

# ENERGIES



**SEPTEMBER 11, 2024**  
**JANUARY 5, 2025**

Including works by Ash Arder, Liu Chuang, Gina Folly, Louisa Gagliardi, Ximena Garrido-Lecca, Becky Howland, Jean Katambayi Mukendi, Saba Khan, Agnieszka Kurant, Cannupa Hanska Luger, Vibeke Mascini, Gordon Matta-Clark, Haroon Mirza, Joar Nango, Ruth Nazario, New Affiliates, Otobong Nkanga, Nick Raffel, and Gabriella Torres-Ferrer.

# SWISS INSTITUTE PRESENTS ENERGIES, AN INTERNATIONAL GROUP EXHIBITION THAT UNFOLDS THROUGHOUT THE ENTIRE BUILDING AT 38 ST MARKS PL AND EXPANDS INTO NUMEROUS PARTNER LOCATIONS IN THE SURROUNDING EAST VILLAGE COMMUNITY.

## THE EXHIBITION INCLUDES INFLUENTIAL HISTORIC ARTWORKS ALONGSIDE CONTEMPORARY POSITIONS AND NEW COMMISSIONS THAT ADDRESS ECOLOGICAL AFFORDANCES AND EFFECTS, SOCIAL FORMATIONS, AND POLITICAL ARRANGEMENTS ATTACHED TO ENERGY PAST AND PRESENT.



A largely forgotten yet influential piece of neighborhood history forms the starting point for the show. During the oil crisis in 1973, inhabitants of one of the first sweat equity co-ops, located at 519 E 11th Street, installed a landmark two-kilowatt wind turbine on the roof of their torched building. This machine generated electricity and supplied the community with light during the many power cuts in the city at the time, even supplying the residents with light during the great outage of 1977. Paired with solar panels and insulation efforts, it was one of the first in the nation to feed electricity back into the grid, much to the consternation of the largest and near-monopoly utility provider, Con Edison, who retaliated with a major lawsuit. Receiving unexpected support from a former Attorney General, the co-op improbably won the case, which changed US energy regulations forever by mandating that utilities providers accept decentrally generated energy. This little-known, community-driven history thus helped usher in subsequent revolutionary, albeit flawed, advances toward cogeneration, conservation, and green and renewable energy production.

In our current moment of ecological crisis marked by record-high rates of carbon emissions, habitat destruction through fossil fuel extraction, infrastructure disruptions due to extreme weather, competing geopolitical interests, energy poverty, and contentions around green colonialism, *Energies* explores global issues related to energy through a specific lens rooted in local history. Through artistic perspectives, the exhibition expands outward from the 1970s East Village wind and solar array, looking at this small-scale historical model that collectively led to major change, to imagine cautiously optimistic, community-driven energy futures.

A wall built from discarded architectural elements sourced from exhibitions across the city, devised by **NEW AFFILIATES**, serves as the base for archival material gathered during an extensive research period, undertaken together with many of the individuals involved in the original sweat equity co-op at 519 E 11th Street. This includes photographs, film, legal documents, and a painting of the community by **RUTH NAZARIO**—an artist, a resident in the building, and a central figure in the neighborhood at that time. A cutout in the wall also houses **NICK RAFFEL**'s balsa wood fan, self-reflexively making visible and aiding the air flow throughout SI's building. Installed nearby is a wall sculpture, *Oil Tankers on Fire*, and three watercolors of energy infrastructure combined with weeds, by **BECKY HOWLAND**.

Howland is a cofounder of ABC No Rio, a collectively run community art and activism center on New York's Lower East Side, for which she designed the poster featured here, for activities in and around her sculptural installation entitled *Brainwash* (1982).

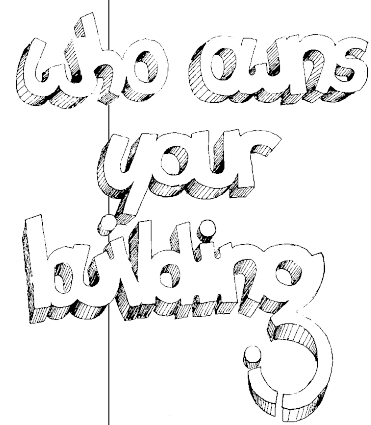
In the same gallery, **JEAN KATAMBAYI MUKENDI**'s *Afrolampe* drawings and sculpture tend to global structural inequities in the extraction of copper for the production of renewable energy technologies in Lubumbashi, DRC, where resources are abundant but power cuts are common. Similarly, **XIMENA GARRIDO-LECCA**'s two-channel video, filmed in Cerro de Pasco, Peru, shows the scars that mining enabled through US-supported infrastructure left in the landscape—an industry that continues to seriously affect the health of the community living in one of the most contaminated places in the world. On view in the small gallery is a new iteration of **VIBEKE MASCINI**'s installation *Instar*. The work consists of a battery charged with the energy derived from the ashes of confiscated and incinerated cocaine. The unit powers a nebulizer which releases a scented essence based on ozone, an adrenaline-inducing smell resembling that of the air when lightning is about to strike. Set against a view of St Marks Pl, **JOAR NANGO**'s installation reinvents windows made by Sámi communities from stretched halibut stomachs, an Indigenous technology utilizing the material's insulating properties and translucency.

In the lower-level gallery, **LOUISA GAGLIARDI**'s digitally rendered painting of an ambiguously glowing hay shed imagined within the space it is exhibited in, inhabited by four characters along with rakes and sickles strewn about, connects parochial pasts with digital futures. Facing the work is **LIU CHUANG**'s video grappling with the rapid development, changing economies, and recent decline of industry in China, juxtaposed with fire as one of the most ancient forms of energy harnessed by humans. Nearby, **SABA KHAN**'s sculpture replicates the retro-futuristic shapes of hydro-power plants installed with the support of the World Bank in the 1960s in post-partition Pakistan, addressing geopolitical implications of energy access.

On SI's rooftop terrace, in the communal spirit of the 519 E 11th Street co-op, **HAROOB MIRZA** has created a solar panel installation that provides electrical charge for a sound piece by the artist as well as **ASH ARDER**'s new installation on the second floor, comprising a fridge housing a sculpture made from perishable, culturally symbolic material. In accessing the second floor, visitors activate **AGNIESZKA KURANT**'s installation *Living Currency*, which turns the energy burnt by viewers as they open the door from

### PREVIOUS PAGE

Wind Turbine at 519 E 11th Street with Con Edison Power Plant, 1976. Photo courtesy of *The News: New York's Picture Newspaper*.

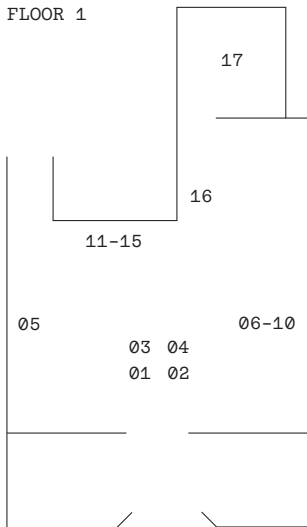


kinetic into electrical energy stored in a battery. On view in the gallery is **GABRIELLA TORRES-FERRER**'s newly commissioned video installation transmitting live footage from four sites in Puerto Rico, whose infrastructure was devastated by Hurricane Maria in 2017. The cameras turn off and the broadcast is interrupted when the still frequent power outages occur. Nearby, **GINA FOLLY**'s simultaneously utopian and dystopian photographs document a floating solar-powered platform housing cows for milk production in the port of Rotterdam, addressing food, sustenance, and urban planning.

The exhibition sprawls from SI into the East Village, sending metaphoric electric impulses through the neighborhood. Departing from SI, where a selection of **GORDON MATTA-CLARK**'s *Energy Tree* drawings and an original copy of his Guggenheim Foundation proposal for "A Resource Center and Environmental Youth Program for Loisaida" are presented, in the yard of St. Mark's Church in-the-Bowery, the artist's *Rosebush* (1972) has been replanted at its original site, on the occasion of the exhibition. Nearby, in the yard of the co-op at 519 E 11th Street, whose wind turbine and solar panels inspired the exhibition, a new mural by **OTOBONG NKANGA** has been installed in close collaboration with the community. Titled *Social Consequences I: Segregation – Encroaching Barricade – Entangled – Endangered Species – Rationed Measures – Intertwined*, the painting weaves together social and ecological relations as well as concerns regarding production, housing, and access, and will remain on long-term view. Mirror shields built in a community workshop by **CANNUPA HANSKA LUGER**, akin to those the artist made for use by the water protectors at Standing Rock in 2016, are on view at SI as well as in the Lower East Side Ecology Center's garden on E 7th Street. *Energies* also incorporates two independent exhibitions, at the Museum of Reclaimed Urban Space, documenting grassroots environmental and housing activism, and Loisaida, Inc., showcasing the organization's Ecolibrium multidisciplinary climate science literacy and environmental justice project.

Throughout the exhibition, a public program comprising community and education workshops, lectures, and panels, a symposium, a film program in partnership with Anthology Film Archives, a poetry and dance focused event with the Poetry Project and Danspace Project, and various other neighborhood activations, will complement the exhibition.

The exhibition is being prepared with conscious steps toward reducing the institution's negative climate impact. More details can be found in SI's recently published 8x8 plan.



**NEW AFFILIATES**

01. *Drywall is Forever II*, 2024

Drywall, paper tape, joint compound, and paint, courtesy of the artists

Built with discarded drywall pieces sourced from exhibitions that have recently closed across New York City, *Drywall is Forever II* is both a functional wall that houses Nick Raffel’s work and the 519 E 11th Street archive, and a proposition to repurpose temporary exhibition materials, which otherwise end up in massive construction and demolition landfills. Against conventions of the pristine white cube, New Affiliates intentionally leave the traces of previous exhibitions visible. The installation connects prior uses with present ones, and, akin to *Energies*, suggests we look toward the past to imagine alternative futures.

**NICK RAFFEL**

02. *Fan*, 2024

Balsa wood, stainless steel, ceramic, and tungsten, courtesy of the artist

Nick Raffel is an artist concerned with the hidden infrastructures—both metaphorical and material—of buildings, particularly heating, ventilation, and air-conditioning systems. His installations are based on research in the institutions and sites where the exhibition takes place. His wind-driven fan made from balsa wood installed inside a wall cutout works as a wind dial indicating the airflow at SI.

**ARCHIVE**

03. This archive was assembled through an extensive research process, involving conversations with the original inhabitants of 519 E 11th Street and many individuals associated with the history of the co-op. Presented in the exhibition space and in the reading room on the 2nd floor at SI are photographs, moving image documentation, legal documents, pamphlets, and architectural drawings that show the imaginative engineering, organizing, public outreach, and legal efforts that went into the creation of the community and its lasting legacy. The material on view includes an original blade of the wind turbine, which members of the group signed during a reunion in 2018.

**RUTH NAZARIO**

04. *Untitled*, 1982

Oil on canvas, courtesy of Linda Cohen

Ruth Nazario is an artist who was deeply committed to the 11th Street Movement through her work with Adopt-A-Building, and a distinguished tenant of 519. In 1982 she painted this composite view of the Lower East Side as imagined from between the Twin Towers, with a vista of the East River in the back. The painting depicts a neighborhood block party in and around a Buckminster Fuller dome, built by members of the cultural and community center CHARAS, which houses a stage and local musicians, dancers, and poets, and it also shows the solar panels on the rooftop of the building on 11th Street. Combining different city views, the painting also highlights the contrast between local community life and the advances of gentrification.

**JOAR NANGO**

05. *Skievvar #2*, 2024

Dried halibut stomachs, reindeer sinew, and wooden frame, courtesy of the artist

Joar Nango is an architect and artist of Sámi descent whose work is concerned with revisiting and reinventing Indigenous architectures and technologies. Nango looks at traditional crafts and practices to draft new vocabularies in order to address what the artist calls *indigenuity*, a neologism combining the terms *ingenuity* and *Indigeneity*. For *Energies*, Nango sourced, stretched, and dried halibut stomachs, which were traditionally used by Sámi communities in constructing windows because of their translucent properties, to create a new installation inside the windows facing St Marks Pl.

**BECKY HOWLAND**

06. *Chicory & Roadside Dump*, 1988

Watercolor on paper, courtesy of the artist

07. *Tower with Viper's Bugloss*, 1988

Watercolor on paper, courtesy of the artist

08. *Queen Anne's Lace & Downlink*, 1988

Watercolor on paper, courtesy of the artist

09. *Oil Tankers on Fire*, 1983/1996/2024

Plaster, tin, oil paint, and charcoal, courtesy of the artist

10. *Fountain Café Poster*, 1983

Offset lithography with hand coloring, courtesy of the artist

Living and working in Lower Manhattan since the 1970s, Becky Howland’s work has, for decades, examined the production and transmission of electricity, and the environmental and social effects of fossil fuel extraction. Together with a group of

artists, Howland was one of the organizers of the *Real Estate Show*, which took place in a vacant city-owned building at 123 Delancey Street and addressed gentrification and homelessness. Two days after the opening on December 31, 1979, the group was evicted by New York City officials. Following negotiations with the city, the group began renting the storefront at 156 Rivington Street. Here they established the collectively run artist and activist center ABC No Rio, which is still active, and is planning to inaugurate its new, energy-efficient “passive-house” building at the same address in 2026. The poster on view in *Energies* was created by Howland to publicize a Fountain Café, which was a series of events held around her large-scale fountain *Brainwash* (1982-83), which was installed in the courtyard. Shown alongside it are three watercolors that combine wild roadside plants with industrial structures: Blue Chicory is paired with a roadside dump of storage barrels leaking toxic waste, Queen Anne’s Lace is juxtaposed with a satellite and its receiving dish, and Viper’s Bugloss is featured with an electrical transmission tower and the cooling towers of a nuclear power plant—infrastructures that the artist suggests proliferate like weeds. Also on view is the sculpture *Oil Tankers on Fire*, which was originally part of her fountain *Brainwash*. The sculpture is composed of five oil storage tanks with a wall painting of smoke billowing behind them, newly recreated by Howland.

**JEAN KATAMBAYI MUKENDI**

11. *Afrolyte*, 2021

Pen on paper, courtesy of Ramiken Gallery

12. *Covid Afrolamp 23 00h*, 2022

Pen on paper, courtesy of Ramiken Gallery

13. *Energie*, 2022

Pen on paper, courtesy of Ramiken Gallery

14. *Trust*, 2021

Pen on paper, courtesy of Ramiken Gallery

15. *Truck*, 2023

Copper and steel wire, courtesy of Ramiken Gallery

Jean Katambayi Mukendi is an artist whose recent body of works addresses the power cuts and energy outages in Lubumbashi, DRC, where he resides. Though the city’s economy is mostly dependent on copper extraction, a material that is key for renewables including solar panels, wind turbines, and energy storage facilities, it suffers from insufficient energy being available for its own functioning, as its resources are mostly channeled toward the Global North. Through his *Afrolampe* drawings, featured here, and installation works, Mukendi addresses the lack of energy in Africa and points to how it powers the green transition of Europe, North America, and Asia.

**XIMENA GARRIDO-LECCA**

16. *Yacimientos*, 2013

2-channel HD video, 10’45”, courtesy of the artist

Shot in the mining town of Cerro de Pasco in Peru, Ximena Garrido-Lecca’s two-channel video installation *Yacimientos* documents the effects of extractivism on the landscape, architecture, and inhabitants. During the early twentieth century, US investment contributed to railroad and other infrastructure creation, and foreign companies continue to be the main beneficiaries of the mining industry. Today, metals found in the sediments such as copper, zinc, and silver are used in the production of green energy technologies. As the excavation of the deposits advances, people are being pushed out, and heavy metal contamination of soil, water, and air is causing severe health issues.

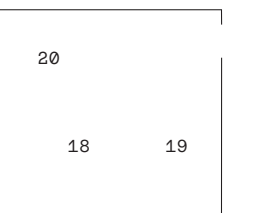
**VIBEKE MASCINI**

17. *Instar (3.9 kWh)*, 2024

Electricity generated from burning confiscated cocaine and crystal meth, lithium batteries, transformer, battery management system, timer, electric nebulizer, borosilicate glass reservoir, and dissolved floral ozone, courtesy of the artist

Vibeke Mascini is an artist whose work is concerned with translating and making perceptible different forms of energy from sources that range from stranded whales to melting glaciers. Her installation *Instar (3.9 kWh)*, on view here, harnesses the energy generated from incinerating cocaine and crystal meth that was confiscated by customs during attempted smuggling in the ports of Rotterdam, the Netherlands, in the spring of 2024. Transferred into a lithium battery, the harvested energy powers a nebulizer which, as the battery discharges, emits a scented essence based in ozone. The adrenaline-inducing smell can naturally be found in the air just before lightning strikes; it also resembles the scent of old electrical equipment on the verge of burn-down.

FLOOR -1



**SABA KHAN**

18. *Indus Water Machine (number 3)*, 2020

Console, headphones, fixed LCD TV, plastic hook, USB, MP3 player, glass cube with lid, and LED strip light, courtesy of Sharjah Art Foundation Collection

Saba Khan’s *Indus Water Machine* is a sculpture inspired by power plants of 1960s hydropower dams in Pakistan promoted by the World Bank and built after the Indus Water

Treaty was signed in 1960. The treaty allocated the uses of the Western Rivers to Pakistan and the Eastern Rivers to India post-partition. For Khan’s project, she collaborated with a collective of women, who visited these infrastructures in the strategically and geopolitically sensitive north of the country. The installation, in the shape of retro-futuristic machinery, is interspersed with videos recorded and objects found at the site.

**LOUISA GAGLIARDI**

19. *Homework*, 2024

Nail polish, ink on PVC, courtesy of the artist and Galerie Eva Presenhuber

Louisa Gagliardi drafts tableaux using Photoshop to depict photorealistic scenes with an airbrush-like quality that feature bodily proportions and visual perspectives that could not exist in the analog world. Her new painting incorporates the lower-level exhibition space at SI, which serves as the backdrop for a hay shed illuminated by an enigmatic glow, four figures, and several agricultural tools. Gagliardi’s work highlights the tension between analog pasts and digital futures, and between the material conditions enabling digitality and the immense use of energy needed to power the “cloud.”

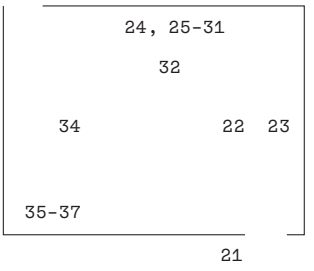
**LIU CHUANG**

20. *Untitled (The Festival)*, 2011

Single-channel video (color, sound), 5’14”, courtesy of the artist and Antenna Space

In Liu Chuang’s video *Untitled (The Festival)*, the artist is seen walking against the backdrop of an industrial area of Dongguan, a city formerly known for its manufacture of paper, textiles, and food processing, and now focused on the production of high-tech electronics including robotics and AI technologies. Heralded as the “world’s factory within the world’s factory,” Dongguan’s industry has seen a rapid decline over the past decade. Chuang’s video was filmed on Chinese New Year in 2011, and shows the artist lighting a piece of newspaper on fire as he walks against an unusually tranquil backdrop of factories and scattered debris. Before the flame burns out, he kindles another piece of paper in a seemingly unproductive mission of keeping alit the fire—one of the oldest forms of energy harnessed by humans—against the rapidly changing industrial-social landscape.

FLOOR 2



**AGNIESZKA KURANT**

21. *Living Currency*, 2014

Aluminum, steel, copper, supercapacitor, and battery. Engineering and fabrication: Eric Humphreys, courtesy of the artist

As viewers open the door to enter the second-floor gallery, they unwittingly activate Agnieszka Kurant’s installation. Harnessing the energy dispensed by visitors through this effort, *Living Currency* turns kinetic into electrical energy. Kurant’s work over the past years has been exploring phenomena like collective intelligence and emergence in organic and technological ecosystems, with a critical view toward the gig economy, artificial intelligence, and the extraction of affective and somatic energetics in a post-digital economy.

**ASH ARDER**

22. *Consumables (11092024)*, 2024

Display refrigerator, solar-powered battery storage system, butter, key chain, vinyl, courtesy of the artist

Ash Arder’s new installation consists of a refrigerator connected to a generator that is charged through Haroon Mirza’s solar panel array on SI’s rooftop. Inside the fridge is an object cast in butter, a perishable material that here is preserved through the sun’s energy, which would usually melt it. The shape of the object is that of a house key. In a previous installation, Arder featured a Cadillac emblem, cast from her family’s car during her childhood in Michigan—a state that has been deeply affected by the decline of the automobile industry and white flight from urban centers. In danger of being discontinued in the early 1930s, Cadillac was one of the first car brands to market to Black consumers, and subsequently became a symbol of status and social mobility. Arder’s installation points to systemic change—socially, environmentally, economically, and in regard to housing and transportation—its fragile composition, and the power that lies in collectivity.

**GINA FOLLY**

23. *Milk (Series)*, 2024

C-print on MDF, courtesy of the artist and Fanta-MLN, Milan

Gina Folly’s photographs document cows inhabiting a floating dairy farm in the port of Rotterdam. The farm is solar-powered, and the production of milk there follows “organic, humane” standards. The series of images documents, with a simultaneously earnest and

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austere yet absurdist and humorous approach, a self-sufficient model of non-soil agriculture of the future. The cows are producers of energy – milk being associated with motherhood and food as life support. Locally produced and distributed, the farms reduce the transportation needed to bridge the distance between production and consumption. At the same time, the cows appear seamlessly integrated into economic abstractions that seek to consider them not as living animals but commodities in novel green infrastructures used for food generation.

## GORDON MATTA-CLARK

24.  
*Rosebush, 1972*

Silver gelatin print

25.  
*Energy Tree, 1972-73*

Graphite and ink on paper

26.  
*Energy Tree, 1972-73*

Graphite and ink on paper

27.  
*Energy Tree, 1973-74*

Graphite and ink on paper

28.  
*Energy Tree, 1973-74*

Graphite and ink on paper

29.  
*Energy Tree, 1973-74*

Graphite and ink on paper

30.  
*Energy Tree, 1973-75*

Graphite and ink on paper

31.  
*Energy Tree, 1970*

Ink on paper

All works courtesy of the Estate of Gordon Matta-Clark and David Zwirner

32.  
Fellowship application to the John Simon Guggenheim Memorial Foundation for “A Resource Center and Environmental Youth Program for Loisaída,” 1976

Reproduction of typescript, felt-tip pen and correction fluid on paper and reprographic copies, courtesy of the Canadian Centre for Architecture, Montreal, gift of the Estate of Gordon Matta-Clark © Estate of Gordon Matta-Clark

33. (OFF-SITE)  
*Rosebush, 1972/2024*

Steel, rosebush, courtesy of the Estate of Gordon Matta-Clark

In 1972, the artist Gordon Matta-Clark planted a rosebush in a specially created enclosure at St. Mark’s Church in-the-Bowery. At the time when the research for *Energies* began, the structure was still present but it no longer housed a rose and there was no indication of its creator. On the occasion of the exhibition, a new rosebush has been planted with a plaque installed at the original site. On view at SI is a selection of Matta-Clark’s *Energy Tree* drawings, which feature near-abstract figures resembling tree trunks, bushes, and colorful leaves emanating an energy of their own.

In addition, Matta-Clark’s proposal for “A Resource Center and Environmental Youth Program for Loisaída,” which was submitted to the Guggenheim Foundation, highlights the artist’s involvement in and visions for the neighborhood. The proposal sought to establish a community center for youth to learn about architecture, systemic issues concerning housing equity, and environmental challenges, in order to propel sustainable, community-driven change.

## GABRIELLA TORRES-FERRER

34.  
*Compleja superposición, 2024*

4-screen display with live streams of different locations in Puerto Rico: Loíza, Utuado, San Juan, and Caguas, courtesy of the artist

Gabriella Torres-Ferrer’s new four-channel video installation transmits live footage from cameras mounted by the artist in four sites in Puerto Rico. The country’s infrastructure was devastated by Hurricane Maria in 2017, and the cameras turn off and interrupt the broadcast at SI whenever the still frequent power outages occur. The artist chose the four locations inspired by José Luis González’s book *Puerto Rico: The Four-Storeyed Country and Other Essays* (1980), which presents an astute critique of class structures and American imperialism through the metaphor of four floors of a building.

## CANNUPA HANSKA LUGER

35.  
*Mirror Shields, 2024*

MDF board, reflective mylar, paracord, and social collaboration

36.  
*How to Build Mirror Shields (The Mirror Shield Project), 2016-ongoing*

Color, full HD video, 4’42”, courtesy of the artist

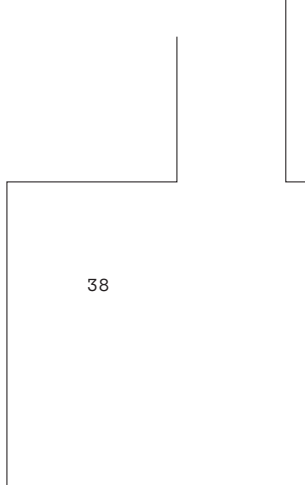
37.  
*Solar Sharing (Mirror Shield Project) (Drawings I & II), 2024*

Artist concept sketch, digital rendering, courtesy of the artist

Cannupa Hanska Luger began *The Mirror Shield Project* in 2016 in support of the water protectors at Oceti Sakowin Camp near Standing Rock, North Dakota. He initially created a video tutorial that was shared through social media, inviting people to make their own mirrored shields using readily accessible materials. Because the shields were considered artworks, the water protectors were able to bring them to the site, where they used them for protection, and to reflect the police’s image back at themselves. The video tutorial is on view at SI, alongside a series of mirrored shields that were created with local participants in a workshop prior to the exhibition. Another set of mirror shields is on view at the Lower East Side Ecology Center’s community garden on E 7th Street. Two new drawings by Luger on the occasion of the exhibition speculate on the use of the shields to share energy across

East Village rooftops, foregoing the proprietary, privatized logic of New York real estate.

ROOFTOP



## HAROON MIRZA

38.  
*Oscillations for Caduceus, 2024*

Photovoltaic panels, aluminum, CAA lamp enclosure, bespoke media device, speaker, astroturf, piezoelectric transducer, and cables, courtesy of the artist and Lisson Gallery

Haroon Mirza’s solar sculpture on SI’s rooftop terrace reimagines the Dyson Sphere from Olaf Stapledon’s science fiction novel *Star Maker* (1937). The book introduced a celestial tool for harnessing the energy of the sun, a concept that gained broader recognition through the work of the scientist Freeman Dyson in 1960. In the vein of generating solar and wind energy and sharing it with the Con Edison grid, the solar panels in Mirza’s work serve as a source of energy for his new sound installation, which is connected to Meret Oppenheim’s *Hermes Fountain* (1966/2006), on long-term view at SI, and for Ash Arder’s generator- and battery-powered sculpture, on view on the second floor.

OFF-SITE

## OTOBONG NKANGA

39.  
*Social Consequences I: Segregation-Encroaching Barricade-Entangled-Endangered Species-Rationed Measures-Intertwined, 2009/2024*

Mural, courtesy of the artist

On the occasion of the exhibition inspired by the co-op at 519 E 11th Street, Otobong Nkanga has installed a new mural in the patio of the building, which will remain on long-term view at the site. The painting, titled *Social Consequences I: Segregation - Encroaching Barricade - Entangled - Endangered Species - Rationed Measures - Intertwined*, pictures two women and a child, buildings, trees, and various persons’ arms holding up a floating structure with a factory sat atop it, all of which are connected in a diagrammatic scheme with a thread of yarn. The mural addresses the links between labor, housing, extraction, and ecology, much in the spirit of East Village history.

# COMMUNITY MAP AND PARTNER EVENTS

# SAVE THE LOWER EAST SIDE!

## 1 SWISS INSTITUTE

Address  
38 St Marks Pl, New York, NY 10003

Opening hours  
Wed/Thu/Fri 2-8pm  
Sat 12-8pm  
Sun 12-6pm

Programming  
Main exhibition site

## 2 519 E 11TH ST

Address  
519 E 11th St, New York, NY 10009

Programming  
Original site of the wind turbine and solar panels

Mural by Otobong Nkanga, viewable from the street 24/7 and up close via access to the yard on Saturday, September 14, 21, and 28 from 2-5pm

Guided tours with the current board president, Rafael Jaquez, on September 28, October 19, and November 2, at 2pm and by appointment, to visit the rooftop where traces of the wind turbine and solar panels are still visible

## 3 ST. MARK’S CHURCH IN-THE-BOWERY

Address  
131 E 10th St, New York, NY 10003

Opening hours  
Mon-Fri 8am-5pm  
Sun 9:30am-1:30pm

Programming  
Installation by Gordon Matta-Clark, *Rosebush* (1972/2024), viewable from the street 24/7

Cohosting an event on September 29 with the Poetry Project and Danspace Project from 2-4pm

## 4 THE POETRY PROJECT

Address  
131 E 10th St, New York, NY 10003  
Housed at St. Mark’s Church in-the-Bowery

Programming  
Cohosting an event on September 29 with St. Mark’s Church and Danspace Project from 2-4pm

Check website for additional events

## 5 DANSPACE PROJECT

Address  
131 E 10th St, New York, NY 10003  
(Housed at St. Mark’s Church in-the-Bowery)

Programming  
Cohosting an event on September 29 with St. Mark’s Church and the Poetry Project from 2-4pm

50th Anniversary Gathering, *The Future Is...*, on November 2 from 3-7pm

## 6 MoRUS MUSEUM OF RECLAIMED URBAN SPACE

Address  
155 Loisaída Ave, New York, NY 10009

Opening hours  
Wed-Sun 12-5pm

Exhibitions

*Returning CHARAS Back to the Community*, featured among the museum’s permanent exhibits on community gardens history and mapping, bicycle activism and infrastructure, and public space and Occupy Wall Street

Film Festival

12th Annual Museum of Reclaimed Urban Space Outdoor Film Festival: *Everything Adds Up* highlights urban grassroots environmental change resulting from years of community organizing, direct action, and education that has led to creating a more sustainable city and aided in combating climate change. Thursday, September 19 through Sunday, September 22, in the evenings

Guided tours around the neighborhood, starting at MoRUS and ending at Swiss Institute, with MoRUS director Bill Di Paola, on September 28, October 19, and November 2, at 12:30pm and by appointment

## 7 LOISAIDA, INC.

Address  
710 E 9th St, New York, NY 10009

Opening hours  
Mon-Fri 10am-6pm

Exhibition

*Ecolibrium: Empowering Community for Sustainable Energy Equity*, opening October 1 at 6pm, through December 4

Ecolibrium is an initiative by the community-based organization Loisaída, Inc., which integrates community activism, technology, and capacity building to foster educational excellence and ensure equal access to career opportunities in the green economy. The Ecolibrium program is led and designed by Paul Garrin, an interdisciplinary artist and social entrepreneur whose work explores the social impact of technology and issues of media, free speech, public/private space, and the digital divide. This exhibition presents the different investigations, discoveries, and challenges undertaken by Loisaída, Inc.’s diverse and dedicated interdisciplinary teams. These teams are at the forefront of addressing the real and urgent challenges of adapting the neighborhood to climate change. Using environmental monitoring, energy modeling, architecture, engineering, urban and environmental design, and media, Ecolibrium sets out to create an actionable vision and pathway toward sustainability and well-being through partnerships with schools, professional practitioners, and community engagement.

## 8 LOWER EAST SIDE ECOLOGY CENTER

Address  
213 E 7th St, New York, NY 10009

Opening hours  
Fri and Sun 8am to dusk

Programming  
Clyde Romero Memorial Garden Installation by Cannupa Hanska Luger

## 9 ANTHOLOGY FILM ARCHIVES

Address  
32 2nd Ave, New York, NY 10003

Programming  
Screening program on October 24, check public program section for details. For further programming, check the film calendar



# NO HEAT NO RENT

## ENERGIES SYMPOSIUM



## PARTNER ORGANIZATIONS

This symposium presents multifaceted strands of energies from art history and poetry to geopolitics, countercultural attempts at decentralization and self-determination, and green energy's ecological importance and concurrent adversarial effects on Global South communities. Through a series of lectures, panels, performances, and a film program, these diverse perspectives engender a collective imagination to inspire broader connections and contribute to new knowledge production.

### Chapter I *Energy in Art*

This chapter introduces art historical perspectives on energy and entropy through a comparative analysis of Robert Smithson's projects and the self-organizing community efforts in the East Village in the 1970s; a sonic performance exploring energy through acoustic resonance and vibration; and an afternoon of dance and poetry at the Poetry Project (4) and Danspace Project (5) that further expands on these energy-led conceptual and historical strands.

SEPTEMBER 18, 2024 6pm

Introduction by Stefanie Hessler, Director of Swiss Institute and curator of *Energies*

Lecture by Caroline A. Jones, art historian and Professor of History, Theory, and Criticism in the Department of Architecture at MIT

Performance by Jad Atoui, sound artist and improviser

SEPTEMBER 29, 2024 2pm

Afternoon of music, poetry, and dance at St. Mark's Church in-the-Bowery reactivating Gordon Matta-Clark's *Rosebush*, with Lou Cornum, Jeannine Otis, Stacy Spence, and Kendra Sullivan

### Chapter II *Alternative Communities & Energies Past, Present, and Future*

This event brings together architects and activists involved with the wind turbine and solar collectors on the roof of 519 E 11th Street (2) to explore the reverberations of the project today, alongside alternative forms of organizing around renewable energy, urban planning, and community engagement.

OCTOBER 16, 2024 7pm

Film screening of *Viva Loisaida*, 1978, directed by Marlis Momber. Set in October 1978, this documentary features interviews, biographies, and a tour of the Puerto Rican Lower East Side neighborhood, briefly touching on the wind turbine project at 519 E 11th Street.

Panel discussion with current and former residents of 519 E 11th Street, including: Rafael Jaquez, community planning advisor and public health instructor, Karen Bermann, professor emerita of architecture, Travis Price, architect and author, and Michael Freedberg, senior advisor for high performance building in HUD's Office of Energy and Environment. Moderated by Guillermo Ruiz, deputy director and curator at Storefront for Art and Architecture.

### Chapter III *Energy Politics & Green Colonialism*

This chapter both examines the geopolitics of energy and its crises from the 1970s to the present day, and reflects on the long durée of colonial capitalism, where the toxic, polluting effects of renewable and nonrenewable energy production accumulate disproportionately in racialized communities.

OCTOBER 22, 2024 6pm

Lecture by Caleb Wellum, Assistant Professor of US History at the University of Toronto

Lecture by Myles Lennon, environmental anthropologist, former sustainable energy policy practitioner

and Dean's Assistant Professor of Environment and Society and Anthropology at Brown University

Performance lecture by Tsēmā Igharas, interdisciplinary artist and a member of the Tahltan First Nation

Panel discussion with Caleb Wellum, Myles Lennon, and Tsēmā Igharas

### *Energies: A Moving Image Convening* at Anthology Film Archives (9)

OCTOBER 24, 2024 7pm

Presenting a diversity of aesthetic approaches and historical positions, this film program explores the politics of energy production in various global contexts and considers community organizing responses to extractivist infrastructures.

#### ROSA BARBA

*They Shine*, 2007  
4', 35mm, color, optical sound

Set in the Californian Mojave Desert, *They Shine* intertwines scenes of moving solar panels performing a refined choreography with voices of people from the local community who express their thoughts about the future and talk about the images evoked by these machines.

#### NINA CANELL & ROBIN WATKINS

*Energy Budget*, 2024  
7'47", video

*Energy Budget* highlights the use of female ostrich feathers in the creation of dust-free car manufacturing environments. Showing a car on a slowed-down conveyor belt, the video explores the circulation of material agency and its energetics.

#### OLEKSIY RADYNSKI

*Landslide*, 2016  
29', video

Set in central Kyiv, in a space that has suffered a series of landslides, a secretive graffiti team, a group of tech geeks and an avant-garde gay theater that fled the war in Luhansk all struggle to create a place where they can coexist outside the pressure of dysfunctional social structures.

#### MONIRA AL QADIRI

*Crude Eye*, 2022  
10', video

This dreamlike film hearkens back to the artist's childhood memories, fusing eerie, slow views of a reconstructed miniature oil refinery with lines from poems about city lights and industrial landscapes.

#### CAROLINA CAYCEDO

*A Gente Rio (We River)*, 2016  
29', video

*A Gente Rio (We River)* addresses the socio-environmental violence surrounding dams as a source of hydroelectric power in Brazil, and the people's resistance movements that have arisen as a result.

#### ALLORA & CALZADILLA

*The Night We Became People Again*, 2017  
15', video

Based on the eponymous short story by José Luis González, this film explores the proximity of nature and technology. Sunlight animates abandoned industrial sites and a cave in Puerto Rico's Guayanilla-Peñuelas region, alternately illuminating machine remnants, insects, and dust.

### *Energy in Art (Continued)*

The *Energies Symposium* concludes by returning to the themes explored at the beginning, on the intersections of energy and art. This event highlights the ongoing nature of these considerations through an artist-curator conversation.

DECEMBER 11, 2024 7pm

Conversation with Carolyn Christov-Bakargiev, curator, art historian, and former director of Castello di Rivoli Museo d'Arte Contemporanea, and Agnieszka Kurant, artist

#### 519 E 11TH ST

In response to the housing crisis and energy prices, inhabitants of 519 E 11th Street, a formerly burned-out tenement that became one of the first sweat equity co-ops, installed solar panels and a wind turbine on the roof of their building. They improbably won a lawsuit launched against them by Con Edison, which led to the creation of the Public Utilities Regulatory Policies Act in 1978 and changed energy regulations nationwide.

#### ST. MARK'S CHURCH IN-THE-BOWERY

Founded in 1799, St. Mark's Church in-the-Bowery is a parish of the Episcopal Church located in the East Village on the site of Petrus Stuyvesant's 1660s family chapel. During the twentieth century the church was marked by its strong community service program and cultural initiatives, such as the Preservation Youth Project, Theatre Genesis, the Poetry Project, and Danspace Project. Many poetry readings, art exhibitions, and performances have been held at the church, supporting the artistic legacy of the neighborhood. Gordon Matta-Clark participated frequently in these events, and one of his artworks can be seen in the church's garden.

#### THE POETRY PROJECT

Since 1966, the Poetry Project has expanded access to literature, education, and opportunities for sharing one's creative work in a counter-hierarchical, radically open space and community. Premised on the vision that cultural action at the local level can inspire broader shifts in public consciousness, the Poetry Project is committed to developing and collaborating on replicable program models that challenge persistent social narratives, especially through the verbal reframing made possible in poetry.

#### DANSPACE PROJECT

Danspace Project presents new work in dance, supports a diverse range of choreographers in developing their work, encourages experimentation, and connects artists to audiences. For over fifty years, Danspace Project has supported a vital community of contemporary dance artists in an environment unlike any other in the United States; its Commissioning Initiative has commissioned nearly 600 new works since its inception in 1994.

#### MoRUS (MUSEUM OF RECLAIMED URBAN SPACE)

The Museum of Reclaimed Urban Space (MoRUS) was founded in 2012 by members of the environmental organization Times Up! As a living history of urban activism located in C-Squat, MoRUS celebrates the local activists who transformed abandoned spaces and vacant lots into vibrant community spaces and gardens, and showcases an often untold version of New York City history through photography, videography, authentic artifacts, and documents.

#### LOISAIDA, INC.

Established in 1979, Loisaida, Inc. is a multidisciplinary community development organization, focusing on the economic and social empowerment of Latinx/o/e residents through youth development programs and social services spanning decades. Loisaida, Inc. continues to offer community development activities at the intersection of media, technology, and social justice, celebrating the cultural heritage and contributions of Puerto Rican and other migrant communities in New York City.

#### LOWER EAST SIDE ECOLOGY CENTER

Since 1987, the Lower East Side Ecology Center has pioneered community-based models in urban sustainability by offering unique e-waste and composting services, environmental stewardship opportunities, and educational programming to create an equitable, resilient, and sustainable city. Clyde Romero Memorial Garden on the north side of E 7th Street between avenues B and C was the birthplace of community composting here in New York City, turning a rubble-filled, city-owned lot into a lush community garden by rebuilding the depleted soil with compost made on-site from food scraps contributed by community residents.

#### ANTHOLOGY FILM ARCHIVES

Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video, with a particular focus on independent, experimental, and avant-garde cinema. Anthology screens more than 900 programs annually, preserves an average of 25 films per year (with 1,000 works preserved to date), publishes books and DVDs, and hosts numerous scholars and researchers, striving to disseminate the heritage of a kind of cinema that is in particular danger of being lost, overlooked, or ignored.

## SWISS INSTITUTE VISITOR INFORMATION

Swiss Institute (SI)  
38 St Marks Pl, New York, NY 10003

Telephone and e-mail  
212.925.2035  
info@swissinstitute.net

Mailing address  
117 2nd Ave, 2nd Floor, New York, NY 10003

Opening hours  
Wed/Thu/Fri 2-8pm  
Sat 12-8pm  
Sun 12-6pm

Admission is always free.

Swiss Institute is located on the southeast corner of St Marks Pl and 2nd Avenue in the East Village, Manhattan. Our entrance is on 2nd Avenue. SI is open to the public free of charge.

The nearest subway stations are Astor Pl (Ⓞ) and 8 Street Station (ⓃⓄⓅⓆ), followed by 1st Av and 3rd Av (Ⓛ) and 2nd Av (Ⓟ). The M15 via 2nd Av bus stop is one block north of SI.

The roof is open when weather permits. No food or drink is allowed inside SI.

### BUILDING ACCESS

The nearest subway stations with elevator access are 14 St-Union Square (ⓁⓃⓄⓅⓆ) and Broadway-Lafayette St (ⓅⓆⓇⓈⓉ).

SI is fully accessible via our ADA compliant entrance at 38 St Marks Pl. SI is accessible by elevator on all floors.

### RESTROOMS

SI offers gender-neutral bathrooms with wheelchair access on the Lower Level and 2nd Level.

### SERVICE ANIMALS

Service animals are welcome.

### EXHIBITION AND PROGRAM MATERIALS

Large print exhibition materials are available upon request at the front desk.



*Energies* is made possible through support from the Frankenthaler Climate Initiative of the Helen Frankenthaler Foundation, Teiger Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, the Royal Norwegian Consulate General, Christine and Balz Halter, the Office for Contemporary Art Norway, and the Mondriaan Fund.

## ABOUT ENERGIES



This exhibition is curated by Stefanie Hessler, Director of SI, with Alison Coplan, Chief Curator, KJ Abudu, Assistant Curator, and Clara Prat-Gay, Curatorial Assistant.

This publication and the presentation of the archive materials in the exhibition are designed by Studio Folder. The typeface used for the titles is Alice AG Poster by Scott Vander Zee.

### ACKNOWLEDGMENTS

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The 519 E 11th St Movement past and present, especially Karen Bermann, Ted Finch, Michael Freedberg, Rafael A. Jaquez, Ruth Nazario, David Norris, and Travis Price.

The lenders to the exhibition: Antenna Space; the Canadian Centre for Architecture, Montreal; Linda Cohen; David Zwirner Gallery; the Estate of Gordon Matta-Clark; Galerie Eva Presenhuber; Fanta-MLN, Milan; Lisson Gallery; Ramiken Gallery; Sharjah Art Foundation Collection.

Steven Englander  
ABC No Rio

Jed Rapfogel  
Anthology Film Archives

Linda Cohen  
Collective for Community, Culture & Environment

Judy Hussie-Taylor  
Danspace Project

Ryan Gilliam and Dakota Scott  
Fab NYC

Laura Raicovich  
Francis Kite Club

Jane Crawford and Jessamyn Fiore  
Estate of Gordon Matta-Clark

Dan Chodorkoff  
Institute for Social Ecology

Christine Datz-Romero and Renée Crowley  
Lower East Side Ecology Center

Ella Butler  
LES Ready

Mark Manivong  
Rare Book and Special Collections Division,  
The Library of Congress

Tessa Huxley  
Liz Christy Garden

Paul Garrin, Promise Gladys Jimenez, and Alejandro Epifanio Torres  
Loisaida, Inc.

Jody Graf  
MoMA PS1

Bill Di Paola and Marco Lainer  
MoRUS, Museum of Reclaimed Urban Space

Laura Henriksen and Nicole Wallace  
The Poetry Project

Anne Marie Witchger  
St. Mark's Church in-the-Bowery

Lucien Smith  
Service for the People

Kevena Tidwell  
Special Collections & Outreach Librarian,  
Brooklyn Public Library

Sam Moskowitz and William Roka  
Village Preservation

Irene Sunwoo

Alexander Campos

## ABOUT SWISS INSTITUTE

Founded in 1986, Swiss Institute (SI) is an independent nonprofit contemporary art institution dedicated to promoting forward-thinking and experimental artmaking through innovative exhibitions, education, and programs. Committed to the highest standards of curatorial and educational excellence, SI serves as a platform for emerging artists, catalyzes new perspectives on celebrated work, and fosters appreciation for under-recognized positions. SI is committed to being an organization that is diverse, equitable, accessible, and environmentally conscious in its work, structure, and programming. Open to the public free of charge, SI seeks to explore how a Swiss context can be the starting point for international conversations in the fields of visual and performing arts, design, and architecture.

SI Programming is made possible in part with public funds from Pro Helvetia, Swiss Arts Council; the New York State Council on the Arts, with the support of Governor Kathy Hochul and the New York State Legislature; and the New York City Department of Cultural Affairs in partnership with the City Council. Main supporters include LUMA Foundation, The Andy Warhol Foundation for the Visual Arts, Friends of SI, and the Horace W. Goldsmith Foundation. Exhibitions are made possible in part by the SI Artist Vision Fund with leadership support provided by the SI Board of Trustees, Becky and David Gochman, and Nicoletta Fiorucci. SI gratefully acknowledges all TimeForArt Partners, Swiss Re as SI ONSITE Partner, Vitra as Design Partner, and Crozier Fine Arts as Preferred Shipping Art Logistics Partner.

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SI is integrating sustainability and environmental consciousness into all facets of the institution. Support for this effort comes in part from the Frankenthaler Climate Initiative and Teiger Foundation.



All graphic details come from the archive, which is on display and available for research in the exhibition.

### NEXT PAGE

*Solar Energy & Energy Conservation in the Cooperative Sweat Equity Rehabilitation of an Urban Tenement, 1977.* Courtesy of Energy Task Force, Inc.

The *Energies Symposium* is made possible in part through support from the Terra Foundation for American Art.

