



# Rice is Life

Mary Giehl

February 12 through March 18, 2016

Burt Chernow Galleries

**Housatonic**  
Museum of Art

Maps tell stories. They speak of discovery and conquest, of inequality and exploitation, and of privilege and power. Maps not only provide a concrete shape of the world, but they also shape our ideas and knowledge about the world, informing our perceptions of others as well as our own identity. Although both artists use maps to situate us within their works, each artist leads us to a very different place: Mary Giehl's *Rice is Life* navigates the geopolitics of food while *Simulacrutopia (again)*, constructed by Kim Waale, leads us on a melancholy journey to a "make-believe" environment that bears no relationship to the real one.

*Rice is Life* is the visual manifestation of world hunger. In the first decade of the 21st century, according to foreign policy writer Lester R. Brown, access to grains has emerged as the dominant issue while the world transitions from "an era of food surpluses to a new politics of food scarcity." Giehl uses rice, the main food staple for people around the globe, as a sculptural medium, to fashion bowls comprised of white, red and black rice. Red threads shoot through each vessel and serve as a metaphor for our interconnectivity and interdependence as global citizens. Giehl's work beautifully documents the largest populations within developing nations such as Sub-Saharan Africa, Asia, South America and the Caribbean that depend on rice as the mainstay of their diet. The bowls are suspended from the gallery ceiling, like looming clouds of uncertainty, that warn of rising temperatures, water shortages and population growth that threaten the world's food security.

*Simulacrutopia (again)*, on the other hand, underscores the prophetic vision of the French philosopher, Jean Baudrillard, who observed that

our postmodern society no longer makes a distinction between the real and artifice, stating that there is only the simulacrum. "On Exactitude of Science," a story by poet and writer Jorge Luis Borges', describes the replacement of the real with artifice. In the fable, a Cartographer's Guild is charged with the making of a map designed to record (and replace) the Empire perfectly, so that the image of place is paramount to the place itself. Borges' story aptly illustrates Baudrillard's assertion that postmodern society has no relationship to the real, a world where style now trumps substance. Simulacra replaced the real, leaving us "outside" nature, essentially at a remove from the natural world. But Borges' tale is also a metaphor for post-colonialism as well as postmodernism, the map merely a tattered remnant of cultures, fragments of meaning, and difference. And while we inhabit a world of illusion, of spectacle, a virtual reality as it were, very real events threaten our existence.

There are 46.5 million Americans facing crises every day, choosing between nutrition, housing and healthcare, while 795 million people world-wide are struggling with malnutrition and hunger according to 2015 estimates provided by the United Nations Food and Agriculture Organization. Right here in Connecticut, 11.9% of the residents are food insecure. Although current food production could feed every person on the planet, poverty prevents the purchase of, and access to, food. In addition, global warming has resulted in extremes in weather conditions such as floods, droughts and disruption of the growing seasons—all affecting the food security of people around the world. *Rice is Life* and *Simulacratopia (again)* strikingly maps out the magnitude of the issues that we, as a global society, must address.



## Mary Giehl

My work has taken on themes that I had encountered through my work experience as a Registered Nurse in a Pediatric Intensive Care Unit. I had often cared for children after they had been abused and much of my work focuses around this theme. There are hints of darkness and confinement in my installations along with a mixture and balance of playfulness and seriousness.

My work participates in a discussion that analyzes and disentangles specific images of our culture about our children. I have made the decision that my work would not offer that escape into an aesthetic discussion, intellectual diversion, imaginative fantasy, or simple entertainment. I am interested in creating work that educates, agitates and troubles the audience. Yet, it is important for me to captivate the audience, to have them bond with the work, to create that lasting memory.

## SOLO EXHIBITIONS

- 2016 Rice is Life 2, Housatonic Museum of Art, Bridgeport, CT
- 2015 Functioning Systems, Gallery Julies, Schweinfurth Art Center, Auburn, NY
- 2014 Rice is Life, Everson Museum, Syracuse, NY  
A Functioning Systems, World of Threads Festival 2014, Oakville, ON, Canada
- 2012 A Functioning System, Delaware Center for Contemporary Arts, Wilmington, DE  
Project Alex, Schweinfurth Memorial Art Center, Auburn, NY in collaboration with Robert Loring
- 2009 Crystals, Gallery at the Ann Felton Multicultural Center, Syracuse, NY  
Crystals 1, MOST, Syracuse, NY  
A Moment in Time, First Street Gallery, Groton, NY
- 2007 The Unbroken Circle, Tyler Art Gallery, Oswego, NY
- 2005 All About Water, Western Illinois University, Macomb, IL
- 2004 Reminiscence, University Gallery, Syracuse, NY  
Inner Light of Children #4, Located at 16 Bus Shelters around Syracuse, NY  
Remembering, Phoenix Gallery, New York, NY
- 2003 Remember the Past, Boykin Mill Pond, SC (permanent installation)  
Inner Light of Children #3, Rosefsky Gallery, Binghamton, NY  
One Step for Each of Our Children, Lederer Gallery, Geneseo, NY  
Foose Doll, UMass Lowell University Gallery, Lowell, MA  
Love and Death During the Age of Innocence, Grimshawn Gudewocz Art Gallery, Fall River, MA  
Remembering, Mercer Gallery, Rochester, NY
- 2002-5 Shadows, St. Joseph School of Nursing Library, Syracuse, NY
- 2002 Foose Doll, Delaware Center for Contemporary Arts, Wilmington, DE  
Adirondack Children, Arts Center/Old Forge, Old Forge, NY
- 2001-2 Playing Field, Rochester Contemporary, Rochester, NY (catalog)
- 2000 Nighttime, Space 126, Baltimore, MD  
Inner Light of Children #2, Earlville Opera House Gallery, Earlville, NY  
Dreams, Acme Art Company, Columbus, OH
- 1999 Dreams, Sycamore House Gallery, Harrisonburg, VA  
Nighttime & Dreams, Rome Art and Community Center, Rome, NY
- 1997 The Ascension of the Child  
Munson, Williams, Proctor Institute, Utica, NY  
Urban Institute for Contemporary Arts, Grand Rapids, MI
- 1996 Secrets & Waiting, Indianapolis Art Center, Indianapolis, IN
- 1995 one day in the life of american's children, Big Orbit Gallery, Buffalo, NY
- 1994 Playing-ground, A.R.C. Raw Spaces, Chicago, IL
- 1991 Social Political Art, Wells College, Aurora, NY
- 1990 Innocent-Parts, Comart Gallery, Syracuse, NY
- 1989 Figurative Forms, Comart Gallery, Syracuse, NY  
Fiber Formation, Chapman Cultural Center, Cazenovia, NY

- 1989 The Perfect American Lawn, Moon Library, SUNY School of Forestry, Syracuse, NY
- 1988 Remembering the Old Toboggan Run, Morningside Park, Syracuse, NY

## **SELECTED GROUP EXHIBITIONS**

- 2015 AD 20/21 Art & Design of the 20th & 21st Centuries, 4040 Gallery, Boston, MA  
The Miami Show, 4040 Gallery, Syracuse, NY  
Made in New York, Schweinfurth Art Center, Auburn, NY  
Knowing Place, Gas Gallery, Aberystwyth, Wales  
Relax, Carnival Royael, Marion Royael Gallery, Beacon, NY  
Water Effect, Schweinfurth Art Center, Auburn, NY  
Three Artist, Upstate Cancer Center, Syracuse, NY  
Art & Science, Ann Street Gallery Newburgh, NY  
Inside Earth, Kirkland Art Center, Clinton, NY
- 2014 A Dolls House, The John Slade Ely House of Contemporary Art in New Haven, CT  
Crystal Flow, Edgewood Gallery, Syracuse, NY  
Glass Onions: Layers of Illusions, Marion Royael Gallery, Beacon, NY  
Red Dot Art Fair, 4040 Gallery, Miami, FL
- 2013 Ebb & Flow, Tyler Art Gallery, Oswego, NY  
25th Anniversary Sea Grant Exhibition, University of Rhode Island Main Gallery, Kingston, RI  
Spoken Threads: Craftivist Fiber Art, Art Rage Gallery, Syracuse, NY
- 2012 Functioning Systems, McColl Center for Visual Arts, Charlotte, NC  
Flower Power, Gandee Gallery, Fabius, NY  
Functioning Systems, Marion Royael Gallery, Beacon, NY  
Collage, Jerald Melberg Gallery, Charlotte, NC
- 2011 Momentum, Marion Royael Gallery, Beacon, NY  
Extreme Materials 2, Rochester Memorial Gallery, Rochester, NY  
Functioning Systems, Exhibit A Contemporary Art Gallery, Corning, NY  
New York City, Marion Royael Gallery, Beacon, NY  
Made in NY 2011, Schweinfurth Memorial Art Center, Auburn, NY
- 2010 62<sup>nd</sup> Exhibition of Central New York Artists, Munson Williams Proctor Arts Museum, Utica, NY (catalog)  
Two Person Show, Art Rage, Syracuse, NY (two person)  
Alejandro, Point of Contact Gallery, Syracuse, NY (catalog)  
Group Exhibition First Street Gallery, Groton, NY  
Made in NY 2010, Schweinfurth Memorial Art Center, Auburn, NY
- 2009 Group Exhibition First Street Gallery, Groton, NY
- 2008 Unwrapped, Everson Museum, Syracuse, NY
- 2007 Alone with Nature, Isla of Santay, Ecuador  
Sugar and Spice, Chase Gallery, Boston, NY  
Under One Roof: Reprise, Everson Museum, Syracuse, NY  
Visual Arts Showcase #58, Syracuse, NY  
Stone Canoe Exhibition, Delavan Art Gallery, Syracuse, NY
- 2006 Dada Domestique, Cazenovia Art Gallery, Cazenovia, NY  
Sculpture: Carved, Cast & Constructed, Schweinfurth Memorial Art Center, Auburn, NY  
Two for the Show, Cazenovia Art Gallery, Cazenovia, NY (two person)

- 2005 Appendix, Rochester Contemporary, Rochester, NY
- 2004 Selected Works, Dean's Gallery, Syracuse, NY  
Narrative Structures, Elsie Rosefski Memorial Art Gallery, Binghamton, NY  
CNY Visual Artist Exhibition Series, Daystar Financial Group, LLC, Syracuse, NY  
Missing Pieces and Reminiscence, Ann Clarke and Mary Giehl, Hospice & Palliative Care Associates, Syracuse, NY  
2004 Everson Biennial, Everson Museum of Art, Syracuse, NY
- 2003 Under One Roof, SoHo 20, New York, NY  
Traveling Works on Paper, Comstock Art Facility, Syracuse University, Syracuse, NY, New Paltz, NY  
Lakeside-Statewide Juried Art Exhibition, Oswego, NY, (honorable mention)  
Wish You Were Here, A.I.R. Gallery, New York, NY  
Accessibility 2003, Sumter, South Carolina (catalog)  
Tribute to Women, M.E.T.A.L.S. Arts at Artisan Works, Rochester, NY  
Space Invaders: Six Installation Artists, University Art Gallery, Terre Haute, IN  
Syracuse University College of Art and Design Faculty Exhibit  
Lowe Gallery, Syracuse, NY  
69<sup>th</sup> Regional Exhibition, Arnot Art Museum, Elmira, NY
- 2002 Visual Arts Showcase #41, WCNY Gallery, Syracuse, NY  
5<sup>th</sup> Annual Spark Annual Exhibition, Spark Contemporary Gallery, Syracuse, NY  
Text and Texture 6<sup>th</sup> Annual Saltonstall Show, State of the Art Gallery, Ithaca, NY  
Cazenovia Counterpoint, Cazenovia, NY  
10 Year Anniversary Big Orbit, Anderson Gallery, Buffalo, NY (catalog)  
Forum Restaurant Group Exhibition, Oswego, NY  
Celebration of the Arts, St. David's, Dewitt, NY
- 2001 The Hope Show, Oswego Civic Arts Center, Oswego, NY  
Syracuse University College of Art and Design Faculty Exhibition  
Lowe Gallery, Syracuse, NY  
SUNY Oswego Art Department Faculty Exhibition Tyler Art Gallery, Oswego, NY  
Foot Long Show, Zoid Gallery, Syracuse, NY  
Celebration of the Arts, St. David's, Dewitt, NY  
Fiberart International Biennial, Pittsburgh Center for the Arts, Pittsburgh, PA (catalog)
- 2000 Celebration, Stone Quarry Hill Art Park, Cazenovia, NY (catalog)  
SMART Valentines, Partners for Education, Syracuse, NY  
Syracuse University College of Art and Design Faculty Exhibit  
Lowe Gallery, Syracuse, NY  
Garment Show, Woman Made Gallery, Chicago, IL  
The Mud Show, Stone Quarry Hill Art Park, Cazenovia, NY, Rome Art and Community Center, Rome, NY, Arts Guild of Old Forge, NY  
The Symptoms of An Artist, Great Hall of the New York Hall of Science, Flushing Meadows, NY, Albany Museum of Art, Albany GA, Washington Pavilion, Sioux Falls, SD  
The Really Big Shoe Show, First Place Award, City Museum, St. Louis, MO
- 1999 Syracuse University College of Art and Design Faculty Exhibit  
Lowe Gallery, Syracuse, NY  
Civic Responsibility, Nash Gallery, Minneapolis, MN (catalog)  
Silenced Voices An Affirmation of Human Rights  
Spaces, Cleveland, OH (catalog)
- 1998 Subversive Acts, Bruce Gallery, Edinboro, PA  
Installation Art, Paint Creek Center for the Arts, Rochester, MI
- 1996 Internal Voices, External Forces, Delaware Center for the Contemporary Arts,

Wilmington, DE (catalog)

- 1994 A Child's Spaces, Maryland Hall for the Creative Arts, Annapolis, MD  
X-SIGHTINGS '94, Exhibition Curator, Anderson Gallery, Buffalo, NY  
Strange Angles: A Show of Contemporary Icons, Syracuse Stage, Syracuse, NY  
National Showcase Exhibition '94, Alternative Museum, New York, NY  
Playtex and Pinups: Deconstruction of the Feminine Mystique, Colgate University, Hamilton, NY
- 1994 1994 Rochester Finger Lakes Exhibition, Memorial Art Gallery, Rochester, NY  
Public Space/Private Visions, Stone Quarry Hill Art Park, Cazenovia, NY (catalog)
- 1993 The Chapman Foundation Annual Exhibition, Chapman Art Center, Cazenovia, NY  
Being Patient: Women and Health, Altered Space Community Art Center, Syracuse, NY  
CHILDHOOD, Art in General, New York, NY  
1993 Rochester Finger Lakes Exhibition, Memorial Art Gallery, Rochester, NY  
Phoenix Gallery National Juried Competition, Phoenix Gallery, New York, NY  
Michigan Fine Arts Competition Juror: Laura Trippi, Birmingham Bloomfield Art Association, Birmingham, MI
- 1992 Sculpture & Painting, Chapman Gallery, Cazenovia, NY  
Group Exhibition, Lowe Art Gallery, Syracuse, NY  
Child, Pyramid Arts Center, Rochester, NY  
1992 Mid-Michigan Exhibition,  
Juror: Alice Yang, Midland Center for the Arts, Midland, MI
- 1991 Viridian Gallery Fourth National Juried Exhibition  
Juror: Elisabeth Sussman, Viridian Gallery, New York, NY  
Art at Mission Landing, Mission Landing, Syracuse, NY  
The Lost Landscape, Newport Art Museum, Newport, RI  
NEW YORK STATE ARTIST SERIES IX EXHIBITION: MESSAGE to the FUTURE  
Leslie Schwartz, Exhibition Curator (catalog)  
Herbert Johnson Museum of Art, Cornell University, Ithaca, NY  
Tyler Art Gallery, State University College, Oswego, NY  
1991 Exhibition of Painting and Sculpture, Juror: Jock Reynolds,  
The Berkshire Museum, Pittsfield, MA  
58th Arnot Art Museum Regional Exhibition, Arnot Art Museum, Elmira, NY  
5th Annual Women in the Visual Arts 1990-Drawings  
Erector Square Gallery, New Haven, CT
- 1990 Twenty from Thirteen, Twelve Rooms, Two Baths Gallery, Syracuse, NY  
Hand Papermaking, Center for the Arts, Florence, Instituut Sint-Maria, Italy  
Antwerp, Belgium  
Sculpture 1990, Washington Square, Washington, DC  
Rochester Finger Lakes Exhibition, Memorial Art Museum, Rochester, NY
- 1988 The 1988 Everson Biennial, Everson Museum of Art, Syracuse, NY  
Fiber National '88, Juror: Jane Lackey, Adams Art Gallery, Dunkirk, NY  
Rochester Finger Lakes Exhibition, Memorial Art Museum, Rochester, NY  
Central New York Regional Art Show, Kirkland Art Center, Clinton, NY



## GRANTS AND AWARDS

2014	CNY Arts 2014 Decentralization Grant, Syracuse, NY
2012	Development Grant, Syracuse University, Syracuse, NY Decentralization Grant, CNY Arts, Syracuse, NY
2011	Rhode Island Visual Arts Sea Grant, University of Rhode Island, Kingston, RI CRC Grant, Syracuse, NY
2010	Development Grant, Syracuse University, Syracuse, NY Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
2009	Development Grant, Syracuse, University, Syracuse, NY Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts American Chemical Society, Syracuse, NY Onondaga Community College, Syracuse, NY
2008	Everson Museum, development grant, Syracuse, NY
2007	Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
2006	Community Service Partner Award, Westcott Community Center, Syracuse, NY
2004	Onondaga County Grants, Cultural Resources Council, Syracuse, NY Honorable Mention Award, Lakeside- <u>Statewide Juried Art Exhibition</u> , Oswego, NY
2003	Grant from the Puffin Foundation LTD Grant from Golden Artist Color, New Berlin, NY Development Grant, Syracuse University, Syracuse, NY Onondaga Grants for Individual Artist, Cultural Resources Council, Syracuse, NY Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts Grant from Duro Industries, Inc, Grant (in kind donations) for exhibition at the Grimshawn Gudewocz Art Gallery, Fall River, MA Grant from Bristol Community College, Fall River, MA
2002	University College Faculty Service Citation Award, University College, Syracuse, NY
2001	Constance Saltonstall Foundation for the Arts Grant, Ithaca, NY Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts Gleason Foundation Grant, for the <i>Playing Field</i> , Rochester, New York
2000	First Place Award, The Really Big Shoe Show, The City Museum, St. Louis, MO Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
1997	Artist-in-Residence, Midford Delaware working with abused women

1996	(Delaware Council for the Arts, Merck & The Robin Foundation funded the program) Artist-in-Residence, Delaware Center for the Contemporary Arts collaboration with children in the community (Mid Atlantic Grant)
1994	Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts Critics Residency At Hallwalls Contemporary Arts Center, Hallwalls and New York State: Art in Context, by Susan Isaacs
1991	University Fellowship (1991), University Scholarship (1989), Syracuse University Syracuse, NY
1990	1st Place Sculpture Award, Central New York Regional Art Show, The Kirkland Art Center, Kirkland, NY

## **EDUCATION**

Syracuse University, Syracuse, NY, Master of Fine Arts Sculpture  
Syracuse University, Syracuse, NY, Bachelor of Fine Arts Fiber Arts  
SUNY College of Technology at Utica/Rome, Utica, NY, Bachelor of Science in Nursing  
Genesee Hospital School of Nursing & Monroe Community College, Rochester, NY, R.N.

## **PROFESSIONAL EMPLOYMENT**

2009-2011	Syracuse University, Syracuse, NY Assistant Professor part-time, Fiber Arts & Textiles
1993-2009	Syracuse University, Syracuse, NY Assistant Professor full time or part-time, Sculpture & Fiber Arts/Material Studies
2001-02	SUNY College at Oswego, Oswego, NY Adjunct Professor, Drawing, 2D & 3D Design
1992-93	Michigan State University, East Lansing, MI Visiting Assistant Professor
1978-98	State University Hospital, Syracuse, NY Registered Nurse Pediatric Intensive Care Unit, Emergency Department, Adult Intensive Care Unit, Medivac Transport Nurse

## **RESIDENCIES**

2014	The Studio at Key West, Key West, FL Art-in Education, Elden Elementary School, Baldwinsville, NY
2012	McColl Center for Visual Art's, Charlotte, NC
2009	I-Park Artist Residency East Haddan, CT
2007	Artist-in-residency on the Isla of Santay, Guayaquil, Ecuador
2003	<u>Accessibility 2003</u> , Sumter, South Carolina
1997	Artist-in-Residence, Midford Delaware working with abused women
1996	Artist-in-Residence, Delaware Center for the Contemporary Arts collaboration with children in the community (Mid Atlantic Grant)
1988	Vermont Studio School Resident, Johnson, VT

## **RELEVANT EXPERIENCES AND SERVICE**

2015	Juror Member for the Urban Design Opportunity, Syracuse, NY Artist Lecture, Lemoyne College, Syracuse, NY
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2014 Art Committee for the new University Cancer Center, Syracuse, NY  
Community Day workshop Everson Museum, teaching how to make vessels out of yarn and Elmer's Glue, Syracuse, NY  
Shibori workshop, Everson Museum, Syracuse, NY

2013 Crochet workshop, SUNY Oswego, Oswego, NY  
Everson Museum, Shibori Workshop. Syracuse, NY  
Gandee Gallery, Shibori workshop and Needel felting workshop. Fabius, NY

2012 McColl Center for Visual Art, Shibori Workshops, Charlotte, NC

2010 Co-Curated, Elongating the Thread, XL Project Space, Syracuse, NY

2010-present Board of Director, Light Works, Syracuse, NY  
Artist Lecture, Binghamton University

2009 Mercy High School Art Fair, Shibori dye workshop, Rochester, NY  
Artist Lecture, Caugaga Community college, Alburn, NY

2008 Everson Museum, Shibori dye workshop & sculptures as hats, Syracuse, NY

2007 Symposium-Women in ART, Everson Museum, Syracuse, NY  
Gallery Talk, Everson Museum, Syracuse, NY  
Artist Lecture, Syracuse Art Guild, Syracuse, NY  
Gallery Talk, Tyler Art Gallery, Oswego, NY

2006-07 Board of Directors, Westcott Community Center, Syracuse, NY

2005 Artist Lecture, Western Illinois University, Macomb, IL  
Juror, Faculty/Staff Art Exhibition-Extra Curricular Creations for Penfield Library, SUNY Oswego, Oswego, NY  
Committee Member for Sculpture at Thorden Park, Syracuse, NY  
Juror, (un)bound, Rochester Contemporary, Rochester, NY

1-05 Committee Member for the Arts at the new Children's Hospital at University Hospital, Syracuse, NY  
Program Committee Member for the Rochester Contemporary, Rochester, NY

2004 Panel discussion at Elsie Rosefski Memorial Art Gallery, Binghamton, NY  
Artist Lecture, SUNY Binghamton, Binghamton, NY  
Artist Lecture, Everson Museum, Syracuse, NY  
Artist Lecture, School of Architecture, Syracuse University, Syracuse, NY  
Co-Curator & Coordinator-Under One Roof., SoHo 20, New York, NY

2004 Participated in The Art Fair, demonstrations on paper making at Mercy High School, Rochester, NY

2003-07 Chairperson for the Westcott Community Art Gallery, Syracuse, NY

2003 Artwork shops, How to Exhibit Your Work, Cultural Resources Council, Syracuse, NY  
Curator of Transformation, Zoid Gallery, Syracuse, NY  
Juror, 1<sup>st</sup> Annual Women's Contemporary Art Exhibition, Company Gallery, Syracuse, NY  
Digital Transfer Workshop, attended, Community Darkroom, Syracuse, NY  
Artist Lecture, Bristol Community College, Fall River, MA  
Artist Lecture, Monroe Community College, Rochester, NY  
Creative Ideas Development Workshop, Monroe Community College, Rochester, NY

- Artist Lecture, University of Binghamton, Binghamton, NY  
Artist Lecture, University of Massachusetts Lowell, Lowell, MA
- 2002 Juror, 2002 Lakeside-Statewide Juried Art Exhibition, The Art Association of Oswego, Oswego, NY  
Artist Lecture, Delaware Center for Contemporary Art
- 2001 Juror, Competition for Architecture Students for Outdoor Sculpture, Syracuse University, Syracuse, NY  
Artist Lecture, SUNY Oswego, Oswego, NY  
Artist Lecture, Rochester Contemporary, Rochester, NY  
Curator, *Nocturnal Sculptors*, Coyne Gallery, Syracuse, NY  
Coordinated Visiting Artists for Sculpture at Syracuse University
- 1999 Visiting Artist Panel, Change: To become different; alter; transform; convert  
Westcott Community Center, Syracuse, NY  
Artist Lecture, Bruce Gallery, Edinboro University, Edinboro, PA
- 1997 Artist Lecture, Munson-Williams-Proctor Institute School of Art, Utica, NY
- 1995 Panel member NYSCA, Upper Catskill Community Council of the Arts, S.O.S.
- 1994 Curator, The Art of Healing, When Death is Near Exhibition, University Hospital, Syracuse, NY  
Artist Lecture, University of Toledo, Toledo, OH  
Artist Lecture, Syracuse University School of Nursing, Syracuse, NY  
Artist Lecture, Stone Quarry Art Park, Cazenovia, NY  
Panel Member for Women's Art at Altered Space, Syracuse, NY  
Artist Lecture: Cazenovia College, Cazenovia, NY  
Artist/Nursing Lecture, Syracuse University, Syracuse, NY
- 1993 Co-Coordinator of "Matrilineage, Women, Art And Change", symposium comprised of ten visiting artist, theorists, critics and historians, as well as panels, exhibitions and media screenings, Syracuse University, Syracuse, NY  
Panel Member: Empowering Women Through Artistic Expression  
Empowering Issues for Women, Conference by Multicultural Women's Association and the MSU Faculty-Professional Women's Association, E. Lansing, MI  
Artist Lecture: Fiber Arts, Human Ecology, MSU, and East Lansing, MI
- 1991 Panel member art and environmental/social/political issues: Herbert Johnson Museum of Art, Ithaca, NY  
Artist: Herbert Johnson Museum of Art, public program, workshop in conjunction with Message to the Future
- 1989 Artist Lecture: Cazenovia College, Cazenovia, NY

## **COMMUNITY PROJECTS**

- 2013 Connecting With Something Warm, Art Rage Gallery, Syracuse, NY
- 2012 North Carolina Health Care Project, McColl Center for Visual Art, Charlotte, NC
- 2011 Erie Canal, LIPE Art Park, Syracuse, NY
- 2007 "Memories" Henninger High School Community Project. Syracuse, NY
- 2003 Art Program at the Child Advocacy Center, Syracuse, NY

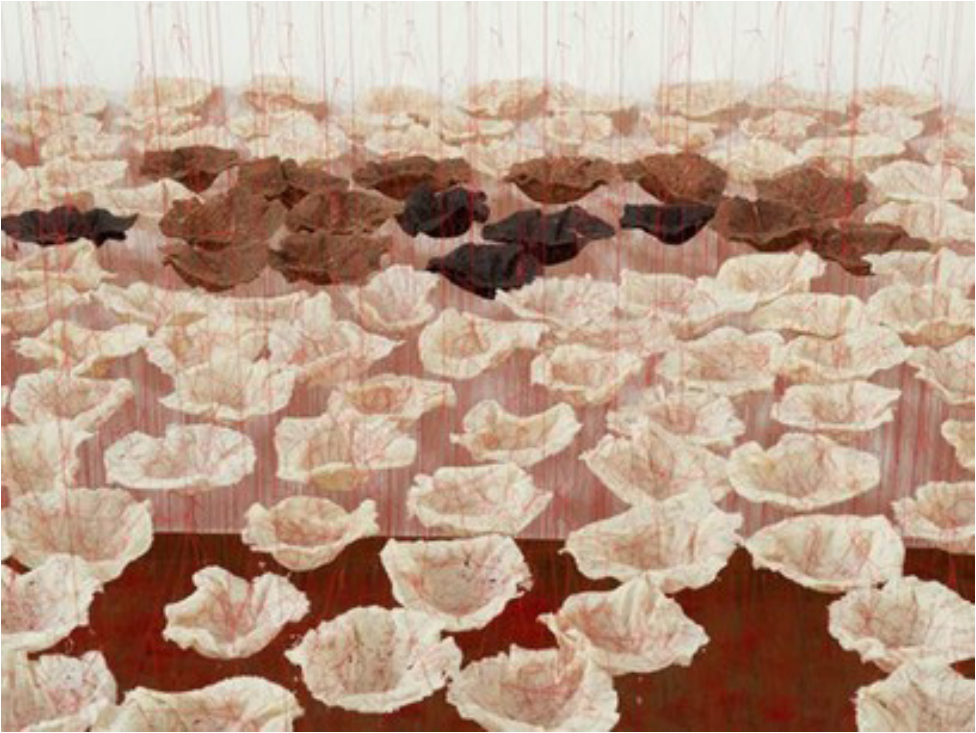
- 2002 After School Art Program with Foster Children, Rochester Contemporary, Rochester, NY
- 1997 Hilltop Art Project, 20 children creating sculpture, Syracuse, NY  
Artist-in-Residence, working with abused women, Midford DE
- 1996 Artist-in-Residence, Delaware Center for the Contemporary Arts collaboration with children in the community (Mid Atlantic Grant) Wilmington, DE

## SELECTED REVIEWS AND ARTICLES

- 2015 Materialities: Contemporary Textile Arts, Surface Design Catalog
- 2014 Mellor, Carl, "Unique Perspective at Edgewood Gallery", Syracuse, New Times 5, Feb,
- 2014 Rushworth, Katherine, "Trio of new exhibits fills Everson's galleries," The Post Standard/Stars 13, April, 2014 Scott, Jac, "The Language of Mixed Media Sculpture", Crowood Press LTD Ramsbury, Marlborough, England 2014
- 2013 Rushworth, Katherine, "CNY artists well represented in 'Made in NY,'" Syracuse Herald American 28 April 2013 Stars 12  
Mellor, Carl, "Fiber Optics", Syracuse New Times 4, Dec 2013  
Johnson, Melinda, "Artist Mary Giehl is enlisting help of Knitters and Crocheters for her fiber art installation." The Post Standard 21, July, 2013  
Craig, Gwendolyn, "New York Art takes spotlight at Schweinfurth Exhibition", The Citizen 30, March 2013  
Chantler, Carrie, "How is where the art is", Auburnpub.com, 29, March 2013  
Fisher, Nicole, "There is Something about Mary", JerK mag. 18, Nov, 2013
- 2009 Rushworth, Katherine, "Speaking Her Mind, Mary Giehl lets her artwork address child abuse." New York Magazine, Jan/Feb 2009: 98-102.
- 2007 McQuid, Cate, "Childlike wonders for the taking." Boston Globe 23, July 2007  
Stone Canoe, Syracuse University PressCentral.  
Rushworth, Katherine "Under One Roof Reprise" Syracuse Herald American
- 2006 Rushworth, Katherine. "Pushing Sculpture's Boundaries." Syracuse Herald American 2 April 2006 Stars 35.
- 2005 Granell, Alson. "Peer Group." Syracuse News Time, Continuing Education 2005.
- 2004 English, Molly. "Sweet Child of Mine." Syracuse News Time. 17-24 Nov. 2004: 7&8  
Rushworth, Katherine. "'Children' for Adoption." Syracuse Herald American 21 Nov. 2004:Stars 25.  
Mellor, Carl. "It Takes Two" Syracuse News Time. 7-14 July 2004: 19.  
Rushworth, Katherine. "Look Again, what Do You See?" Syracuse Herald American 20 June 2004:Stars 18.
- 2003 Rushworth, Katherine. "A Slice of Talent." Syracuse Herald American 2 Nov. 2003: Stars 25.  
Day, Jeffrey. "Giving outside artists Accessibility works beautifully." The State 03 Oct. 2003: FiberArts Design Book 7, Lark Books Asheville, North Carolina 2004.  
Moore, Ivy. "Accessibility 2003 From the Outside In." Sunday Panorama 21, Sept 2003: 1&2. "Accessibility 2003: From the Outside In Installation Art Exhibition in Sumter, SC." Carolina Arts Sept 2003: 1 & 35.  
"Interactive exhibit." Boston Sunday Globe 2 March 2003: Globe NorthWest 9.  
Tuttle, Nancy. "Acton gallery sheds light on two New England artist." The Sun 13 March 2003: S6  
Dion, Marc Munroe. "Innocence up in Flames." The Herald News 31 Jan. 2003 Friday 4.

- Boyce, David. "Patterns of Pain." Standard-Times 23 Jan. 2003 Costin': 10+.
- 2002 Nelson Lindemann, Hilde. "What Child is This?" The Hastings Center Report Nov./Dec. 2002: Vol 32 No. 6 p29  
 Rushworth, Katherine. "Design, Fine Art Share Equal Billing." Syracuse Herald American 20 Oct. 2002: Stars 16+.  
 Thomas, Mary. "Fiberart International '01." Fiberarts Jan/Feb. 2002 Vol. 28 No. 4 pg. 56  
 Thomas, Mary. "Fiber twists into expression." Pittsburgh Post-Gazette 13 Oct. 2002: C-6
- 2001 Becker, Lara. "Kids get even 'playing field'." Democrate & Chronicle 3 Nov. 2001: sec. B1.
- 2000 Mellor, Carl. "Child's Play." Syracuse New Times 1 Nov. 2000: 23.  
 Rushworth, Katherine. "Expressions of Grieving." Syracuse Herald American 22 Oct. 2000,  
 Stars 19+.  
 Sanderson, Jennifer. "Healers reveal inner artist." Argus Leader 19 July 2000,  
 sec. D1: 1+.  
 Delbanco, Andrea. "Playing in the Neighborhood." NY Times 9 April 2000.
- 2002 Torgian, Diane. "City Museum Show Takes a Real Shine To Shoes." St. Louis Post Dispatch Jan. 2000: D1+.
- 1999 Litt, Steven. "Save one, artist message of rights." The Plain Dealer 10 July 1999: E6+.  
 Spaces. Silenced Voices: An Affirmation of Human Rights. Spaces, Cleveland Ohio: 1999.  
 Clarke, Jessica. "The Bear Facts, Child abuse is The Heart of Sycamore Gallery Exhibit." Daily News Record 19 July 1999: 15-17.  
 Mellor, Carl. "Double Vision." Syracuse New Times. 10 Oct. 1999: 14.
- 1998 Pediatric Nursing Journal. July/Aug 1998: 35.  
 Dargay, Sharon. "Rochester exhibit shows angry art, gentle artist." Clarion-Eccentric 1 Feb. 1998: A1+.
- 1997 Kooyers, Catherine. "Arts Watch." Grand Rapids Image. 20 August 1997: 13+.  
 Krissoff, Sylvia. "Something to think about." The Grand Rapids Press. 3 Aug. 1997.
- 1996 Truschel, Rita. "Deciding what is "art ignites strong opinions." The News Journal. Nov. 1996: A10.  
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Heisler, Eva. "Artist expresses concern for nature." Syracuse Herald American 10 March 1992 Stars: 22.
- 1991 Bumgardner, George. "Art enters the environment at the Johnson Museum." Ithaca Journal 1 March 1991: 5.  
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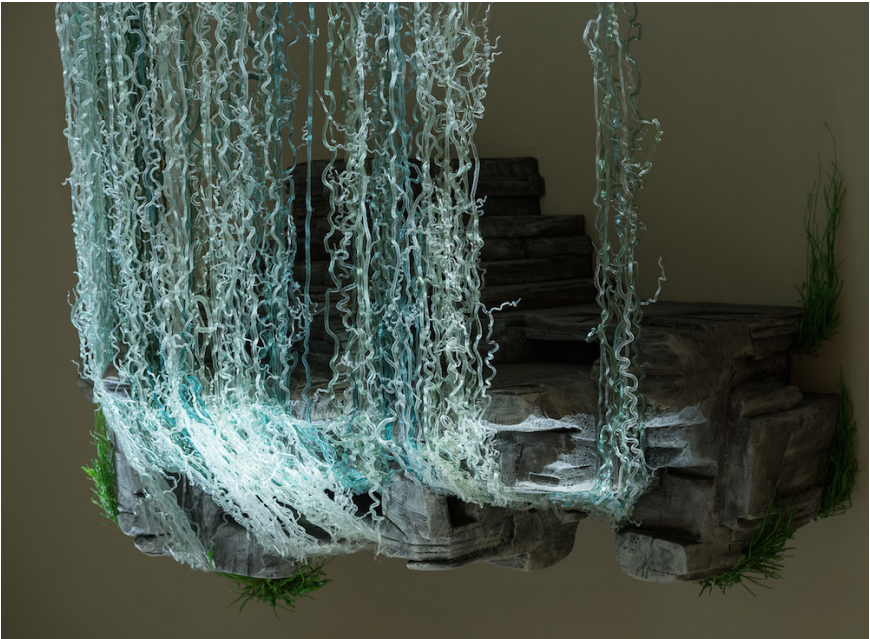
Mary Giehl  
Rice is Life



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Amy Murphy, Brandon Pouncie and Isaac Pena, HCC Students;  
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Volunteers.

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Kim Waale  
Simulacrutopia (again)



**PROFESSIONAL EXPERIENCE (selected)**

**Syracuse University**, MFA in Sculpture (1989)

**Moorhead State University**, BA in Fine Arts, Moorhead, MN (1982)

**Professor of Art and Design** (1988-present), Cazenovia College, Cazenovia, NY

Director of Studio Art (2003-2014), Cazenovia College, Cazenovia, NY

**Board Member:** Light Work 2006-present (secretary)

Onondaga County Cultural Resources Council 2001-2007

Stone Quarry Hill Art Park 2006

**Juror**, Saltontall Fellowships, Saltontall Foundation for the Arts, Ithaca, NY (2012)

**Juror**, *Made in NY*, Schweinfurth Memorial Art Center, Auburn, NY (2014, 11)

**Visual Arts Editor**, *Stone Canoe Journal* (2009-10)

**Curator**, *Stone Canoe Artists @ XL Projects*, Syracuse, NY (2010)

**Guest Lecturer:**

Stwdio Maelor, Wales, UK

SUNY Oswego, NY

Memorial Art Gallery, Rochester, NY (multiple times)

Evrson Museum, Syracuse, NY (multiple times)

University of Wales, Bangor, UK

Syracuse University, Syracuse, NY

Schweinfurth Art Center, Auburn, NY

Springfield College, MA

Colgate University, Hamilton, NY

SUNY Binghamton, NY (multiple times)

Le Moyne College, Syracuse, NY (multiple times)

Munson Williams Proctor Art Institute, Utica, NY (multiple times)

*Planet, the Welsh Internationalist*, six photos of the U. S. election published, UK (Dec. 2008)

*The Post Standard*, "Pushing Sculpture's Boundaries," by K. Rushworth, Syracuse, NY (4-2-06)

*Contact Sheet*, Light Work, images published, Syracuse, NY (2002)

*Salt Hill 9*, "Artist, Kim Waale," Caryn Koplick, ed., cover, article + images published (fall 2000)

*Saltontail Broadside*, limited edition, collaboration w/ poet Sheldon Flory & Olive Branch Press (2000)

*Planet, the Welsh Internationalist*, 16mm film stills from "Bear Woman" published, UK (April 2000)

*Art Calendar*, "The Censorship Tug-of-War," by Karen Pero (Sept. 1998)

*FVI* (NYFA Quarterly), "The Artist, the Institution, the State," two consecutive articles on censorship by the NYS Museum (summer & fall 1998)

*Times Union*, "Art and Argument," by Timothy Cahill, Albany, NY (3/1/98)

*National Campaign for Freedom of Expression Quarterly*, "Artists Pull Work..." (spring 1998)

*The Post Standard*, "Syracuse Artist, State Museum," by Sherry Chayat, Syracuse, NY (2/12/98)

*Sculpture*, "Inspiration and Renewal: Sculptural Residencies," by Jane Ingram Allen, Vol. 17 No. 2 (1998)

## BOOK and ESSAY

*A Due Voci: the Photography of Rita Hammond*, Kim Waale, Julie Grossman, Ann Ryan, eds., Syr. Univ. Press (2003)

*Stone Canoe Journal IV*, curatorial essay (2010)

Schweinfurth Memorial Art Center, Carved, Cast and Constructed, Auburn, NY  
Robert B. Menschel Gallery, Digital Transitions, Selections from the Light Work  
Collection, Syracuse, NY

(2005) *Harlech International Biennale VI*, site-based installation, Harlech, Wales, UK  
Rosefsky Gallery, Narrative Structures, SUNY Binghamton, NY  
(2004) William Blizzard Gallery, solo exhibition, Springfield College, Springfield, MA  
(2003) Stone Quarry Hill Art Park, Amphitheater, outdoor installation, Cazenovia, NY  
Hamilton College, Three Women, performance, collaboration with Elaine Heekin,  
Clinton, NY

(2001) Light Work, 2001 Grant Recipients, (photo-based installation) Syracuse, NY  
(1999) Pyramid Art Center, Upstate Invitational, installation with Leo Crandall, Rochester, NY  
First Night, premier of 16mm film High Spirits, collaboration w/ Leo Crandall,  
Syracuse, NY

(1998) A.I.R. Gallery, solo exhibition, New York, NY  
Hallwalls Contemporary Art Center, Stagings I, solo exhibition, Buffalo, NY  
Munson Williams Proctor School of Art, 2-person exhibit, Utica, NY  
Albany Center Galleries, A Good Look: The Adolescent Bedroom Project, solo  
exhibition, Albany, NY  
Everson Museum, 1998 Biennial (Bill Arning, juror), Syracuse, NY  
(1997) International Studio Program, New York, NY  
Museum of History and Art, Rice Gallery, Work/Place (Janice Dorgan, curator)  
Albany, NY  
Munson Williams Proctor Institute, Annual Exhibition (Judith Shea, juror) Utica, NY

**PUBLICATIONS (selected)**

*The Post Standard*, "Artistic Road Trips," by K. Rushworth, Syracuse, NY (7/20/2014)  
*City Newspaper (Rochester)*, "Art Review: 6<sup>th</sup> Rochester Biennial," by Rebecca  
Rafferty (7/16/2014)

*Central NY Magazine*, "The Inspirational Worlds of Kim Waale," by Katherine  
Rushworth (Nov/Dec. 2013)

*TONY (The Other New York: 2012)*, exhibition catalogue, Deborah Ryan and Pamela  
McLaughlin  
*City Newspaper (Rochester)*, "Art Review: I Need a Lullaby," by Rebecca Rafferty  
(2/21/2012)

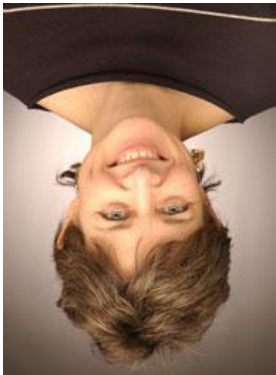
*Stone Canoe Journal III*, three sculptures selected for publication (2009)

- Cazenovia, NY  
**Gandee Gallery**, "The Connective Thread," Fiber Arts, Fabius, NY  
**Earville Opera House**, "Art Goes to College," Earville, NY (2012/13)
- Palitz Gallery**, "Making Their Mark, Eight Artists From Stone Canoe" (Ruth Appelhoof, curator), NY, NY  
**Everson Museum, TONY (The Other New York: 2012)**, site-based installation, (Deborah Ryan, curator), Syracuse, NY  
**The Art Salon**, "The One Series," solo exhibition, (Emily Farranto, curator), New Orleans, LA  
**Hartnett Gallery**, "I Need a Lullaby" solo exhibition, University of Rochester, Rochester, NY  
 (2011) **I-Park Environmental Art Biennale**, outdoor site-based installation, Plantsville, Connecticut  
**Memorial Art Gallery**, 63<sup>rd</sup> Rochester-Finger Lakes Exhibition, Rochester, NY  
**XL Projects**, Stone Canoe Artists, Syracuse, NY  
 (2010) **Museum "Ramón María Aller" of Lalín**, Pontevedra, Spain  
**Earville Opera House**, solo exhibition, Earville, NY  
 (2009) **Museum of Contemporary Art, Artists From Colony Gallichnik**, Skopje, Macedonia  
**Memorial Art Gallery**, 62<sup>nd</sup> Rochester-Finger Lakes Exhibition, Rochester, NY  
**Everson Museum, Sympathetic Vibrations II**, installation, including films by Leo Crandall, Syracuse, NY  
 (2009) **Delavan Gallery, Stone Canoe Artists**, Syracuse, NY  
 (2008) **Warehouse Gallery, Blind Spot** (installation), Windows Project, (curated by Jeffrey Hoone), Syracuse, NY  
 (2007) **Solo Con Natura**, 3 outdoor installations, collaboration with Valentín Domínguez, Isla Santay, Ecuador  
**McCormick Freedom Museum, Filth, Treason, Blasphemy?**, Chicago, NY  
**Schweinfurth Art Center, Made in New York**, Auburn, NY (juried by Michael Sickler + Buzz Spector)  
**Wilson Gallery**, solo exhibit, LeMoyne College, Syracuse, NY  
 (2006) **2nd International Biennial of Contemporary Art**, site-based installation, Shumen, Bulgaria  
**Scala Gallery, Collage+**, New Woodstock, NY  
 (2006) **Cazenovia College Gallery, DADA Domestique**, (curated by Jennifer Pepper), Cazenovia, NY  
**Everson Museum, Everson Biennial** (curated by Claire Schneider), Syracuse, NY

## AWARDS + RESIDENCIES (selected)

- (2014) **Stúdio Maelor**, residency, Corris, Wales, UK
- (2011) **I-Park Environmental Art Biennale**, residency, Plantsville, Connecticut
- (2011) **Award of Excellence**, Memorial Art Gallery, Rochester, NY
- (2010) **A Solaina de Piliño**, *Fundación Casa Museo* International Workshop/Residency, Galicia, Spain
- (2009) **Saltontall Summer Fellowship/Residency**, Ithaca, NY
- (2009) **Louis D'Amada & Harris Popular Vote Awards, 62<sup>nd</sup> Rochester-Finger Lakes Exhibition**, Memorial Art Gallery, Rochester, NY
- (2008) **Art Colony Galichnik**, Artist Residency, Mavrovo National Park, Macedonia
- (2007) **Solo con Natura**, Artist Residency, Isla Santay, near Guayaquil, Ecuador
- (2005) **Harlech International Biennale VI**, Artist Residency, Harlech, Wales, UK
- (2009) **NYFA and UCCA Special Opportunity Stipend grant** (also 2008, 06, 03, 1998, 96, 95)
- (2001) **Light Work grant** for photography
- (1999) **Constance Saltontall grant** for sculpture & **Onondaga Individual Artist's grant** for film
- (1997) **International Studio Program (ISCP)**, Artist Residency, NYC
- (1996) **Sculpture Space**, Artist Residency and Fellowship, Utica, NY
- (1996) **Millay Colony for the Arts**, Artist Residency and Fellowship, Austerlitz, NY
- 
- EXHIBITIONS (selected)**
- (2016) **Housatonic Museum of Art**, "Simulacrutopia (again)," Bridgeport, CT
- (2015) **Oriel Nwy**, *Knowing Place*, Aberystwyth, Wales, UK
- (2014) **Stúdio Maelor**, "Roedd ac Mae: Was and Is," Corris, Wales, UK
- Memorial Art Gallery**, 6th *Rochester Biennial*, "Simulacrutopia Too" Rochester, NY
- Cazenovia College Gallery**, Faculty Exhibition, Cazenovia, NY
- (2013) **Tyler Art Gallery**, "Ebb & Flow," site-based installation, SUNY Oswego, Oswego, NY
- Schweinfurth Art Center**, "Fertile imagination: Art and Agriculture," site-based installation + performance with composer Richard Lloyd, Auburn, NY
- Munson-Williams-Proctor Arts Institute**, "63<sup>rd</sup> Exhibition," site-based installation (Sue Scott, Juror) Utica, NY
- Cazenovia College**, "Extreme Fibers," (curated by Jennifer Pepper)





Kim Waale

Western culture is rife with artificial representations of nature that are often more inviting and popular than the real thing. Increasingly, nature is an idea, a cultural construction, and a commodity. *Simulacrum (again)* is whimsical fiction, a slip-page between reality and artifice, made of dumb materials and yet, it's a plastic sublime—a romantic natural hybrid. The unnatural materials used to construct this artificial landscape are readily evident: ordinary plastic wrap, rubber, and Styro-foam. By making these materials self-evident, the illusion of landscape disintegrates even as it is being created. The literal materials of this installation emphasize the dislocation of the scene—in an art gallery far from the "real" location. Representation embodies difference and distance from the thing represented. Most of us prefer to view the natural world from a comfortable, controlled, and safe distance. But what are the consequences? After spending one and a half days in Disney World, my nephew spotted a living egret near a manufactured tree and remarked with surprise, "Hey, that's a real bird!"

our postmodern society no longer makes a distinction between the real and artifice, stating that there is only the simulacrum. "On Exactitude of Science," a story by poet and writer Jorge Borges', describes the replacement of the real with artifice. In the fable, a Cartographer's Guild is charged with the making of a map designed to record (and replace) the Empire perfectly, so that the image of place is paramount to the place itself. Borges' story aptly illustrates Baudrillard's assertion that postmodern society has no relationship to the real, a world where style now trumps substance. Simulacra replaced the real, leaving us "outside" nature, essentially at a remove from the natural world. But Borges' tale is also a metaphor for post-colonialism as well as postmodernism, the map merely a tattered remnant of cultures, fragments of meaning, and difference. And while we inhabit a world of illusion, of spectacle, a virtual reality as it were, very real events threaten our existence.

There are 46.5 million Americans facing crises every day, choosing between nutrition, housing and healthcare, while 795 million people world-wide are struggling with malnutrition and hunger according to 2015 estimates provided by the United Nations Food and Agriculture Organization. Right here in Connecticut, 11.9% of the residents are food insecure. Although current food production could feed every person on the planet, poverty prevents the purchase of, and access to, food. In addition, global warming has resulted in extremes in weather conditions such as floods, droughts and disruption of the growing seasons—all affecting the food security of people around the world. *Rice is Life* and *Simulacratopia (again)* strikingly maps out the magnitude of the issues that we, as a global society, must address.

Maps tell stories. They speak of discovery and conquest, of inequality and exploitation, and of privilege and power. Maps not only provide a concrete shape of the world, but they also shape our ideas and knowledge about the world, informing our perceptions of others as well as our own identity. Although both artists use maps to situate us within their works, each artist leads us to a very different place: Mary Giehl's *Rice is Life* navigates the geopolitics of food while *Simulacrutopia (again)*, constructed by Kim Waale, leads us on a melancholy journey to a "make-believe" environment that bears no relationship to the real one.

*Rice is Life* is the visual manifestation of world hunger. In the first decade of the 21st century, according to foreign policy writer Lester R. Brown, access to grains has emerged as the dominant issue while the world transitions from "an era of food surpluses to a new politics of food scarcity." Giehl uses rice, the main food staple for people around the globe, as a sculptural medium, to fashion bowls comprised of white, red and black rice. Red threads shoot through each vessel and serve as a metaphor for our interconnectivity and interdependence as global citizens. Giehl's work beautifully documents the largest populations within developing nations such as Sub-Saharan Africa, Asia, South America and the Caribbean that depend on rice as the mainstay of their diet. The bowls are suspended from the gallery ceiling, like looming clouds of uncertainty, that warn of rising temperatures, water shortages and population growth that threaten the world's food security.

*Simulacrutopia (again)*, on the other hand, underscores the prophetic vision of the French philosopher, Jean Baudrillard, who observed that

# Simulacrutopia (again)

Kim Waale

February 12 through March 18, 2016  
Burt Chernow Galleries

Housatonic  
Museum of Art

