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2011-12

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**Jason Seeley** (Buffalo, NY)

# Bed

Media: Wood raft, plastic barrels (flotation), pre-stained floorboard, solar-powered lamp, child's bed, nightstand, and linens.

A raft holding a child's bedroom seems to float precariously on the waters of the Commercial Slip, dwarfed by the HSBC Tower and downtown Buffalo. "Bed" is surrounded by the detritus that often collects in the water. Is this a safe place to live or raise a family? Looking at Seeley's work, you may think not. But then again, you might look at the place you are standing and think of it as a wonderful place to walk and bring your children. "Bed" seeks to transgress certain key divisions that we use to make sense of our daily lives: public space vs. private space, freedom vs. imprisonment, domesticity vs. homelessness, natural vs. artificial. In a world in which media are piped into our homes (internet, cable TV), private spaces are increasingly public spaces as well. Likewise, the water around us is part of our lived, domestic environment. "Bed" seeks to jostle the assumptions of the spectator as to where we rest our heads, where and how we live.

**Fluid Culture** is a lecture and public arts series that will run through May 2012. For more information on this work and the Fluid Culture series, visit [www.fluidculture.org](http://www.fluidculture.org)

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**Laura Garofalo** (Buffalo, NY) (with David Hill, Raleigh, NC)

# Flow Wall Pavilion

Media: Fiber glass, epoxy resin, wooden frame

Under normal conditions we would like to live in a home. In a world of extreme weather events, likely cause by anthropogenic climate change, homes are destroyed in a flash. The need for transportable and efficient shelters becomes increasingly pressing. The *Flow Wall Pavilion* is essentially a water and air channeling device in which one could live. Light-weight fiber-reinforced composite panels drape across the surface creating ridges and valleys that direct water flow across the surface. Placed together in such a way, the panels create a pattern of pores that move air through the lower level and up through the chimney-like upper level. The structure keeps its occupants dry while allowing air circulation. And it's a beautiful place to dwell... but hopefully for not too long.

Made possible with the generous support of HiTemp Fabrication, Buffalo, NY.

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**Scott Bye** (Tonawanda, NY)

## Rush Docks

Media: Wooden crate fencing

“Rush Docks” has been created from industrial crate fences that the artist recovered from the manufacturer before they were thrown out to the trash. The solid rectangular fences of the front face anchors a back section that can be adjusted to form spirals, torques, waves. The form of “Rush Docks” resembles the ebb and flow of water, replicating the buoyancy of wood on dry land. It is also a work of industrial recycling, suggesting a form of new growth on the waterfront. The work is a fence, but it refuses to fence in a backyard or a factory site. Instead it wants to open the space around it to new shapes, new growth.

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**Michael Bosworth** (Buffalo, NY)

## Second Site

Media: Concrete, wood, camera obscurae, qr code

What are you looking at? When we look through a lens – say, a viewfinder at Niagara Falls – we are looking at a (magnified) representation of reality. *Second Site* plays with our gaze, the way we often confuse representation and reality. By peering through the viewfinder, you will not see the thing in front of you. You will see an image of the thing in front of you as produced by a camera obscura lodged in the tower. If your smartphone has an appropriate application, you can scan the qr code on the tower. This should take you to a video of the thing you think you're looking at. Or maybe it takes you to another place, wherever the artist has decided to go. In a world in which we are surrounded by flows of information and images, we may start to wonder: Is it real until I take a picture of it?

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**Elizabeth Dee Heifferon** (Tonawanda, NY)

## Rain Baskets

Media: Umbrellas, bamboo, manila rope, vinyl garden hoses, plastic funnels, oak wine barrel

“Rain Baskets” serves as a meditation on the wasteful habits that endanger our access to clean water. The installation repurposes discarded materials: broken umbrellas, bamboo rugs, garden hoses, plastic funnels, and a retired wine barrel. These are used in combination with sustainable materials: bamboo and manila hemp rope. “Rain Baskets” suggests that ordinary objects could become extraordinary tools for water conservation. The installation, suspended between trees, consists of a series of four discarded inside-out umbrellas altered to collect rain. They are reinforced with baskets woven from bamboo and mounted to large funnels. Manila hemp ropes stabilize the umbrellas while the water is funneled into discarded hoses. When it rains, the hoses will funnel the water from the baskets to the rain barrel, made from a 220-liter oak barrel originally used to age wine in the Niagara region.

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