. **YEARS:** 2019; 2016; 2009.

Harvard University - Graduate School of Design **STUDENT DISCUSSIONS** with: Sanford Kwinter; Eve Blau. **YEARS:** Spring 2012; 2010.

Harvard University - Collection of Historical Scientific Instruments **DISCUSSIONS:** Peter Galison, Jimena Canales. **YEAR:** Spring 2010.

Swiss Federal Institute of Technology in Zürich (ETH) **REVIEWS:** Landscape Architecture. **INVITATION:** Günther Vogt. **YEARS:** Fall 2014, 2011.

Yale University – Yale Architecture **REVIEWS:** Architecture. **INVITATION:** Emily Abruzzo, Deborah Burke. **YEARS:** 2016; 2008.

School of the Art Institute of Chicago (SAIC) **REVIEW:** Interdisciplinary. **YEARS:** 2015-2016.

Cornell University – Department of Architecture AAP **REVIEWS:** Architecture. **YEARS:** 2014-2015.

University of the Arts (Berlin) – Fine Arts **REVIEWS:** Visual Arts. **YEARS:** 2009-2014.

Sandberg Institute - Dirty Art Department (Netherlands) **REVIEW:** Designed objects. **INVITATION:** Jersey Seymour. **YEAR:** 2014.

University of Addis Ababa; ALLE SCHOOL OF FINE ARTS **REVIEW:** Student BFA/MFA equivalent art reviews & discussions. **INVITATION:** Berhanu Ashagrie Deribew; Bekele Mekonnen. **YEAR:** Fall 2012.

Münster School of Architecture (Germany) **REVIEWS:** Architecture. **INVITATION:** Luis Berrios Negrón. **YEAR:** Fall 2012.

Ethiopian Institute of Architecture Building and Construction (EiABC) **REVIEW:** Architecture. **INVITATION:** Brook Teklehaimanot. **YEAR:** Fall 2012.

Massachusetts Institute of Technology (MIT) **STUDENT DISCUSSIONS** with: Joan Jonas; Ute Meta Bauer. **YEARS:** Spring 2010.

Architectural Association (London) **REVIEWS & DISCUSSION:** Architecture. **INVITATION:** Liam Young; Unknown Fields. **YEAR:** Fall 2010.

Rice University - Rice Architecture **REVIEWS:** Landscape Architecture. **INVITATION:** Charles Waldheim. **YEARS:** Fall 2008.

Princeton University – School of Architecture **REVIEWS:** Architecture. **INVITATION:** David Adjaye. **YEAR:** Spring 2009.

University of Ohio - Knowlton School, Architecture Section **REVIEWS:** Architecture reviews **YEAR:** Spring 2009.

University of Toronto - Landscape and Design **REVIEWS:** Landscape architecture. **YEARS:** Fall 2008.

Oregon University - College of Design, School of Architecture & Environment **REVIEWS:** Fall 1998.

University of Illinois Chicago – School of Architecture **REVIEWS:** Architecture. **YEARS:** multiple.

Illinois Institute of Technology (IIT) **REVIEWS:** Landscape Architecture **YEARS:** multiple.

AEDES Gallery architecture reviews (Berlin) **REVIEWS:** Architecture. **INVITATION:** Kristin Feireiss, Hans-Jürgen Commerell. **YEARS:** multiple.

Iceland University of the Arts (Listaháskóli Íslands) **REVIEW:** interdisciplinary. **INVITATION:** Friða Björk Ingvarsdóttir. **YEARS:** multiple.

End of Curriculum Vitae.

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