

“Chinese artist and architect Ai Weiwei’s installation, Untitled (2011), memorializes the thousands of school-children who died in the major earthquake in China’s Sichuan province in May 2008. A site-specific work of 5,335 identical school backpacks represents the exact number of children killed during the earthquake and in the subsequent collapses of poorly constructed school buildings. A related sound piece by the dissident artist, a voice recording reciting the names of the victims, titled Remembrance (2010), will play in the space. The counting of victims and collection of details about their deaths are the products of a “citizens’ investigation” conducted by Weiwei and his studio, leading to growing government censure, beatings, and the demolition of his studio in Shanghai.”

-Divine Comedy exhibition, Harvard University



“The foundation consists of donated beer crates loaded with sandbags. The walls are made from 106mm diameter, 4mm thick paper tubes, with tenting material for the roof. The 1.8m space between houses was used as a common area. For insulation, a waterproof sponge tape backed with adhesive is sandwiched between the paper tubes of the walls. The cost of materials for one 52 square meter unit is below \$2000. The unit are easy to dismantle, and the materials easily disposed or recycled.” -Shigeru Ban Architects



Shigeru Ban, *Paper Log Houses* - India (2001), Japan (1994), Turkey (2000)

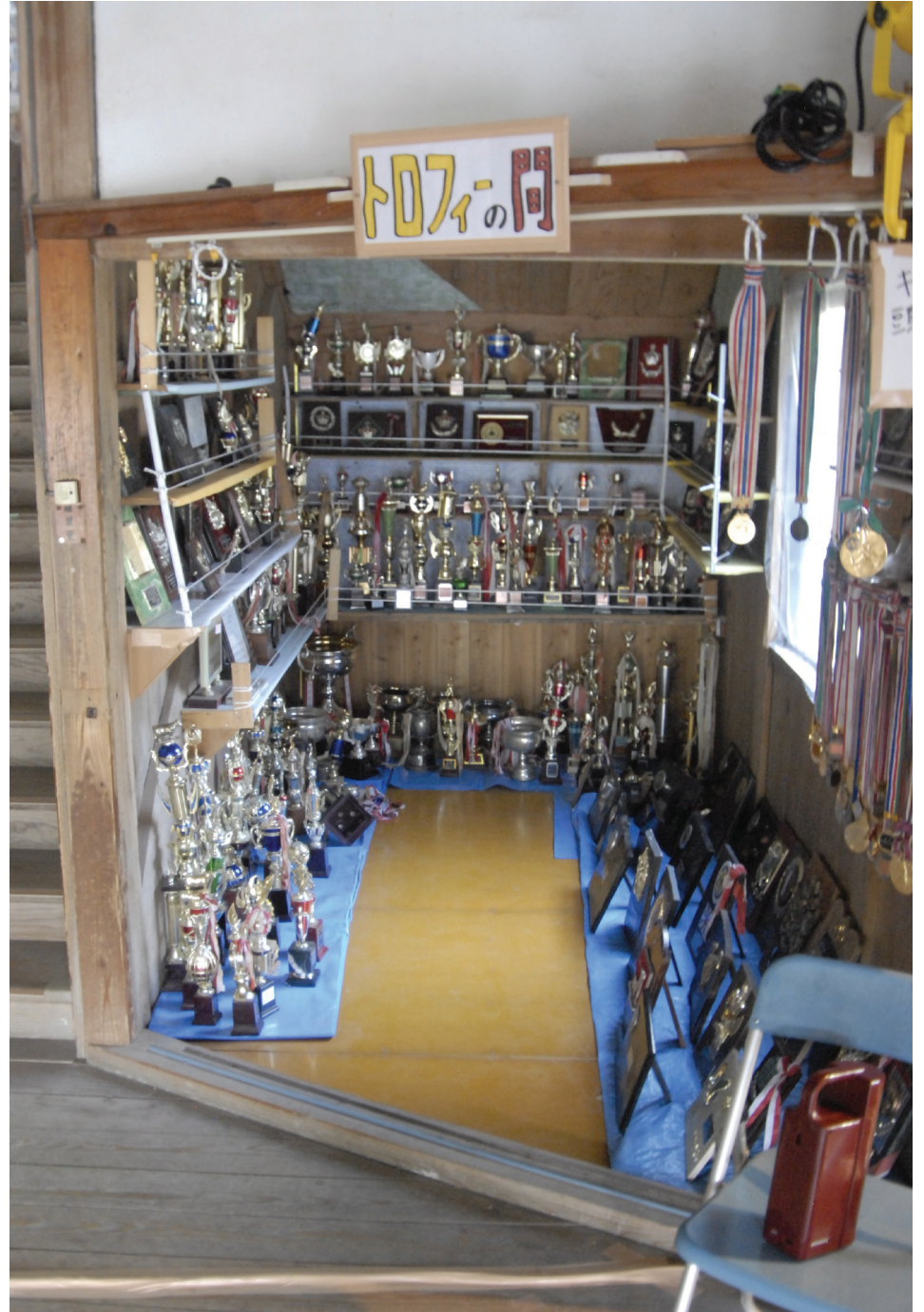


“We are holding the exhibition of memorial objects!  
It’s been long time since the last exhibition of memorial objects which was held from May 28th to June 5th.  
Now we are back, as the details shown below. This exhibition projects is what Mayor Sato proposed – he knew that everyone was suffering from the loss of their memorial objects like photos, and he could start this project with the support of volunteers from all over Japan and self-defense army.” - Pamphlet

*“exhibition of memorial objects”*, 2011,  
Iritani Junior High School, Minami Sanriku, Japan



*“exhibition of memorial objects”*



*“exhibition of memorial objects”*



*“exhibition of memorial objects”*



*Hope Cans*, volunteers, 2011, Ishinomaki, Japan



In 2010, the documentary film *Waste Land*, directed by Lucy Walker, featured Muniz's work with a group of catadores—self-designated pickers of recyclable materials—on one of the world's largest garbage dumps, Jardim Gramacho, on the outskirts of Rio de Janeiro.





Every 8 minutes somewhere in the world a woman dies needless as a result of illegal, unsafe abortion. In response to this violation of women's human rights and medical need, Women on Waves sails to countries where abortion is illegal. This is done at the invitation of local women's organizations. With the use of a ship, early medical abortions can be provided safely, professionally and legally. Women on Waves aims to prevent unsafe abortions and empower women to exercise their human rights to physical and mental autonomy, by combining free healthcare services and sexual education with advocacy. Women on Waves is a non-profit organization. The mobile clinic was designed and build by Joep van Lieshout.



Black Sea Files is a territorial research on the Caspian oil geography: the world's oldest oil extraction zone. A giant new subterranean pipeline traversing the Caucasus will soon pump Caspian Crude to the West. The line connecting the resource fringe with the terminal of the global high-tech oil circulation system, runs through the video like a central thread. However, the trajectory followed by the narrative is by no means a linear one. Circumventing the main players in the region, the video sheds light on a multitude of secondary sceneries. Oil workers, farmers, refugees and prostitutes who live along the pipeline come into profile and contribute to a wider human geography that displaces the singular and powerful signifying practices of oil corporations and oil politicians. Drawing on investigatory fieldwork as practiced by anthropologists, journalists and secret intelligence agents, the Black Sea Files comment on artistic methods in the field and the ways in which information and visual intelligence is detected, circulated or withheld. [http://www.geobodies.org/01\\_art\\_and\\_videos/2005\\_black\\_sea\\_files/](http://www.geobodies.org/01_art_and_videos/2005_black_sea_files/)



Ursula Biemann, *Black Sea Files*, 2005



The purpose was to use progressive technology to give voice and visibility to the women who work in the “maquiladora” industry in Tijuana. We designed a headset that integrated a camera and a microphone allowing the wearer to move while keeping the transmitted image in focus. The headset was connected to two projectors and loudspeakers that transmitted the testimonies live. The women’s testimonies focused on a variety of issues including work related abuse, sexual abuse, family disintegration, alcoholism, and domestic violence. These problems were shared live by the participants, in a public plaza on two consecutive nights, for an audience of more than 1,500. projections on the 60-foot diameter facade of the Omnimax Theater at the Centro Cultural Tijuana(CECUT) <http://web.mit.edu/idg/cecut.html>





This November 20-28, 350 EARTH will launch the world's first ever global climate art project. In over a dozen places across the globe, citizens and artists will create massive public art installations to show how climate change is already impacting our world as well as offer visions of how we can solve the crisis. Each art installation will be large enough to be seen from space and documented by satellites generously provided by DigitalGlobe. <http://earth.350.org>

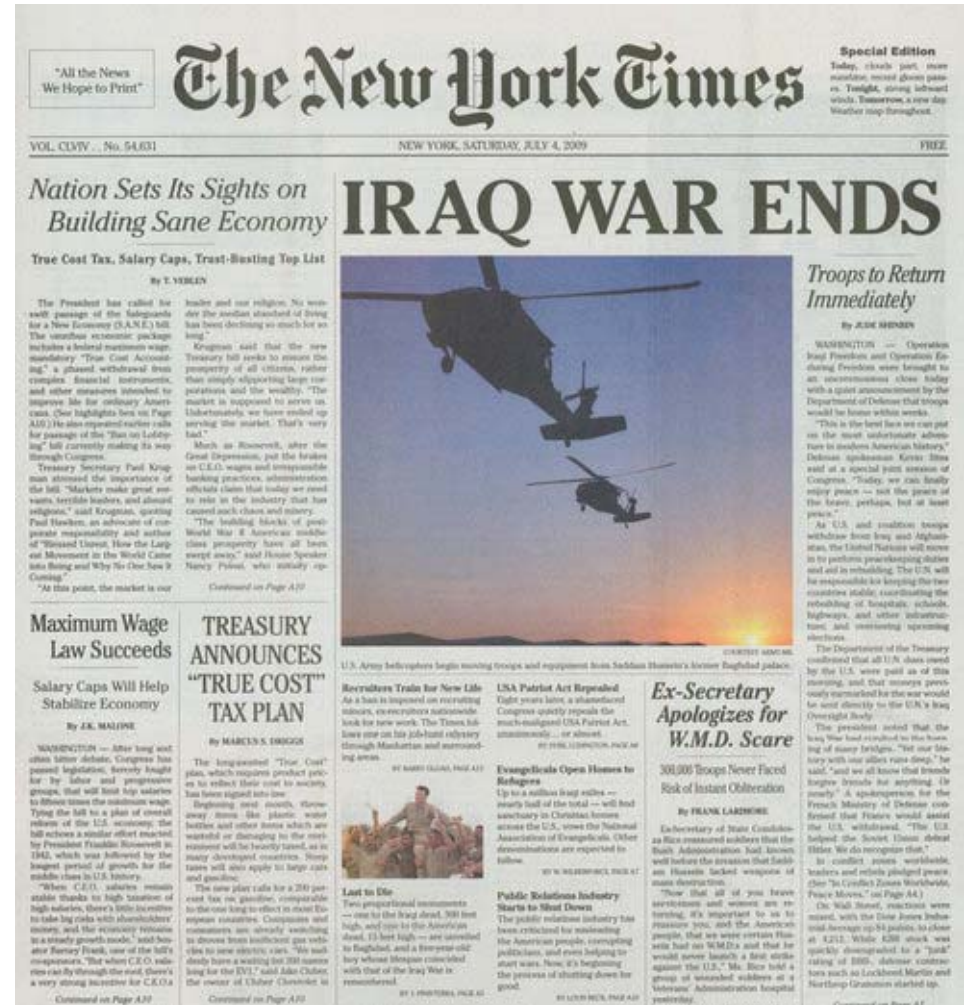
Bjargey Ólafsdóttir, *Red Polar Bear*, Langjökull Glacier, Iceland



American artist Michael Rakowitz's parasite project proposed to take advantage of the exterior ventilation systems on existing architecture to give the homeless a temporary shelter. The deflated structure has handles to be easily transported or can be carried on one's back. Once he has found the outtake ducts of a building's HVAC (Heating, Ventilation, Air Conditioning) system, the user attaches the intake tube of the structure to the vent. The warm air leaving the building inflates and heats the membrane structure.



Michael Rakowitz, *Parasite*



This morning in NYC international pranksters The Yes Men and The Anti-Advertising Agency printed and distributed thousands of copies of a fake version of the New York Times dated July 4, 2009 with the headline "Iraq War Ends".



The «politics of the absurd» of 1970's Poland were probably the force behind the development of the first Vehicles by Krzysztof Wodiczko. The Vehicle, 1972, for example, was pushed forward by the artist's own back and forth walking motion. In the late eighties, Wodiczko developed these vehicles further, this time taking into account capitalistic reality, to create a series of «Homeless Vehicles». They provide this social group with a «street tool» that responds to basic necessities of survival economy such as living, sleeping and washing, as well as collecting and reselling cans and bottles.



Krzysztof Wodiczko, *Homeless Vehicles*, 1972



In Revival Field, Mel Chin deals with issues surrounding land reclamation. Chin's project attempted to detoxify a 60 square foot section of the Pig's Eye landfill in St. Paul, Minnesota. In Revival Field, Chin expanded on ideas of organic growth and concentrated his art-making around issues involving "green remediation" or the regeneration of biotic and abiotic materials over time in an evolving environment.