

ronald feldman gallery

HELEN MAYER HARRISON/NEWTON HARRISON

Curriculum Vitae

1970-2017

SELECTED JOINT EXHIBITIONS

** Single contribution: Newton Harrison

* Single contribution: Helen Harrison

- 2018 *Wherein Waters Rise, Drought Advances and Migration of Species Becomes Inevitable*, Coulter Art Gallery, Stanford, CA, October 23 – December 2, 2018.
Future Garden for the Central Coast of California, Institute of the Arts and Sciences, University of California, Santa Cruz, May 19.
- 2017 *Various Small Fires*, Los Angeles, CA, January 24 – March 18.
Art on the Front Lines, Ronald Feldman Fine Arts, New York, NY, May 24 – August 19.
- 2015 *Art about the Environment*, L.A. Municipal Art Gallery, LAX Terminal Airport, Los Angeles, April – June 4.
Artist Invitational Exhibition, *Water in Crisis*, California State University, Fresno, Fresno, CA, January 29 – February 27.
Utopie: Documenta. Centerpiece in the Orangerie in the Kassel Museum of City History, Kassel, Germany. October 30 – February 15, 2016.
Verge Center for the Arts. Installation, 2015.
- 2014 *Global Mapping*, Ronald Feldman Fine Arts, New York, NY, January 11 – February 8.
- 2013 *The Harrison Studio: On Mixing, Mapping and Territory*, Sesnon Art Gallery, University of California Santa Cruz, Santa Cruz, CA, February 6 – March 15.
- 2012 *Under Water*, Sonoma State University Art Gallery, Rohnert Park, CA, November 8 – December 9.
- 2011 *Sierra Nevada: An Adaptation*, Ronald Feldman Fine Arts, New York, NY, February 10 – March 26.
- 2009 *Greenhouse Britain*, Kala Art Institute, Berkeley, CA, December 10 – February 27, 2010.
Helen and Newton Harrison, Cardwell Jimmerson Contemporary Art, Culver City, CA, September 12 – October 31.
GLOBAL WARMING WORKS: *Greenhouse Britain, 2006-2009, Related Works, 1974-2009*, Ronald Feldman Fine Arts, New York, NY, January 10 – February 7.
- 2008 *Greenhouse Britain: Losing Ground Gaining Wisdom*, Greater London Authority, City Hall, London, England, May; the exhibition traveled to: Darwin Festival, Schrewsbury Museums and Art Gallery February 1-27, Holden gallery, Manchester Metropolitan University, England, February 14 – March 14; Knowle West Media Centre, Bristol, England, March 7 – April 4; Storey Gallery, Lancaster, England, Spring.
- 2005 *Peninsula Europe: Bringing Forth a New Space of Mind*, BUGA Munich Garden, Munich, Germany.
- 2004 *Santa Fe Watershed: Lessons from the Genius of Place*, Santa Fe Art Institute, Santa Fe, NM, December 11, 2004-January 22, 2005.

31 Mercer Street
New York, New York 10013
feldmangallery.com

info@feldmangallery.com
phone 212-226-3232
fax 212-941-3232

- Peninsula Europe: In Print Form*, De Verbeelding, Zeewolde, The Netherlands.
- 2003 *Peninsula Europe: Bringing Forth a New State of Mind*, Ronald Feldman Fine Arts, New York, NY, April 12—May 10.
- 2002 *Halbinsel Europa*, Ludwig Forum for International Art, Aachen, Germany. (Catalogue, German)
Péninsule Europe, Les Abattoirs, The Regional Museum of Modern and Contemporary Art, Toulouse, France. (Catalogue French)
Schiereiland Europa, Kasteel Groeneveld, Baarn, Netherlands. (catalogue, Dutch)
- 2001 *Peninsula Europe: Bringing Forth a New Space of Mind*, Der Alter Rathaus, Potsdam, Germany.
- 2000 *The Serpentine Lattice*, Colorado State University, Fort Collins, Colorado.
Future Garden, Part II: A Mother Meadow for the Parks of Bonn, the second meadow in the park with new stories to be added.
- 1998 *Future Garden, Part II: A Mother Meadow for the Parks of Bonn*, the first meadow, complete with stories in the park in the Rhineau of Bonn.
Future Garden, Part II, exhibition at City Hall, Bonn.
Casting a Green Net: Can it be we are seeing a dragon?, The Bluecoat Gallery, Liverpool, England.
- 1997 *Green Heart Vision* (with the Harrison Studio), Kunstmuseum Bonn, Bonn, Germany, June 18-August 17, 1997. (catalogue. German)
Treasuring the Sierra Nevadas, Reno Museum of Art, Reno, Nevada.
- 1996 *A Brown Coal Park for Sudraum Leipzig*, Landeshaus Sachsen, Bonn, Germany. (catalogue)
Future Garden-Part 1, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, June 5 - early 1998. (catalogue. German and English)
- 1995 *The Green Heart Reenvisioned*, Centrum Beeldende Kunst, Leiden and traveling through Holland.
- 1994 *The Green Heart Reenvisioned*, Jeruzalemkapel, Gouda, Netherlands. (catalogue)
Fragmentation and Unity: Der Einzugsgebietmeister, Gallery, The Bauhaus Dessau, Germany.
- 1993 *The Serpentine Lattice – First Version*, The Douglas F. Cooley Memorial Art Gallery at Reed College, Portland, OR, February 2—March 15. (Catalogue)
The Serpentine Lattice – Second Version, Ronald Feldman Fine Arts, New York, NY, April 3—May 1.
The Serpentine Lattice, Version four, Gallery, University of Oregon, Eugene, OR.
Creative Solutions, Intersection, San Diego, CA.
- 1992 *Helen and Newton Harrison: Changing the Conversation*, Washington University Gallery of Art, Washington University, St. Louis, MO.
- 1991 *Changing the Conversation*, Ronald Feldman Fine Arts, New York, NY, March 2-April 6.
Conversational Drift, Installation Gallery, San Diego, CA.
- 1990 *The Sava River, Yugoslavia*, Moderna Galerija Ljubljana, Slovenia, (Catalogue. Serbo-Croatian, German and English) April 4 - April 29 travelling to Muzeju Revolucije Naroda Hrvatske, Zagreb, Yugoslavia; Palmer Museum, Penn State University, PA
Book of the Seven Lagoons, Kunstverein, Hamburg, W. Germany; Zoller Gallery, Penn State University, Pennsylvania
- 1989 *Book of the Seven Lagoons*, Laguna Art Museum, Laguna Beach, CA (brochure)
The Sava River, Yugoslavia, Neuen Berliner Kunstverein, Berlin, W. Germany, May 23 - June 24 (catalogue).
- 1988 *Book of the Seven Lagoons*, D.A.A.D. Gallery, Berlin, W. Germany
California Wash: A Memorial for the Disappearing Coastal Landscape, Pico-Seagate, Santa Monica, CA.

- The Lagoon Cycle*, Los Angeles County Museum of Art, November (catalogue)
Drawings, Sketches, Plans: The Lagoon Cycle and the Book of the Seven Lagoons, Wenger Gallery, November.
- 1988 Fine Arts Center, University of Colorado, Boulder, CO 1987 Art Gallery, York University, Downsview, Toronto, Canada
- 1987 Alta Ham Fine Arts Gallery, University of Nevada, Las Vegas
 Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS 1986 *San Jose Lost*, Boehm Gallery, Palomar College, Palomar, CA.
Book of the Seven Lagoons, travelled by the America Association of Art Museums: 1986 University of Arkansas, Little Rock, AR.
- 1987 *Nobody Told Us When to Stop Thinking*, The Grey Gallery, New York University, New York, NY.
Devil's Gate: On the Poetry of the Whole, (Pasadena Part II) Downtown Gallery, Pasadena College of Art and Design, November. (catalogue)
- 1986 Glyndor House Gallery, Wave Hill, Bronx, NY
 University of Arkansas, Little Rock, AR
- 1985 *Arroyo Seco Release: A Proposal for Pasadena*, a proposal for the Los Angeles Basin to begin in Pasadena, Baxter Art Gallery, California Institute of Technology, Pasadena, CA (catalogue).
Baltimore Promenade, Wenger Gallery, San Diego, CA.
Four Urban Projects, Tortue Gallery, Santa Monica, CA.
San Jose Revisited, Art Gallery, University of California, Irvine, CA.
The Lagoon Cycle, Johnson Museum, Cornell University, Ithaca, NY (catalogue with essays by Carter Ratcliff and Michel de Certeau).
A Tale of Three Cities, Ronald Feldman Fine Arts, New York, NY.
- 1983 *Barrier Islands Drama*, Wenger Gallery, San Diego, CA.
Fortress Atlanta, for "Rethinking Human Rights" Symposium, Emory University, Atlanta, GA.
Guadeloupe Meander, A Refugia for San Jose, San Jose Museum of Art, San Jose, CA.
Sketches for Urban Trilogy, San Jose University, San Jose, CA.
- 1982 *Baltimore Promenade*, Washington Project for the Arts, Washington, D.C.
Environmental Narratives, Ronald Feldman Fine Arts, New York, NY.
- 1981 *Baltimore Promenade*, Maryland Institute College of Art, Baltimore, MD.
- 1980 Ronald Feldman Fine Arts, Uptown, New York, NY.
 Ronald Feldman Fine Arts, Downtown, New York, NY.
 Chicago Museum of Contemporary Art, Chicago, IL.
- 1979 Bell Gallery, Brown University, Providence, RI.
 University of Idaho Art Gallery, Moscow, Idaho.
 Williams College, Museum of Art, Williamstown, MA.
- 1978 *From the Lagoon Cycles; From the Meditations*, Portland Center for Visual Arts, Portland, Oregon.
 Libra Gallery, Claremont Graduate School, Claremont, CA.
 Ronald Feldman Fine Arts, New York, NY.
- 1977 The San Francisco Art Institute, San Francisco, CA (catalogue).
 The San Francisco Museum of Modern Art, San Francisco, CA (catalogue).
The Floating Museum, San Francisco, CA (funded in part by the NEA, the *Sacramento Meditations* were exhibited simultaneously as an 8' x 60' mural in the San Francisco Museum of Modern Art and as

- a citywide event with billboards, a poster campaign and a proto-media campaign for the *Floating Museum*.) .
- 1976 The Detroit Institute of the Arts, Detroit, MI.
National Academy of Sciences, Washington, D.C.
- 1975 Ronald Feldman Fine Arts, New York, NY .
***Propositions pour Les Halles*, Grand Palais, Paris, France (with Marc Biass, a proposal to make a lake in the excavation at Les Halles, exhibited in an international architectural competition)
The Powers Gallery of Contemporary Art: Acquisitions 1973-75, traveled throughout Australia (Catalogue/cover—*San Diego as the Center of the World*)
- 1974 *Projekt '74*, Kunsthalle, Cologne, W. Germany (co-produced with Helen Harrison, catalogue)
***Propositions pour Les Halles*, L'Eglise Saint Leu, Paris, France (Biass and Harrison) 1974
*Grandview Gallery, Woman's Building, Los Angeles, CA.
Ronald Feldman Fine Arts, New York, NY.
- 1972 ***Portable Orchard*, California State College Art Gallery, Fullerton, CA

SELECTED SMALL GROUP EXHIBITIONS

(Large installations or work commissioned specially for an exhibition)

- 2017 *Rydell Visual Arts Fellows Exhibition*, R Blitzler Gallery, Santa Cruz, CA, December 2017
The Garden: Past, Present, and Future, ARoS Museum of Modern Art, Denmark. April – September 2017.
Ecovention Europe: Art to transform ecologies, 1957 – 2017, Museum de Dominjen Hedendaagse Kunst, September 2017.
Terraforming: Art and Engineering in the Sacramento Watershed, Stanford University Library, January – April 2017.
- 2015 *Art about the Environment*, L.A. Municipal Art Gallery, LAX Terminal Airport, Los Angeles, April – June 4.
Artist Invitational Exhibition, Water in Crisis, California State University Fresno, Fresno CA, January 29 – February 27.
Utopie: Documenta. Centerpiece in the Orangerie in the Kassel Museum of City History. Kassel, Germany. October 30 – February 15, 2016.
Verge Center for the Arts, Installation, 2015.
- 2012 *The Ends of the Earth*, Museum of Contemporary Art Geffen, Los Angeles, May 27 – August 20.
- 2011 *The Altered Landscape: Photographs of a Changing Environment*, Nevada Museum of Art, Reno, September 24, 2011 - January 15, 2012
- 2010 *Landscape as an Idea: Projects and Projections, 1960-80*, KM Kulturunea, Erakustaretoa, San Sebastian, Spain, June 3 – September 25. (Catalogue)
- 2009 *Radical Nature: Art and Architecture for a Changing Planet 1969-2009*, Barbican Art Gallery, London, England, June 19 – October 18. Installation and catalogue.
- 2005 *Groundworks Monogahela Conference: Shifting the Paradigm*, Regina Gouger Miller Gallery, Carnegie Mellon, Pittsburgh, PA, October 14 – December 11.
- 2001 *L'oeuvre Collective*, (Projet Garonne), Les Abattoirs-Museum of Contemporary Art, Toulouse, France.
On the Edge of Eden: the Primordial Beauty and Contested Terrain of Swamplands, Harn Museum, University of Florida, Gainesville, FL.
Made in California, The Los Angeles County Museum of Art, Los Angeles, CA. (catalogue)
- 1999 *Natural Reality: Künstlerische Positionen zwischen Natur und Kultur*, Ludwig Forum für Internationale Kunst in Kooperation mit der Aachener Stiftung Kathy Beys, Aachen, Germany. (catalogue)

- 1998 January and return to Leipzig in September. (catalogue) *Maßstabssprung-Leaps of Scale*, Deutsches Architekturmuseum, Frankfurt, Germany.
- 1997 *Aufriss: Künstlerische Positionen sur Industrielandschaft in der Mitte Europas* [Ein Projekt der Kulturstiftung des Freistaates Sachsen und des Siemens Kulturprogramms], Grasse Museum Leipzig, Germany, traveling to Cottbus Museum, Cottbus, Germany, 1998 January and return to Leipzig in September. (catalogue)
Maßstabssprung-Leaps of Scale, Deutsches Architekturmuseum, Frankfurt, Germany.
- 1996 *Villette-Amazone* (Sites and Artists featured the complete Lagoon Cycle), La Villette, Paris, France. (catalogue)
Encounter with Creation, Kunsthallen Brandts Klædefabrik, Odense, Denmark. (catalogue)
TRILOGY-Art-Nature-Science, Kunsthallen Brandts Klædefabrik, Odense, Denmark, June
- 1994 *Kunst Kultur Ökologie: Konzepte/Projekte*, Bea Voigt Galerie + Edition, Munich, Germany.
Differentes Natures, La Defense, Paris, France (catalogue), traveled.
Generations of Mentors, National Museum of Women in the Arts, Washington, D.C. (traveling exhibition)
The Madison Art Center, Madison, WI.
The De Cordova Museum and Sculpture Park, Lincoln, MA.
The Center for the Fine Arts, Miami, FL.
- 1993 *Creative Solutions to Ecological Issues*, Dallas Museum of Natural History, Dallas, TX. (catalogue)
The Laumier Sculpture Park, Saint Louis, MO.
The Ross Gallery, University of Pennsylvania, Philadelphia, PA.
The San Jose Museum of Art, San Jose, CA.
The Salt Lake Art Center, Salt Lake City, UT.
The Whatcom Museum of History and Art, Bellingham, WA.
- 1992 *Imperiled Shores*, The Baxter Gallery, Portland School of Art, Portland, Maine.
Fragile Ecologies: Artists' Interpretations and Solutions, The Queens Museum of Art, Queens, NY, (Atempause für den Sava Fluss)
September 15-November 29. Schedule to tour: Whatcom Museum of History and Art, Bellingham, Washington, February 6-May 2, 1993; San Jose Museum of Art, San Jose, CA, May 16-August 29, 1993; Madison Art Center, Madison, WI, December 4, 1993-January 30, 1994; De Cordova Museum and Sculpture Park, Lincoln, MA, February 18-April 10, 1994; Center for the Fine Arts, Miami, FL, April 30-July 3, 1994. (catalogue)
- 1991 *Artec '91: The Second International Biennale in Nagoya*, Nagoya Art Museum, Nagoya, Japan.
- 1990 *Revered Earth*, Contemporary Arts Museum, Houston, TX, June 9-August 19; The Pratt Institute, New York, NY, September 21-November 2; Atlanta College of Art, Atlanta, GA, December 3-January 19, 1991; University of Arizona, Tucson, AZ, February 3-March 5, 1991; Blue Star Art Space, San Antonio, TX, March 29-May 12, 1991; The Mint Museum, Charlotte, NC, October 13-January 5, 1992; Center for Contemporary Arts of Santa Fe, Santa Fe, NM, January 24-March 21, 1992
Concept/Object, Wenger Gallery, December 1-January 23, 1991
Savoir-Vivre, Savoir-Faire, Savoir-Etre, Centre International D'art Contemporanea de Montreal, Quebec (catalogue)
- 1989 *Off Site: Artists in Response to the Environment*, Richmond Art Center, Richmond, CA
Ressource Kunst: Die Elemente Neue Geschen, Akademie de Kunst, Berlin, W. Germany (catalogue)
The Unconventional Landscape, John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
- 1988 *Gedenken und Denkmal*, Martin Gropius Bau, West Berlin, Germany
- 1987 *Documenta 8*, Kassel, West Germany

Sketch for Arroyo Seco, ASI Gallery, California State Polytechnic, Pomona, CA.

- 1985 *Entre A Ciencia e A Ficcao*, 18th Bienial de Sao Paulo (catalogue)
The Artist as Social Designer: Aspects of Public Urban Art Today, Los Angeles County Museum of Art, Los Angeles, CA; J.B. Speed Museum, Louisville, KY
To the Astonishing Horizon, LA Visual Arts, Los Angeles Design Center, Los Angeles, CA
- 1984 *Artistic Collaboration in the 20th Century*, The Hirshhorn Museum, Washington D.C. (catalogue)
Landmarks, Edith C. Blum Art Gallery, Bard College, Annandale-on-Hudson, New York (catalogue)
- 1983 *At Home*, Long Beach Museum of Art, Long Beach, CA (catalogue)
- 1982 *Common Ground: Five Artists in the Florida Landscape*, Ringling Museum, Sarasota, FL (catalogue)
- 1980 *Contemporary Art in Southern California*, The High Museum, Atlanta, GA (catalogue)
Drawing-The Pluralist Decade, American Pavilion, Venice Biennale, Venice, Italy, organized by Janet Kardon (catalogue); Kunstforeningen, Copenhagen, Denmark; Henie Onstad Museum, Onstad, Norway; Institute of Contemporary Art, Philadelphia, PA (an expanded version also traveled the US)
- 1979 *Social Works*, Los Angeles Institute of Contemporary Art, Los Angeles, CA (catalogue)
Dialogue, Discourse, Research, Santa Barbara Museum of Art, Santa Barbara, CA (catalogue)
- 1978 *Couples*, P.S. 1, New York, NY
Artists Investigate the Environment, Municipal Gallery, Barnsdall Park, Los Angeles, CA
Artists in Residence, Artpark, Lewiston, NY (with Joshua Harrison)
- 1977 *A View of a Decade*, Chicago Museum of Contemporary Art, Chicago, IL (catalogue)
Artists in Residence, Artpark, Lewiston, NY (beginning the regeneration of forty acre spoils pile at Artpark, with Joshua Harrison)
- 1976 *Ararat*, Museet Moderna, Stockholm, Sweden
Out of the Artist's Hand, Art Gallery, Long Beach State University, Long Beach, CA, (Gabrielino Meditation, catalogue)
- 1972-1976, Venice Biennale, Venice, Italy, (first work on *Law of the Sea Conference*, "In Which the Appetite is Discovered to be Endless," catalogue)
Art World, Whitney Museum of Art (downtown), New York, NY (second work on *Law of the Sea Conference*, "In Which the Argument is Discovered to be Endless")
- 1975 *A Response to the Environment*, University Gallery, Rutgers University, New Brunswick, NJ, (first model of the Fifth Lagoon, catalogue)
****Projects pour La Defense**, La Defense, Paris, France, (on site with Larry Bell, Frank Gehry, Robert Irwin and Joshua Young)
****Projects pour La Defense**, Galerie Sonnabend, Paris, France
- 1973 *Vesuvio*, Galleria Il Centro, Naples, Italy (International Invitational)
- 1972 *10*, Museum of Contemporary Art, Houston, TX (opening show, catalogue)
Eleven Los Angeles Artists, Palais des Beaux Arts, Brussels, Belgium, *Portable Fish Farm* (carp, rudd, tench and breen)
Vesuvio, Henry Gallery, University of Washington, Seattle, WA
- 1971 ****Eleven Los Angeles Artists**, Hayward Gallery, London, England. *Portable Fish Farm*, catfish, (catalogue)
****Earth: Animal, Vegetable, Mineral**, La Jolla Museum of Contemporary Art, La Jolla, CA
****Art and Technology**, Los Angeles County Museum of Art, Los Angeles, CA (catalogue)

****Earth, Air, Fire, Water: Elements of Art**, Boston Museum of Fine Arts, Boston, MA (catalogue)

****Fur and Feathers**, Museum of Contemporary Crafts, New York, NY (catalogue)

1970 ****Explorations: Towards a Civic Art**, National Collection of Fine Arts, Smithsonian Institute, Washington, DC (Replaced cancelled Sao Paulo Bienale, organized by Gyorgy Kepes, catalogue)

****Expo '70 - New Art: Art and Technology**, United States Pavilion, Osaka, Japan

1969 ****Sao Paulo Bienale** - organized by Gyorgy Kepes. (Artists withdrew work in political protest.)

SELECTED GROUP EXHIBITIONS

2018 Taipei, Taiwan, *Taipei Biennial*, November 7 – March 10, 2019.

2017 Resistance After Nature, Cantor Fitzgerald Gallery, Haverford College, Haverford, PA, March 17 – April 28, 2017.

Art on the Front Lines, Ronald Feldman Fine Arts, May 24 – August 19.

Hybris, MUSAC Madrid, Spain. June 2017

2015 *Art about the Environment*, L.A. Municipal Art Gallery, LAX Terminal Airport, Los Angeles, April – June 4.
Artist Invitational Exhibition, Water in Crisis, California State University, Fresno, Fresno, CA, January 29 – February 27.

Utopie: Documenta. Centerpiece in the Orangerie in the Kassel Museum of City History. Kassel, Germany. October 30, -- February 15, 2016.

Verge Center for the Arts, Installation, 2015.

Vanishing Ice: Alpine and Polar Landscapes in Art 1775 – 2012, McMichael Canadian Art Collection, Toronto, Ontario, January 31 – April 26.

“Art Mix Quench” Crocker Museum. Sacramento, July 9.

2014 *Vanishing Ice: Alpine and Polar Landscapes in Art 1775 – 2012*, Whatcom Museum, WA, November 2013-- March 2014.

Vanishing Ice: Alpine and Polar Landscapes in Art 1775 – 2012, El Paseo Museum of Art, June 1 – August 24.

Vanishing Ice: Alpine and Polar Landscapes in Art 1775 – 2012, Calgary Alberta, September 27 – January 4, 2015.

State of Mind: New California Art Circa 1970, Berkeley University, CA, October 2011 – March 2014.

The Book of the Seven Lagoons, Smart Museum of Art, University of Chicago, IL, October 2013 – January 2014.

Chateau du domaine de Chamarande, Chamarande, France, *Vivres*, May 24 – October 26.

Art Meets Technology: Core Samples from Nine Archives, Stanford Library, Stanford, California, November 2014.

2013 *The Book of the Seven Lagoons*, Bronx Museum of Art, New York, June – September.

Vanishing Ice, Whatcom Museum, Bellingham, Washington, November 2013 – March 2014.

‘*ego I eco: Environmental Art for Collective Consciousness*’ Cal-State Fullerton, California, August – October 2013.

2012 *State of Mind: New California Art Circa 1970*, Traveling exhibition, July 2012 – February 2014.

The Book of Seven Lagoons, Berkeley Art Museum, Berkeley, CA, February – June.

State of Mind, Orange County Museum of Art, October 9, 2011 – January 22, 2012. Berkeley Art Museum, February 26 – June 17.

2011 *New York, Me Worry?*, Kunst- und Kulturzentrum (KuK Foundation), Monschau, Germany, April 9th – TBD.

LA MoCA (Museum of Contemporary Art), Los Angeles, CA, *Under the Big Black Sun: California Art 1974 – 1981*, October 2, 2011 – February 13, 2012.

- State of Mind*, Orange County Museum of art October 9, 2011 - January 22, 2012, Berkeley Art Museum
February 26, 2012 - June 17, 2012
Under the Big Black Sun, Los Angeles MOCA, 2011
San Diego and the Origins of Conceptual Art in California, Cardwell Jimmerson Contemporary Art, Culver
City, CA, February 24 – April 11.
- 2008 *Drawing Review: 37 Years of Works on Paper*, Ronald Feldman Fine Arts, New York, NY, November 22 –
December 23.
WATER PLANET: beauty, abundance, abuse, New Mexico State Capitol Rotunda Gallery, Santa Fe, NM,
September 12 – December 12.
- 2007 *Envisioning Change: Melting Ice – A Hot Topic*, traveled and initiated by the Natural World Museum and
the Nobel Peace Centre, 2007-2008.
Taipei Artists Village, Taipei, Taiwan.
The Carter Collection Revisited, Georgia Museum of Art, Athens, GA.
Weather Reports: Art and Climate Change, Boulder Museum of Modern Art, Boulder, CO.
Called to Action: Environmental Restoration by Artists, Art Sites, Riverhead, NY, May 5 – June 3.
- 2006 *The Missing Peace: Artists Consider the Dalai Lama*, organized and travelled by the Committee of 100 for
Tibet and the Dalai Lama Foundation, 2006-2008.
- 2005 *Landscape: Theme and Variation*, Schneider Museum, Southern Oregon University, Ashland, OR.
- 2003 *Imaging the River*, The Hudson River Museum, Yonkers, NY, October 4, 2003 – May 23, 2004.
- 2002 *Multiformity: Multiples from the MCA Collection*, Museum of Contemporary Art, Chicago, IL, July 5 – July
28.
Ecovention: Current Art to Transform Ecologies, Cincinnati Center for Contemporary Art, Cincinnati, OH,
June 22-August 18, 2002.
- 2001 *Extra Art: A Survey of Artists' Ephemera, 1960-1999*, California College of Arts and Crafts, San
Francisco, CA, October 12- December 8 (catalogue)
Environmental Interactions, Sharadin Art Gallery, Kutztown University, Kutztown, PA, October 18-
November 18.
Made in California, The Los Angeles Museum of Art, Los Angeles, CA; travel to: The San Diego Museum
of Art.
- 2000 *L'Ouvre Collective*, Les Abattoirs, The Museum for Modern and Contemporary Art, Toulouse, France.
- 1999 *As Far As the Eye Can See*, Atlanta College of Art Gallery, Atlanta, GA, January 29-March 7. (catalogue)
- 1998 *Maßstabssprung, Leaps of Scale*, The Deutsches Architekten Museum, Frankfurt, Germany.
Art Transpennine, The Henry Moore Foundation and the Liverpool Tate.
- 1997 *A Place in the Sun: Visualizing L.A. Public Spaces*, Armory Center for the Arts, Pasadena, CA
(catalogue)
Summer Show, Ronald Feldman Fine Arts, New York, NY
UCSD Visual Arts 30th Anniversary Faculty Exhibition, University Art Gallery, University of California, San
Diego, La Jolla, CA, April 10-May 24.
- 1996 *Blast Art Benefit*, The X-Art Foundation, New York, NY, February 6-February 10
The Edge of Town, The Joseloff Gallery, University of Hartford, Hartford, CT, November 9-January 15
Landschaft – Aspekte Künstlerischer Landschaftsbetrachtung, Kunstverein, Schloss Plön, Schleswig-
Holstein, Germany (catalogue)
Withdrawing, Ronald Feldman Fine Arts, New York, NY, January 13-February 17.
Encounter with Creation, The Kunsthallen, Brandts Klaedefabrik, Arthus, Denmark.

- 1995 *Green Piece*, Castle Gallery, College of New Rochelle, New Rochelle, NY, April 30-July 7.
UCSD Visual Arts Faculty Exhibition, University Art Gallery, University of California, La Jolla, CA, April 7-May 20.
Mapping: A Response to MOMA, American Fine Arts Company, New York, NY, January 14-February 4.
- 1994 *Art on the Map*, Chicago Cultural Center, Chicago, IL, April 30-July 10
Blast Art Benefit, The X-Art Foundation and Blast, New York, NY, April 22-May 1. (catalogue)
Generation of Menotors, National Museum of Women in the Arts, Los Angeles, CA (catalogue)
Public Interventions, The Institute of Contemporary Art, Boston, MA, April 27-July 17.
Effect or Infect, (Art and The Ecology), Soho 20 Gallery, New York organized by Artists Representing Environmental Arts, September 27-October 22.
- 1993 *Art and Environment*, The National Arts Club, New York, NY
Art and the Environment, Art Galleries, Allegheny College, Meadville, PA
Construction in Progress, Stark Gallery, New York, NY
Creative Solutions to Ecological Issues, Council for Creative Projects, New York, NY (catalogue)
- Kunst-Kultur-Okologie*, Bea Voigt Gallery, Munich, Germany, September 10-November 30.
San Diego Artists from the Collection of the Museum of Contemporary Art, Boehm Gallery, Palomar College, San Marcos, CA
United States Pavilion, Taejon International Exposition '93, Taejon, Korea, August 7-November 7.
- 1992 *Blast Art Benefit*, The X-Art Foundation and Blast, New York, NY, April 11-18.
Completing the Circle: Artists' Books on the Environment, Minnesota Center for Book Arts, Minneapolis, MN
Exploring Maps, Truman Art Gallery, University of California, San Diego, La Jolla, CA
Faculty Artists, Art Gallery, University of California, San Diego, La Jolla, CA
Imperiled Shores, The Baxter Gallery, Portland School of Art, Portland, Maine (brochure)
Art that Interprets Earth and its Systems, University of the Arts, Philadelphia, PA
Twenty Years of Visiting Artists, University Gallery, University of Colorado
Parallel Visions: Modern Artists and Outsider Art, Los Angeles County Museum of Art, Los Angeles, CA, October 15-31.
Site Seeing, Islip Art Museum, East Islip, NY, September 30-November 22.
- 1991 *ACTS: Artists Contributing to the Solution*, The Woman's Building, Pasadena, CA (catalogue)
Artec '91, The Second International Biennale in Nagoya, Japan.
Consorts, Pence Gallery, Santa Monica, CA.
San Diego Projects, Founders Gallery, University of San Diego, San Diego, CA
California Artists' Books, Armory Center for the Arts, Pasadena, CA.
Editions: Prints, Photographs and Multiples, Ronald Feldman Fine Arts, New York, NY
- 1990 *Concept/Object*, Wenger Gallery, Los Angeles, CA, December 1-January 23, 1991
Team Spirit, Neuberger Museum, Purchase, New York, October 14-January 6, 1991; Cleveland Center for Contemporary Art, Cleveland, OH, February 1-March 29, 1991 (artists lecture March 2); The Art Museum of Florida International University, Miami, September 13- October 11; Scottsdale Center for the Arts, Scottsdale Cultural Council, Scottsdale, Arizona, December 22, 1991-February 16, 1992; Winnipeg Art Museum, Winnipeg, Manitoba, Canada, March 16-May 5, 1992; Laumeier Sculpture Park, St. Louis, June 6-July 18, 1992; Salina Art Center and the Wichita Museum of Art, Salina and Wichita, KS, August 29-October 24, organized by Independent Curators Incorporated, New York. Susan Sollins and Nina Castelli Sundell, co-curators. (catalogue)
Artists and the Environment, Armory Center for the Arts, Pasadena, CA
Direct Descendants, Self-Help Graphics, Los Angeles, CA
Polemical Landscapes, Museum of Art, University of California at Riverside, Riverside, CA
Ressource Kunst: Die Elemente Neue Gesehen, Academie de Kunst, Budapest, Hungary; traveled to Berlin.
Signs of Life, Institute of Contemporary Art, University of Pennsylvania

- Terra Incognita*, Rhode Island School of Design Museum of Art, Providence, RI (catalogue)
The Common Wealth, Roanoke Museum of Fine Arts, Roanoke, VA (catalogue)
- 1989 *The Drowned World: Waterworks*, P.S. 1 Museum, Long Island City, NY; University of Cincinnati, Tangelman Gallery, Cincinnati, OH, November (catalogue)
Art and Science, Otis Parsons Institute of Design, CA State University, Los Angeles, CA
A Delicate Balance: Technics Culture & Consequences, Otis Parsons Institute of Design, CA State University, Los Angeles, CA
Best of the Eighties, Junior Council of the Laguna Art Museum, Laguna, CA
**Children Investigate the Environment: A Project at Devil's Gate*, Pasadena Art Workshops, Pasadena, CA (catalogue)
Collecting, Organizing, Transposing, Maryland Art Place, Baltimore, MD
The End of the Weather as We Know It, Randolph Street Gallery, Chicago, IL
Off Site: Artists in Response to the Environment, Richmond Art Center, Richmond, CA
- 1988 *UC San Diego Faculty Exhibition*, Mandeville Gallery, University of California, San Diego, La Jolla, CA, April 6 - May 15
Gedenken und Denkmal, Martin Gropius-Bau, Berlin, Germany.
- 1987 *Diversity and Presence: Women Faculty Artists of the University of California*, (catalogue)
 University Art Gallery, UC Riverside, Riverside, CA
 1988 Fine Arts Gallery, UC Irvine, Irvine, CA; Mandeville, UC San Diego, San Diego, CA; Nelson Gallery, UC Davis, Davis, CA; Sesnon Gallery, UC Santa Cruz, Santa Cruz, CA
 1989 College of Creative Studies and the Women's Center Galleries, UC Santa Barbara, Santa Barbara, CA
Documenta 8, Kassel, Germany.
At Issue: Art and Advocacy, Saint Louis Gallery of Contemporary Art, Saint Louis, MO, September 9-October 17
- 1986 *With the Land: A Photographic Survey*, Sonoma State University Art Gallery, Rohmert Park, CA
- 1985 *The Sao Paulo Bienale*.
- 1984 *Shadow of the Bomb*, Mount Holyoke College, Holyoke, MA (catalogue)
Ten Years of Collecting at the MCA, Chicago Museum of Contemporary Art, Chicago, IL
Content: A Contemporary Focus, 1974-1984, The Hirshhorn Museum, Washington, DC (catalogue)
Disarming Images, The Contemporary Arts Center, Cincinnati, Ohio (catalogue); San Diego State University, San Diego, California
 1985 Museum of Art, Washington State University, Pullman, Washington
 1985 New York State Museum, Albany, New York
 1985 University Art Museum University of California, Santa Barbara, CA
 1985 Munson-Williams-Proctor Institute Museum of Art, Utica, New York
 1986 University of California at Irvine, California
 1986 Bronx Museum, Bronx, New York
 1986 Natural History Museum, University of Las Vegas, Nevada
 1986 Yellowstone Art Center, Billings, Montana
- 1983 *Contemporary Collage: Extensions*, Montgomery Art Gallery, Scripps College, Claremont, CA (catalogue)
Collaboration in the 20th Century, The Hirshhorn Museum, Washington, D.C.
What Artists Have to Say About Nuclear War, Nexus Gallery, Atlanta, GA
The Permanent Collection, Chicago Museum of Contemporary Art, Chicago, IL
The Writing's on the Wall, Carver Cultural Arts Center, San Antonio, TX
- 1982 *Common Ground*, The Ringling Museum, Sarasota FL.
**Destroyed Print*, Pratt Institute, New York, NY (catalogue)
Revolutions Per Minute (the Art Record), Ronald Feldman Fine Arts, New York, NY; Tate Gallery, London, England; Galerie Ursula Bloch, Berlin, W. Germany; Documenta, Kassel, W. Germany; Basement Group, Newcastle-Upon-Tyne, England
 1983, *RPM*, Banff Center for Fine Arts, Alberta, Canada; Berkshire Museum, Massachusetts
 1984, California State University, Northridge, CA
- 1981 *Southern California Artists: 1940-1980*, Laguna Beach Museum, Laguna Beach, CA (catalogue)
Heresies, The Grey Art Gallery and Study Center, New York, NY

Llibres D'Artista/Artists Books, Berlines Gallery, Barcelona, Spain (catalogue)

- 1980 *The Art of the Women's Building*, Artemisia Gallery, Chicago, IL
Post no Bills, Quaderno Del Centro Internazionale de Brera, Milan, Italy (catalogue)
Cartography, John Michael Kohler Arts Center, Sheboygan, WI (catalogue)
American Women Artists-1980, Museo de Arte Contemporanea, Universidad da Sao Paulo, Sao Paulo, Brazil (catalogue)
California: The State of the Landscape (100 years), (catalogue), Newport Harbor Museum, Newport Harbor, CA; Santa Barbara Museum of Art, Santa Barbara, CA
Mapped Art - Charts, Routes, Regions, University of Colorado at Boulder, and Independent Curators, Inc. curated by Peter Frank; First Street Forum, St. Louis, MO
1982, Arkansas Arts Center, Little Rock, AK; Archer M. Huntington Art Gallery, University of Texas, Austin, TX, 1983, Toledo Museum of Art, Toledo, OH
- 1979 *Artist as Social Critic - 1979*, Barnsdall Park, Los Angeles, CA
Art as Social Paradigm, Berry College, Mount Berry, GA
Contemporary art in Southern California, The High Museum, Atlanta, GA.
Social Works, LAICA, Los Angeles, CA.
- 1978 *Artists' Books*, Franklin Furnace, New York, NY (organized by Printed Matter, Inc.)
Southern California Styles of the 60s and 70s, La Jolla Museum of Contemporary Art, La Jolla, CA
Artpark '77, Artists' Space, New York, NY (documentation of all projects done at Artpark during the year)
Big San Diego Show, Newspace Gallery, Los Angeles, CA
- 1977 *Narrative Themes/Audio Works*, Los Angeles Institute of Contemporary Art, Los Angeles, CA (CLOSE radio tapes)
Artpark '77, Hallwalls, Buffalo, NY (documentation)
Couples, PS1, New York, NY.
Invitational Drawing Exhibition, San Diego Fine Arts Gallery, San Diego, CA
Open to New Ideas, Museum of Art, University of Georgia, Athens, GA (catalogue)
Maps, Museum of Modern Art, Penthouse Gallery, New York, NY
Artists' Maps, Gallery, Philadelphia College of Art, Philadelphia, PA
Photography as Means, Boehm Gallery, Palomar College, San Marcos, CA
Solar Energy, Byggcentrum, Goteborg, Sweden
Museum of Drawers, (500 miniature works by artists whom Herbert Distel considered germinal to 20th century art, catalogue), Solthern Museum, Solthern, Switzerland; ICC, Antwerp, Belgium; Stadtische Museum, Schwabisch, Gmund, W. Germany; Stadtische Kunsthalle, Dusseldorf, W. Germany; Joseph Beuys Open University, Documenta 6, Kassel, W. Germany; Israel Museum, Jerusalem.
1978, Cooper Hewitt Museum, New York, NY; Los Angeles Institute of Contemporary Art, Los Angeles, CA
Agence Arguilla-Presse, Galerie Lara Vince, Paris, France; Galleria, Milano, Italy, 1978
- 1976 *Group Show*, Gallery Pilzer, Paris, France
The Great Egg Sale, Newport Harbor Museum, Newport, CA
Media and the Arts: On Method, Palomar College, San Marcos, CA
- 1975 *Art in Landscape*, curated by Independent Curators of America
1975 University of Illinois, Normal, IL
1976 University of California, Irvine, CA
1976 University of Montana, Missoula, MT
1977 New Gallery of Contemporary Art, Cleveland, OH (The City Project)
1977 Alberta College, Calgary, Alberta, Canada
- 1974 ****19th National Print Exhibition**, Brooklyn Museum, Brooklyn, NY (catalogue)
Projekt '74, Koln, Germany.

The Powers Gallery of Contemporary Art: Acquisitions 1973-75, traveled throughout Australia.

- 1973 *In A Bottle*, California State University Art Gallery, Fullerton, CA
- 1972 ***Eleven Los Angeles Artists*, Neue Nationalgalerie, Berlin, West Germany (documentation of portable farms and film of farms)
***Enviro-Visions*: Everson Museum, Syracuse, NY; New York State Fair, Syracuse, NY; New York Cultural Center, New York, NY.
Vesuvio, Henry Gallery, University of Washington, Seattle, WA; travel to: Galeria Il Centro, Naples, Italy.

LECTURES, PERFORMANCES, EVENTS

- 2018 March 2018, principal speaker with Scott Wing, Smithsonian Institution, Paul Koch mediating, Climate Talk, Rio Theater, Santa Cruz, Ca.
- 2017 Artist residency at MIT, luncheon talk lectures, Prophetic work of the 70s, urban works of the 80s, bioregional works of the 90s and 200, Force Majeure works. Fall 2017.
- 2015 "Newton and Helen Mayer Harrison: A Presentation on the Force Majeure" Artist Talk, *Artist Invitational Exhibition, Water in Crisis*, UC Fresno, California, January 28.
"A Counter Force is on the Horizon" TEDx Santa Cruz.
"Greenheart of Holland" *Nevada Museum of Art. Perspectives Conference*.
"Sagehen A Proving Ground" *UC Berkeley Sagehen Field Station, extension of the Perspectives Conference*.
- 2014 "The Force Majeure and The Bays of San Francisco" Lecture, Earth Stewardship 2014. ESA Conference, Sacramento, California, August 12.
"The Intermountain West: A Collaboration Between The Harrison Studio and The Metabolic Studio." Artist Talk. Nevada Museum of Art, "Art + Ecology Conference." Nevada, October 11, 2014.
"Newton and Helen Mayer Harrison: A Presentation on the Bays of San Francisco and the Force Majeure" Artist Talk, Convention Center of Sacramento, Ecological Society of America ES 2014, "From Oceans to Mountains: It's All Ecology," California, August 12, 2014.
"Newton and Helen Mayer Harrison: A Presentation on their most recent project for Force Majeure" Artist Talk, University of California San Diego, California, May 6.
- 2013 "The Force Majeure," Opening Lecture for Exhibition: *On Mixing Mapping and Territory*, University of California Santa Cruz, California, February 8.
"Force Majeure Subject Matter" Artist Talk, Fort Worth, Denton, November 12, 2013.
"Art Meets Technology," Panel Respondents, Stanford University, California, November 6, 2013.
"Force Majeure: From the Tibetan Plateau to the High Grounds of Europe and the Sierra Nevada" NACIS Keynote Speaker, Greenville, North Carolina.
- 2012 "The Force Majeure," Keynote. 2nd Annual Water Conference, Conference on the Physics, Chemistry & Biology of Water, Mount Snow, Vermont. October 18 – 23, 2012.
"The Force Majeure, Thinking about the Pennines of England, the high grounds of Europe, the Tibetan Plateau, and the Sierra Nevada: An ecologically based response to Global Warming predications." OCAD University, Toronto. October 3, 2012.
"The Force Majeure: The Tibetan Plateau, the Peninsula of Europe, the High Ground of the Sierra Nevada" workshop, Luenenberg University, Luenenberg, Germany, June 1, 2012.
"UPWARD MOVEMENT OF PEOPLE" Colloquium, Manchester Metropolitan University, Manchester UK, May 30, 2012.
"The Force Majeure: The Peninsula of Europe, The Tibetan Plateau and Sierra Nevada," University of Arizona, March 26.
"The Force Majeure," Lecture, *4th State of Water: From Macro to Micro*, Symposium, *Headlines! Environmental News. Artist Presenters. Audience Respondents*. Panel member, CAA Conference, February 22, 2012.

- 2011 *Sierra Nevada: An Adaptation* at Mountain Research Initiative Global Change Research in Mountain Regions. Faculty Club, University of California Berkeley. December 4, 2011.
Force Majeure: Works from Tibet and the Peninsula of Europe to the Sierra Nevada. Stanford's Environmental Humanities Project. Stanford University, CA. November 10, 2011.
Fahrenheit Rising: Adapting Ecologies in the Sierra Nevada The Altered Landscape: Photographs of a Changing Environment, Nevada Museum of Art, Reno Nevada. September 30, 2011.
The Force Majeure, Tibet, Peninsula Europe, the Sierra Nevada. Sarah Lawrence College, February 14, 2011.
 Keynote address at the Convocation at College Art Association's Centennial Conference, New York, NY, February 9, 2011.
 Conference "Ecovisionaries" keynote. University of Utah, Logan UT. October 17,
- 2010 *How can Art Help Create a Sustainable World? LASER* at SETI, Mountain View, CA, June 9.
On the Force Majeure Institute Cultural, Studies in Art and Design, Zurich University of the Arts, Zurich Switzerland, May 21.
Patch Thinking and the Force Majeure, Robert Gordon University, Aberdeen Scotland, May 10.
 2010 *Commonwealth Club*, San Francisco. May 10.
Design Renaissance: 2010 Sustainable Santa Cruz, Dream Inn, Santa Cruz, CA, April 18.
Force Majeure, Panel discussion , Kala Art Institute, Berkeley, CA, February 20.
Patch Thinking and the Force Majeure, Goldman School of Public Policy, Berkeley CA. February 3
Greenhouse Britain, Introduction by Peter Selz, Kala Art Institute, Berkeley, CA, January 30.
- 2009 *Designing Environments for Life. The Little and the Great: from a Knoll to a Village to the Tibetan Plateau*, Glasgow, Scotland. November 11.
Environment, Art and Planning. Knowle West Media Centre, Bristol UK. November 9.
Eye of the Storm. From Greenhouse Britain: The Force Majeure. Tate Britain, London. June.
Tibet is the High Ground and Other Works. Cardwell-Jimmerson Contemporary Art, culver City, CA. September 12.
Radical Nature: Art and Architecture for a Changing Planet 1969-2009. Barbican Art Gallery, London England, June 19. " A Discourse on Farming Works from 1970 to the Present."
Four Works on the Culture of Extraction. FarmLab Salon, FarmLab, Los Angeles, CA. January 30.
Global Warming: Helen and Newton Harrison. Ron Feldman Gallery. January 13. Artmaking and Global Warming.
- 2008 *Green Wedding*.
Intervene! Keynote. UC Santa Cruz
On the Culture of Extraction: Sudraum Leipzig and Other Works, Devenir des Paysages Miniers en Europe, Louvre, Paris. October 8. Catalogue.
Greenhouse Britain. Talk and workshop. Totnes Town Hall, Totnes England. February 29.
Greenhouse Britain. Talk. Plymouth University, England. June 10.
Greenhouse Britain. Talk. Holden Gallery, Manchester Metropolitan University. March 14.
- 2007 *Art for the Environment Lecture Series: Water and Environmental Health*, The Natural World Museum, San Francisco, CA, May 10, 2007.

(No records kept 2004-2007)

- 2005-2006 5 lectures in UK at various places:
 Wolverhampton
 Keynote at the Darwin Conference 2005
 Plymouth, Manchester, Totnes
 Arnolfini, Bristol

- 2004 *Exploring the Relationship Between Ecology and Art*, Santa Fe Art Institute

- 2003 *Biodiversity, Drainage Basins and Climate Change: Lowlands in Europe*, Groeneveld Prize Lecture, Kasteel Groeneveld, Baarn, Holland, Jan. 3, 2003, Lecture 1, brochure, ill.
Lecture for the annual conference of the Dutch Royal Geographical Society, *Geographical implication of the vision on biodiversity, drainage basins and climate change of the Harrison Studio as laid down in the exhibition Peninsula Europe*, Kasteel Groeneveld, Baarn, Holland, Jan. 10, 2003.
- 2002 *Flow Lines*, Pasadena City College Art Gallery, Pasadena, CA, October 2002. Revisitation of two past Pasadena proposals: *Devil's Gate Transformation/A Refuge for Pasadena* and *Arroyo Seco Release/A Serpentine for Pasadena*
Dialogues in Art and Architecture, In the Public Realm: Alternative Perspectives, Ecology and Landscape as Mediums of Preservation and Revitalization, Athenaeum Music & Arts Library, La Jolla, CA, Dec. 5, 2002, Guest Speakers
- 2001 *Art As Science – Science as Art*, Symposium, September 12-16, Berlin, Germany
Public Discussion with Newton Harrison and Helen Mayer Harrison, Artists of the Natural Ecology– Artist Visionaries Present Major Park and Waterway Design Ideas for Broward County, Fort Lauderdale, FL, Jan. 11, 2001
Symposium: Art and Ecology – Visions, Collaborations, Enactments, Conceived by Helen Mayer Harrison and Newton Harrison as part of the work *Peninsula Europe*, Aug 3-4, 2001, Potsdam, Germany
Lebensnetz Europa: Wald, Wasser, Wiese, Klima, Ludwig Forum für Internationale Kunst, Aachen, Germany, 21 April 2002, lecture, brochure, ill.
Art Talk, Lecture Series in the Visual Arts, University of Southern Maine, Portland, Maine, Nov. 13, 2001, poster
- 2000 *EXPO 2000: die Welt als Garten*, International Symposium 7.-10. Jun 2000, Hannover, Germany
urbanisms: new and other, College of Environmental Design, University of California, Berkeley, conference, Feb. 24-26, 2000, transcript
www.alleg.edu/news1/releases/2000/july
- 1999 *Eine Vision: Halbinsel Europa, Ein Garten im 21. Jahrhundert*, conference, Ludwig Forum, Aachen, Germany, October 29-30, lecture
Urbanisms: New and Other, conference, College of Environmental Design, University of California, Berkeley, CA, lecture
The World as a Garden, International Symposium of the Federation of German Landscape Architects, Keynote address
Peninsula Europe, International University, Budapest, Hungary, lecture
Bio-Ethics, Welt / Ethik / Gipfel, Kühlingsborn, Germany, lecture
Art and Restoration, Society for Ecological Restoration Annual Meeting, Liverpool, England, Keynote address
- 1998 *Future Garden, Part 2: A Mother Meadow for the Parks of Bonn*, Bonn, Germany
Casting a Green Net: Can it be we are seeing a dragon?, Manchester Metropolitan University, also at the Town Hall of the city of Manchester and the Bluecoat Gallery, Liverpool, England
On the Urgency of the Moment - Addressing the Cultural Landscape at Scale, Bauhaus University Weimar, Weimar, Germany
Thinking About the Cultural Landscape, The Fourth Dimension Seminar, Spring School, Cheltenham and Gloucester College, Department of Countryside and Landscape, Cheltenham, England, lecture
Art in the Service of the Environment, Nevada Museum of Art, Reno, Nevada, lecture
European Attitudes towards the Ecology, The Breakfast Club, San Diego, CA, lecture and panel
Future Garden, Bad Zwesten - Kurpark und Klinik, Hardtklinik, Bad Zwesten, Germany
Casting A Green Net: Can it be we are seeing a dragon?, The Bluecoat Gallery, Liverpool, England
Casting a Green Net... Can it be we are seeing a dragon for the Royal Academy of Art, Dean Clough, Halifax, England
If not here, then elsewhere, Colloquium on *Casting a Green Net*, Dean Clough, Halifax, England

- Developing Ecological and Environmental Restoration Projects at Scale*, at Littoral in Ireland, Critical Sites Conference, Issues in Critical Art Practice and Pedagogy, Dublin, Ireland
Seminar for Local Council Planning Officials and Government Environmental Agencies. Glaslough Community Centre, Glaslough, Ireland
Ropes, Rings, Lattices and Lace, Trion Art Center, Armagh, Ireland
Werkstattwoche Regionalstadt Rhein-Main, 6-12 September, Deutsches Architekten Museums, Frankfurt, Germany
Parallel Vision: Double Sacrifice, Double Gain, conference on the Danube River, Budapest Academy of Arts, Budapest, Hungary, lecture
- 1997 *UCSD Visual Arts 30th Anniversary Faculty Exhibition*, University Art Gallery, La Jolla, CA, Apr 10- May 24
Rings and Ropes, Lattices and Lace, a lecture performance at the Beverly Hills Library, Beverly Hills Civic Center, Beverly Hills, CA
Casting a Green Net: Can it be we are seeing a dragon? Manchester Metropolitan University (Talk on our work in general and our project for the Henry Moore Foundation and the Liverpool Tate Gallery -given seven or eight times for various groups in the University and assorted scientists and planners in Manchester Also at the theatre in Leeds, England
- 1996 *Planning 'The Shape of Turned Earth' and other Works*, Deutsche Hygiene Museum, Dresden, Germany (reading and lecture)
Wasser, Erde, Luft: Reflexionen über die Stilllegung des Tagebaus in Sachsen-Anhalt und Sachsen, lecture and reading for the panel on Architektur, Landschaft und Umweltkunst, Einum Forum der VI. Architektur-Biennale Venedig
Ropes, Rings, Lattices and Lace - Retrofitting Biodiversity into the Cultural Landscape, University of Bonn, Bonn, Germany (opening lecture and performance for the conference 'Biodiversity: a Challenge for development research and policy)
L'art peut-il sauver le monde?, Panel - International Colloquium, 'Last Exit to the Future' Grand Halle, La Villette, Paris, France
California Wash - A Memorial, reading for the opening of California Wash, Pico Boulevard and the ocean, Santa Monica, California
Future Garden, Teil 1: Die Gefährdeten Wiesen Europas, lecture and reading for the opening of the conference 'Wiesen und Weiden - ein gefährdetes Kulturerbe Europas', Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Knotted Ropes, Rings, Lattices and Laces, a lecture, reading and performance for 'Trilogy: Art- Nature- Science' an international conference, Copenhagen, Denmark
- 1995 *Water Resources and Rivers as a Context for Regional Arts Initiatives*, Conference, Viewpoint Gallery, Manchester City University, Manchester, England (lecture)
Scavare il Futuro, Cagliari, Sardinia, International Conference, (lecture)
Survival and the Arts: Ecology vs. Economy and Rethinking the Political, Bard College, Annandale-on-Hudson, NY conference (lecture)
The Green Heart of Holland and other works, conference, Technische Universität Braunschweig, Institute für Städtebau u. Landschaftsplanung, Braunschweig, Germany (lecture and performance)
Project Europe, Invitational lecture, Kunstmuseum Bonn, Bonn, Germany
Bochum Innenstadt-West - Symposium 1995, Stadt Bochum Planungsamt, Bochum
The Green Heart of Holland, Landscape Architecture Department, University of Delft, Delft (lecture and performance)
The Green Heart of Holland, Kunstcentrum Burgvliet, Gouda, Holland, Mar 3 – Apr 17, 1995
The Green Heart of Holland, University of Rotterdam, Rotterdam, Holland (lecture and reading)
Het Groene Hart Centrum Beeldende Kunst, Leiden, Holland (lecture and readings)
- 1994 *Rising Above Our Garbage*, Symposium sponsored by the Exploratorium, San Francisco, CA (lecture)
Fragmentation and Unity, Conference about our work on the Mulde River at the Bauhaus with ecologists from Sachsen and Sachsen-Anhalt (lecture)
LITTORAL: New Zones for Critical Practice in Art, international symposium, University College Salford Arts Center, Manchester England (Keynote speech and panel)

Breathing Space for the Sava River, Laguna Art Museum, Laguna Beach, CA. (lecture and performance)
Women Artists and Activism, Women's Caucus for Art, Galleria Spagnola, San Diego, CA (lecture)
School of Visual Arts, University College, Salford, England, *Littoral New Zones for Critical Art Practice*,
International Symposium, September 8-11

- 1993 *Artists: Key Players in Environmental Solutions, an evening with Newton & Helen Mayer Harrison*, Evans
Library, The Evergreen State College, Olympia, WA
From Bitterfeld to Santa Monica, Ecological Projects, Keynote Presentation at The International Design
Conference at Aspen. Aspen, CO
From the Land, From the Water, Duke University Art Museum, Durham, North Carolina
Projects, Raleigh Art Center, Raleigh, North Carolina
From the Bauhaus to Tibet, The Hess Lecture, Department of Art, UC Berkeley, Berkeley, CA
The Serpentine Lattice, Reed College, Portland, OR
The Serpentine Lattice, Evergreen State College, Olympia, WA
Landart-Projekten zur Wasserregeneration, Forum Wasser Kultur, Bauhaus Dessau, Germany
Projekten: Land und Wasser, Symposium 'Kunst und Natur - Natur und Ökologie'
Aufaktveranstaltung zum Tag der Umwelt 1993, Sprengel Museum Hannover, Hannover, Germany,
Lecture
Kultusministerium des Landes Sachsen-Anhalt und Stadt Wernigerode, Wernigerode, Germany (lecture)
Special Lecture Series sponsored by Departments of Art and Environmental Design, UC Davis, Davis, CA
Kunst/Kultur/Okologie, Akademie der Bildenden Künste München, München, Germany (lecture-
performance)
From Terre Haute to Cergy-Pontoise: Projects and Proposals, University of Florida at Gainesville,
Gainesville, FL (lecture)
The Serpentine Lattice, University of Oregon, Eugene, OR (lecture)
The Duke University Institute of Arts in cooperation with The School of the Environment and City Gallery
of Contemporary Art, *A Residency by Helen Mayer Harrison and Newton Harrison*, November 17
- 22.
- 1992 *Changing the Conversation: Environmental Projects*, School of Fine Arts, Washington University, Saint
Louis, Missouri
**Artists Representing Environmental Art*, SOHO 20 Gallery, New York, NY
**Global Forum-Conference on Survival and the Arts*, Sundance, Idaho, May 17-20
Conversational Drift, The Bauhaus, Dessau, Germany
Changing the Conversation, University of Braunschweig, Braunschweig, Germany
The Michael M. Williamson Memorial Residency/Lecture Series, Indiana State University
Beyond Outer Spaces: Environments We Can Live With, C.C.A.S.L.A. Conference, Santa Barbara, C
The Forum Goes Out Into The Garden...and Beyond, Los Angeles Forum For Architecture and Urban
Design, West Hollywood, CA
Making Environments, School of Architecture, UCSD, La Jolla, CA
The Michael W. Williamson Memorial Residency Lecture, Indiana State University
- 1991 **ACTS: Artists Contributing to the Solution*, The Women's Building, Pasadena, CA (panel)
Women in Architecture, California Branch, San Francisco, CA (lecture)
Art and Ecology, Parsons School of Design, New York, NY
Art/Ecology and the Great Lakes, Convocation Lecture, Minneapolis College of Art & Design,
Minneapolis, MN
Art and Landscape, University of Pennsylvania, Department of Landscape Architecture, Philadelphia, PA
Artec '91 Symposium, Nagoya, Japan (lecture)
Creature and Art, Artec '91, Nagoya, Japan
**Time Out*, Organization for Women Architects and Designers, San Francisco, CA (panel)
A Forest Corridor for the L'Oise, Abbey Royalmont, Paris, France
On Strip Mines and Watersheds, Academy of Fine Arts, Prague, Czechoslovakia
Convocation Lecture, Minneapolis College of Art and Design, Minneapolis, MN
On Art and Ecology, Vista, CA; Denver, CO; College of Art, Claremont Graduate School, Claremont, CA;
Academy of Fine Art, Prague, Czechoslovakia (lecture)

- Recent Work*, College of Art, Claremont Graduate School, Claremont, CA
Survival & The Arts, A Global Forum at Sundance, Utah (lecture)
 ***Multiculturalism*, University of Colorado at Boulder, CO (lecture)
 **Mapping the Terrain: The Future of Public Art*, San Francisco Museum of Modern Art
Can Artists Make a Difference?, University of Washington, Seattle, WA, May 18
 ***Public Art Symposium*, University of Washington, Seattle, WA (panel)
 ***Public Art*, Seattle, WA (panel)
- 1990 *International Sculpture '90/ Evaluation of U.S. Government Funding in the Visual Arts/ Sculptors Addressing Our Changing Ecosystem*, International Sculpture Symposium, Washington, D.C., June 4 – 9 (panels and lecture on the artists' work)
Art and Ecology, Academy of Fine Arts, Prague, Czechoslovakia (lecture)
Artvision 1990: Arts Revue '89- Contemporary Photography, Manhattan Beach Public Arts Program on Multivision Cable (aired video)
 ***Arttransition 90: International Conference on Art, Science & Technology*, Massachusetts Institute of Technology, Cambridge, MA (panel)
Biodiversity and Landscapes: Human Challenges for Conservation in the Changing World, Center for BioDiversity Research & Environmental Resources Institute at Penn State University (performance and lecture)
The Sava River, Croatian Department of Water Resources and Nature Protection, Zagreb, Yugoslavia (lecture)
Endangered Earth, Williams College, Williamstown, MA, (panel and Lecture)
From the Continental Divide to the Denver Plain: Meditation on the Boulder Creek Watershed, University of Colorado at Boulder's College of Environmental Design (lecture)
Modern Art and the Politics of Protest, New Mexico State University (symposium)
Nobody Told Us When to Stop Thinking, Ecole des Beaux Arts, Aix-en-Provence, France (lecture)
The Common Wealth, Twentieth Century Masterpieces from Virginia Collections, Roanoke Museum of Fine Arts, Roanoke, VA (lecture)
- 1989 *The Map Is Not the Territory*, Mid America College Art Conference, University of Cincinnati, Cincinnati, OH, (keynote address, panel)
Bridging the Gaps, Women's Caucus for Art, College art Conference, San Francisco, CA (panel)
 Brown University, Providence, RI, (lecture)
City Sites: Artists and Urban Strategies, California College of Arts and Crafts, Oakland, CA (panel)
Children Investigate the Environment: A Project at Devil's Gate, Pasadena, CA (workshop with city schools)
The Drowned World: Waterworks, Tangeman Fine Arts Gallery (lecture)
Every Place Tells the Story of Its Own Becoming, La Jolla Museum of Contemporary Art, La Jolla, CA (lecture)
Intersection, Santa Monica City Hall, Santa Monica, CA (lecture)
Den Sava-Fluss, Neuer Berliner Kunstverein, Berlin, W. Germany (lecture)
A Delicate Balance: Technics, Culture & Consequences, Otis Parsons, Los Angeles, CA (panel)
Environment, Randolph Street Gallery, Chicago, IL (panel)
 School of the Art Institute, Chicago, IL (lecture)
 University of Illinois, Chicago (lecture)
The Woman in Question: Taking Positions/Taking Positions Apart, College Art Conference, San Francisco, CA (panel)
 Yale University, New Haven, CT (three day seminar with School of Art, Architecture and Forestry)
 Brown University, Providence, RI (three day seminar and student visits)
 D.A.A.D. Gallery, Berlin, W. Germany (performance)
- 1988 *Art for the Record: Issues of Documentation in Contemporary Art*, Huntington Library, and Art Gallery CA (presentation at symposium)
- 1985 *The Lagoon Cycle*, Johnson Museum, Cornell University
Arroyo Seco Release, Baxter Gallery, California Institute of Technology, Pasadena, CA (lecture)

- 1984 *The Lagoon Cycle*, LACMA, Los Angeles, CA.
Landmarks, Bard College, NY (panel at symposium)
- 1983 *Fortress Atlanta*, featured at Creative Arts Festival, Emory University, Atlanta Georgia (performance)
San Jose, San Jose Museum of Art, San Jose, California
Three Urban Pieces, University of Texas, Arlington, Texas
- 1982 *Baltimore Promenade*, Washington Project for the Arts, Washington, D.C. (performance)
Baltimore Promenade, Ronald Feldman Fine Arts, Inc., New York, NY (performance)
- 1981 Woman's Building, Los Angeles, CA, January 30 (lecture – documentation of performance artwork)
- 1980 *The First Lagoon*, Ronald Feldman Fine Arts, Inc., New York, NY (performance)
Talking Water, The High Museum, Atlanta, Georgia (performance)
Talking Water, (second version), The Chicago Museum of Contemporary Art, Chicago, Illinois (performance)
Sculpture and Land Reclamation and Sculpture and Performance, International Sculpture Symposium '80, San Francisco, CA (panels)
Talking Water, Ronald Feldman Fine Arts, New York, NY (performance)
- 1979 *The Watershed Series*, Franklin Furnace, New York, NY (performance)
The Watershed Series, Rhode Island School of Design, Providence, Rhode Island (performance)
The Watershed Series, University of Idaho, Moscow, Idaho (performance)
From the Sacramento Meditations, From the Great Lakes Meditations, Customs House, New York, NY (performance)
From the Meditations, Williams College, Williamstown, Massachusetts (performance)
From the Meditations, from the Lagoon Cycle, Santa Barbara Museum of Art, Santa Barbara, CA (performance)
From the Lagoon Cycle, Brown University, Providence, Rhode Island (performance)
From the Great Lakes Meditations, From the Sacramento Meditations, University of Rhode Island, Kingston, Rhode Island (performance)
From the Meditations, University Art Gallery, Berkeley, California (performance)
Social Works, LAICA Gallery, Los Angeles, CA
SITE: Sculptors and Landscape Architects Exploring Interdisciplinary Alternatives in Environmental Design, Minneapolis College of Art and Design, Minneapolis, MN (panel and presentation at conference)
- 1978 *Artists Investigate the Environment*, Municipal Gallery, Barnsdale Park, LA
From the Lagoon Cycle, from the Meditations, Portland Center for the Visual Arts, Portland, Oregon (performance)
- 1977 *Street Graffiti*, San Francisco Art Institute, San Francisco, California (done throughout streets of San Francisco during one week of exhibition), San Francisco, CA (performance)
From the Meditations, San Francisco Art Institute, San Francisco, California (performance)
From the Meditations, Center for 20th Century Studies, University of Wisconsin, Milwaukee, Wisconsin (performance)
From the Great Lakes Meditations, Center for 20th Century Studies, University of Wisconsin, Milwaukee, Wisconsin (performance)
On the Lagoon Cycle, Chicago Museum of Modern Art, Chicago, Illinois (performance)
From the Lagoon Cycle, Claremont Graduate School, Claremont, California (lecture)
- 1976 *On Method, Art and Artists: New Directions 4*, Palomar College, San Marcos, CA
From the Centers of the World, P.S. 1, for A Month of Sundays exhibition, New York, NY (performance)
Bits and Pieces from the Lagoons and the Meditations, The Detroit Institute of the Arts

- 1974 **Making Strawberry Jam*, Grandview Gallery, Women's Building, Los Angeles, California (event related to exhibition) (performance)
- 1973 **Making Strawberry Jam*, at opening and repeated for *In A Bottle* exhibition, Art Gallery, California State University, Fullerton, CA (event/performance)
- 1972 **Citrus Feast*, Art Gallery, California State University, Fullerton, CA (for 175 people) (event)
**Fish Feast*, Palais des Beaux Arts, Brussels, Belgium, (for 400 people) (event)
- 1971 **Fish Feast*, Hayward Gallery, London, England (for 500 people) (event)
**Giveaway*, La Jolla Museum of Contemporary Art, La Jolla, CA (event)

HONORS AND AWARDS

- 2017 Frieze Focus Stand Prize for Portable Orchard Variation
- 2016 Rydell Visual Arts Fellowship from the Community Foundation of Santa Cruz County.
- 2015 Chora Lifetime Achievement Award, Annenberg Foundation.
- 2013 Inaugural Recipient of Award for Imaginative Cartography, North American Cartographic Information Society, NACIS. For original mapmaking over the last four decades. Runner up, Buckminster Fuller Challenge Award.
- 2010 AWE inspiring Award for arts and the environment, The Chartered Institution of Water and Environmental Management in association with the Centre for Contemporary Art and the Natural World, CIWEM Annual Dinner, 2010. The award is given in recognition of their acclaimed work, *The Force Majeure* which is a distillation of works on the theme of global warming and climate change.
- 2001 Groenevald Prize awarded for *Greenheart Vision*, doing the most for the Dutch landscape in that year.
- 1992 Nagoya Biennale, Artec. 2nd prize for *Atempause fur den Sava Fluss*, translated into Japanese.
- 1988 – 99 DAAD (Deutscher Akademischer Austauschdienst) Fellowship.

BIBLIOGRAPHY

(* indicates articles pertaining solely to the artist)

- 2018 Keats, Johnathon. "Stone Age Tools and Bauhaus Textiles: 5 Exceptional Art Exhibits That Make 2018 Worth Remembering." *Forbes*. December 31, 2018. <https://www.forbes.com/sites/jonathonkeats/2018/12/31/stone-age-tools-and-bauhaus-textiles-5-exceptional-art-exhibits-that-make-2018-worth-remembering/#625072a69d44>
- Bowen, Will. "Closing art exhibit depicts climate change dangers at UCSD's University Art Gallery in La Jolla." *La Jolla Light*. May 2, 2018. <http://www.lajollalight.com/art/sd-cm-ljl-uag-galleryexhibit-review-20180502-story.html>
- Genzlinger, Neil. "Helen Mayer Harrison, Leader in Eco-Art Movement, Dies at 90." *The New York Times*. April 13, 2018. <https://www.nytimes.com/2018/04/13/obituaries/helen-mayer-harrison-leader-in-eco-art-movement-dies-at-90.html>
- Genzlinger, Neil. "Helen Mayer Harrison, leader in eco-art movement, dies." *SF Gate*. April 14, 2018. <https://www.sfgate.com/news/article/Helen-Mayer-Harrison-leader-in-eco-art-movement-12835300.php>
- Jones, Caroline A. "Helen Mayer Harrison (1927 – 2018)" *Artforum*. April 7, 2018. <https://www.artforum.com/passages/caroline-a-jones-on-helen-mayer-harrison-1927-2018-74887>

- Rappaport, Scott. "‘Future Garden’ environmental art installation opens at Arboretum." *University of California Santa Cruz*. May 16, 2018. <https://news.ucsc.edu/2018/05/arts-future-garden.html>
- Staff. "In Memoriam: Helen Mayer Harrison (1927 – 2018)" UC Santa Cruz. April 18, 2018. <https://news.ucsc.edu/2018/04/harrison-in-memoriam.html>
- 2017 Carey, Brainard. "Systems and Collectives." Praxis Center for Aesthetic Studies. October 13, 2017. <http://blog.praxiscenterforaesthetics.com/systems-and-collectives/>
- Judah, Hettie. "Frieze London is Feisty and On Point." *Vice*. October 5, 2017.
- Grusauskas, Maria. "Local Couple’s World-Changing Life Work." *Good Times*. February 8, 2017. <http://goodtimes.sc/cover-stories/helen-and-newton-harrison-life-work/>
- Ollman, Leah. "Environmental warning as art exhibition: The Harrisons at Various Small Fires." *Los Angeles Times*. February 17, 2017. <http://www.latimes.com/entertainment/arts/la-et-cm-newton-helen-harrison-review-20170217-htmlstory.html>
- https://www.vice.com/en_us/article/kz75ka/frieze-london-is-feisty-and-on-point
- Rappaport, Scott. "UCSC arts research center awarded \$250,000 grant from U.S. Forest Service." *University of California Santa Cruz News*. July 17, 2017. <https://news.ucsc.edu/2017/07/harrison-forest-grant.html>
- *Spirin, Anne Whiston. "The Art of Inquiry, Manifestation, and Enactment." *Landscape Architecture Magazine*, vol. 107, no. 1 (January 2017): 126-135.
- Wagley, Catherine. "5 Free Art Shows to See in L.A. This Week." *LA Weekly*. February 1, 2017. <http://www.laweekly.com/arts/5-free-art-shows-to-see-in-la-this-week-7870047>
- 2014 *Plaskon, Ky. "Artists, Scientists Experiment with Sierra Nevada Plants." *Capital Public Radio*, October 7, 2014. <http://www.capradio.org/33594>
- 2013 Matilsky, Barbara. *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775-2012*. The Whatcom Museum: Bellingham, WA, 2013, pp. 50-51.
- Cotter, Holland. "West Coast Art (Not Laid-Back): A California ‘State of Mind,’ Circa 1970, at Bronx Museum." *The New York Times*. July 11, 2013. <http://www.nytimes.com/2013/07/12/arts/design/state-of-mind-new-california-art-circa-1970-at-bronx-museum.html?pagewanted=all&r=0>
- Klein, Jennie. "Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots." *Art Papers*, vol. 37, no. 2 (March/April 2013): 53.
- *Staff. "Newton & Helen Mayer Harrison." *Artist on Art*. February 1, 2013. <http://www.artistsonart.net/newton-helen-mayer-harrison/>.
- 2012 Cooper, Arnie. "When you need a giant canvas for your work." *The Wall Street Journal*, June 5, 2012. http://online.wsj.com/article/SB10001424052702303674004577434360363549668.html?mod=oglenews_wsj
- Demos, T. J. "Art After Nature: T. J. Demos on the Post-Natural Condition." *ArtForum* 50, no. 8, (April 2012): 190-197.
- Knight, Christopher. "Art review: 'Ends of the Earth' brings Land art indoors." *The Los Angeles Times*, June 3, 2012. <http://www.latimes.com/entertainment/arts/culture/la-et-knight-land-art-review-20120602,0,328769.story>
- *Selz, Peter. "The Harrisons: Talking and Remembering." *Leonardo: Journal of the International Society of the Arts, Sciences and Technology*, 45, no. 1, 2012. MIT Press. pp. 9 – 16.
- Titu, Alexandra. "Newton and Helen Mayer Harrison." *Isomorphism*, no 1, March 2012. <http://www.isomorphism.ro/textno1/the%20harrisons.pdf>
- Wallen, Ruth. "Ecological Art: A Call for Visionary Intervention in a Time of Crisis." *Leonardo XLV*, no. 3 (2012): p. 235-242.
- 2011 *Ayers, Robert. Review. *ARTnews*. p. 104. June 2011.
- *Bertol, Daniela. "Vernissages NYC | Soho , "Sierra Nevada: An Adaptation" @ Ronald Feldman." *axesmundi* online, February 11, 2011. <http://axesmundi.blogspot.com/2011/02/vernissages-nyc-soho-sierra-nevada.html>

- *Blanc, Nathalie "Ecoplasties." Book Chapter. *Helen et Newton Harrison: "Penser notre future globalement."* Manuella Editions, Paris, 2011.
- *Boetzkes, Amanda. *West of Center: Art and the Counterculture Experiment in America, 1965-77.* Book chapter on work 1970-72. University Of Minnesota Press November 2011.
- *Emerling, Susan. "Art as intervention: The works of Helen and Newton Harrison become integral in an effort to repair the damaged watershed around Santa Fe", *Los Angeles Times: calendarlive.com.* Article in online newspaper.
- Fox, William. In Orion magazine Jan-Feb 2011, *Sublime Interventions: Land Art and the Age of Ecological Awareness.* p. 64.
- *Mckee, Yates. "Helen Meyer Harrison and Newton Harrison: Ronald Feldman Fine Arts." *Artforum* XLIX, no. 8 (March 2011): 216-17.
- Sichel, Berta *El paisaje como idea.* pp.31-35. 2011.
- *Smith, Terry *Contemporary Art: World Currents.* pp. 257, 283, 285. 2011. Book Chapter.
- *Staff. "L.A. Stories" *ArtForum*, October 2011. p.248.
- Staff**"Pacific Standard Time: Los Angeles Art, 1945-1980." Full page illustration, "Artificial Aurora" from 1970. Catalog. Getty Research Institute Publications.
- *Tina Tian "Prophetic Thoughts from Eco-artists" *LA China*, 2011 No.5. p. 46-50. Interview.
- **With Reference to Hans Haacke.* p. 18. Book chapter in celebration of Hans Haacke's 75th birthday.
- Zorn, Elmar "Die Kunst in der Natur: Eine Allianz für unsere Zukunft" *ArtProfil* September 2011. pp.8-10.
- 2010 *Bainum, Megan. "Professor Connects Global Issues and Art." *The Utah Statesman*, October 11, 2010. <http://www.usustatesman.com/2.5211/campus-news/professor-connects-global-issues-and-art-1.2361569?pagereq=1>
- *Cebulski, Frank. "Helen Mayer Harrison and Newton Harrison at Kala Art Institute Gallery, Berkeley." *Examiner.com*, January 18, 2010, <http://www.examiner.com/x-15746-SF-Art-Books-Examiner~y2010m1d18-Helen-Mayer-Harrison-and-Newton-Harrison-at-Kala-Art-Institute-Gallery-Berkeley>.
- Cebulski, Frank. "Transformative Processes in Environmental Art, Kala Gallery, Berkeley." *Examiner.Com*, March 1, 2010. <http://www.examiner.com/art-books-in-san-francisco/transformative-processes-environmental-art-kala-art-gallery-berkeley>
- *Feinstein, Lea. "Greenhouse Britain and the Force Majeure." *ArtPractical.com*, January 26, 2010, http://www.artpractical.com/index.php?/review/greenhouse_britain_and_the_force_majeure/.
- * Hukill, Traci. "Eco-Artists to Speak at Santa Cruz Design Conference." *Santacruz.com*, April 13, 2010. http://news.santacruz.com/2010/04/13/eco-artists_to_speak_at_santa_cruz_design_conference
- Itoh, Takako, "The Autonomy of Art? Where is Art going after Romanticism?" *Schelling – Jahrbuch*, 18.2010, p.82.
- *Ryan, Leslie. "Greenhouse Britain. Creating a Context." *Places Journal* 20, no. 3 (2008): 76-78.
- 2009 *Chen, DeWitt. "The Angry Blue Planet." *EastBayExpress.com*, December 30, 2009, <http://www.eastbayexpress.com/ebx/the-angry-blue-planet/Content?oid=1541547>.
- Grande, John. —Into the 1980's and Beyond: An Ecological Evolution. *Public Art Review* 20, no.2 (Spring/Summer 2009): 48-49.
- Heartfield, James. —Radical Nature: Art and Architecture for a Changing Planet, 1969-2009. *Art Review*, issue 34 (September 2009): 123.
- *Lebowitz, Cathy. —Newton Harrison and Helen Mayer Harrison. *Art in America* vol. 97, no 5 (May 2009): 152, 154.
- _____. —Propaganda in the Garden. *Art in America* 97, no. 9 (October 2009): 122-28.
- *Lippard, Lucy. —An Insurmountable Opportunity. *Public Art Review* 40 (Spring/Summer): 27.
- Micchelli, Thomas. —Helen Mayer Harrison & Newton Harrison: Global Warming. *The Brooklyn Rail* (February 2009): 56.
- Nataraj, Nirmala. —'Greenhouse Britain' and 'The Force Majeure.' *San Francisco Chronicle*, October 10, 2009.
- Ollman, Leah. "Crucible for new ideas." *Los Angeles Times*, Friday march 27, 2009, p. D18
- *Ollman, Leah. "Art review: Newton and Helen Mayer Harrison at Cardwell Jimmerson." *LosAngelesTimes.com*, October 9, 2009.

- Ollman, Leah. "Palimpsests' by Christine Wong Yap, Annie Vought, Cara Barer on exhibit at Tarryn Teresa Gallery." *Los Angeles Times.com*, October 09, 2009.
- Parry, Fiona. "Radical Nature, Art, and Architecture for a Changing Planet 1969-2009." *NottinghamVisualArts.net*, September 12, 2009.
- *Selz, Peter. "Mapping a Better World." *The Berkeley Daily Planet*, Arts & Entertainment, Wednesday, December 23, 2009.
- Spaid, Sue. —Global Warming. II *Artus*, no. 26 (2009): 90-91.
- Wolff, Rachel. —Turning Over a New Leaf. II *ARTnews* vol. 108, no. 4 (April 2009):88-95.
- 2008 *Allen, Jane Ingram. —A Marriage Made on Earth: Helen Mayer Harrison and Newton Harrison. II *Public Art Journal* 38 (Spring/Summer 2008): 28-30.
- Bui, Phong. "In Conversation: Chuck Close with Phong Bui." *The Brooklyn Rail*, June 2008, pp. 30-33.
- Boettger, Suzaan. "Global Warnings" *Art in America* No. 6 (June/July 2008): p. 157.
- *Hughes, Jon. —What if life imitated art? II *Ecologist* (December/January 2008): 32-37.
- Leehardt, Jacques. —Devenir des paysages miniers en Europe. Architecture, environnement, paysage. II *Louvre.fr*, October 8, 2008, http://sociologieart.free.fr/Paysages%20miniers%20Louvre%208_10_08.pdf
- Ryan, Leslie. —Greenhouse Britain: Creating a Context", *Places Journal*, vol. 20, no. 3, 2008, pages 76-78.
- * Yarrow, Erika. —Wise Words. II *Water & Environment Magazine* 13, no. 2 (February 2008): 5-6.
- Zorn, Elmar. "Bilder-geschichten von der Welt." *natur+kosmos* (April 2008): 74-79.
- 2007 * Allen, Jane Ingram. —How Big is Here. II *Sculpture* 226, no. 10 (December 2007): 49-53.
- Andrews, Max. "The Whole Truth." *frieze*, issue 108 (June-August 2007): 214-19.
- Dederer, Claire. "Looking for Inspiration in the Melting Ice." *The New York Times*, September 23, 2007, pp. 35
- Wilson, Mick. "Autonomy, Agonism, and Activist Art: An Interview with Grant Kester." *art journal* 66, no. 3 (Fall 2007): 107-18.
- 2006 Driggs, Janet Owen. —Does Art Have the Power to Help Protect the Environment?: Art and the Environment. II *ArtReview*, no. 02 (August 2006): 41-65.
- Lovelace, Carey. —Bringing It All Back Home. II *Artforum* XLV, no. 3 (November 2006): 61-62
- Varanka, Dalia. —Interpreting Map Art with a Perspective Learned from J.M. Blaut. II *cartographic perspectives*, no. 53 (Winter 2006): 15-23.
- 2004 * Brookman, Donna. —Newton Harrison and Helen Mayer Harrison. II *Sculpture* 23, no. 2 (March 2004): 73-74.
- Green, Charles. —Doubled: Five Collaborations. II *Cabinet* no. 14, Summer 2004): 70-76.
- Perreault, John. —The Art Couple. II *NY Arts* 9, no. 3/4 (March-April 2004): 9.
- 2003 Ciarma, Pina. —Eco-Art on the beach. II www.archimagazine.com/aecoart.htm, February 19, 2003.
- * Goddard, Donald. —Newton Harrison, Helen Mayer Harrison: Peninsula Europe. II <http://newyorkartworld.com/reviews/harrison/html>. April, 2003.
- * Heartney, Eleanor. —Mapping a Better World. II *Art in America* no. 10 (October 2003): 114-19.
- Levin, Kim. —Newton Harrison and Helen Mayer Harrison. II *The Village Voice*, April 9-15, 2003, p. 89.
- * —Newton Harrison and Helen Mayer Harrison. II *The Village Voice*, April 30-May 6, 2003, p. 102.
- * —Newton Harrison & Helen Mayer Harrison. II *Time Out New York* no.393, April 10-17, p. 58.
- Thomas, Mary. —Pioneer eco-artists spin web of nature, culture ideas. II *Post-Gazette.com A&E*, Feb. 17, 2003.
- 2002 Anon. —Landkarten mit Eigenleben. II *Aachener Nachrichten*, February 21, 2002.
- Anon. —Schiereiland Europa. II *Trouw*, June 29, 2002.
- Anon. —Schiereiland Europa in Groeneveld, Een overlevingsplan voor de natuur. II *B.C.*, September 27, 2002.
- Anon. —tot en met de herfst van 2002. II, —Schiereiland Europa. II, *Tentoonstellingen Groeneveld*, June 28, 2002.

- Bauer, Marilyn. —Art of a new nature. II *Cincinnati Enquirer*, June 27, 2002.
- Bach, Penny Balkin. —Lessons Learned: The Past Informs the Future. II *Public Art Review* 14, no. 1 (Fall/Winter 2002): 4-11.
- Brochure, Art, —Cincinnati-in-Bloom, Eco-Art, Folkies, and Food. II, *ArtSpike Magazine*, (August 6-19, 2002).
- Korthals, J.C., Ed. —Schierland Europa. II *Groeneveldblad*, (2002-4).
- Kurt, Hildegard. —Nachhaltigkeit – eine Herausforderung an die Kunst? II, *Kulturpolitische Mitteilungen* II, no. 97, 2002.
- Le Chevalier, Yann. —Vue d'artiste: du probable au possible. II, *Itineraire des Arts Midi-Pyrénées*, (June 15 – September 15, 2002).
- Thomas, Mary. —Pioneer eco-artists spin web of nature, culture and ideas. II *Pittsburgh Post-Gazette*, March 13, 2002.
- 2001 Atkins, Robert. —Who (Nearly) Killed the NEA? II *Art in America* 89, no. 7 (July 2001): 27-29.
- Gessert, George. —Art Is Nature. II *Art Papers* 25, no. 2 (March/April 2001): pp. 16-19.
- * Martinger, Georg. —Zurück zur Natur? Ausstellung von Helen Mayer Harrison und Newton Harrison i Alten Rathaus. II *Potsdamer Neueste Nachrichten*, July 7, 2001.
- * Thackara, Davina. —Nurturing Nature: Peninsula Europe. II *Public Art Journal*, (April 2001).
- * Urbach, Tilman. —Schaubild einer ökologischen Zukunft: Halbinsel Europa. II July 28, 2000.
- * Zorn, Elmar, and Vockler, Kai. —Tarnung: Enttarnung: Kunstprojekte Der Bundesgartenschau Potsdam 2001. II, *J. Strauss Verlag*, (2001).
- 2000 Anon. —Mutterwiese schlägt Wurzeln. II *Bonner Rundschau*, June 27, 2000.
- Anon. —Dufte Wiesen auf der schäll Sick. II *Express*, July 5, 2000.
- Brüne, Sonja. —Der Future Garden II hat eine Tochter. II *General Anzeiger*, July 6, 2000.
- De Wit, Hanneke. —Groene Hart van Harrisons maatje kleiner. II *Het Parool*, May 25, 2000.
- Eckardt, Thomas. —Ein Themenpark für den Bucherschrank. II *Süddeutsche Zeitung* August 26/27, 2000.
- Howett, Catherine. —What Do We Make of Nature Now? II, *Harvard Design Magazine*, (Winter/Spring 2000).
- Postel, Sandra. —Troubled Waters. II *The Sciences* (March/April 2000): 19-24.
- 1999 Anon. —Das Gartenarchiv: Eine Recherche. II *Kunstforum*, Bd. 146, (July-August 1999).
- * Anon. —Projekt 'Future Garden' Eine Idee nimmt erste Formen an. II *Bad Zwesten*, no. 18, May 5, 1999.
- Anon. "Visionen einer besseren Zukunft : Buchreihe zur Weltausstellung EXPO 2000 mit den Themen Energie, Ernährung, Landschaften, Internet. II *Hamburger Abendblatt*, January 9, 1999.
- Barley, Nick, Ed., —Leaving Tracks: Artranspennine 98. II *August Media*, (1999).
- Berger, Reinhard. —Die mit dem Diagnoseblick. II, *Bad Westen*.
- _____. —Kunstprojekt- Die mit dem Diagnoseblick. II *Bad Zwesten*, May 5, 1999.
- BL. —Die Vision von der Welt als Garten. II *Basler Magazin* 44, (November 13).
- Byrd, Cathy. —Land, lots of land: Eclectic landscapes, a show in two places. II *Creative Loafing* 27, no. 39, February 13, 1999.
- Felixberger, Peter. —Hat die Welt noch eine lebenswerte Zukunft? / Visionen für das 21. Jahrhundert. II *Handelsblatt*, October 19, 1999.
- Fox, Catherine. —The New Landscapes: How do artists see nature in a postmodern world? The answer is on view now in Atlanta. II *Atlanta Journal-Constitution*, February 19, 1999.
- HL. —Visionen einer besseren Zukunft. II, *Hamburger Abendblatt*, December 9, 1999.
- Mayer, Susanne. —Helen Mayer Harrison/Newton Harrison: Grüne Landschaften... II *Die Zeit*, no. 43, October 21, 1999.
- Tiberghien, Giles. —L'écologie du paysage comme métaphore artistique. II *les CARNETS du paysage*, Le paysage entre art et science 2, rel. no. 3, printemps/été.
- Ulrich, Jorg. —Das so genannte Genie der Expo. II *Frankfurter Allgemeine* 25, Oct / Ns.248.
- Ulrich, Jörg, —Visionen als Dutzendware: Das so genannte Genie der Expo." *Frankfurterallgemeine*, October 25, 1999.

- 1998 Anon., "Sportarena im Taunus, Nebau auf der Autobahn, k Internationale Werkstattwoche der Architekten sur Zukunft der Rhein-Main-Region", *Frankfurter Allgemeine Zeitung*, September 14, 1998, Nr.213/Seite 63,64.
Miles, Malcolm, "A Green and Pleasant Land," *Public Art Review* 10, no. 1 (Fall- Winter).
Schwarz, Axel, "Ideen für den Zukunftsgarten, Lokales", *Fritzlar- Homberger Allgemeine*, April 17, 1998.
Seidel, Martin, "Vom Musealen Biotop zur Mutterwiese: Heute, am Tag der Umwelt, wird das Projek "Future Garden II" der Stadt Bonn übergeben: Stadtgrün, bitte übernehmen Sie!" *General Anzeiger*, Bonn, June 5, 1998.
- 1997 * De Charmant, Anne, Guest Editor. —Helen Mayer Harrison, Newton Harrison, Future Garden: The Endangered Meadows of Europell, *Art & Design Magazine/Profile*, no. 57.
"1996 Art in Review: Public Art." *Art in America* vol. 85, no. 8 (August 1997): 37.
Seidel, Martin. "Das Kunstherz schlägt grün: Bonns Kunstmuseum zeigt die Visionen des Harrison Studios", *General Anzeiger Bonn*.
Worden, Melissa, "For Art's Sake: Santa Monica Promotes Collaborative Design" *AIARCHITECT* December.
- 1996 Anon, —Flower Power auf dem Dach", *Bonner Illustrierte*, Bonn, Germany, June 6, 1996, ill.
Anon, —Wiese als Kunst – ökologische Schau in der Bundeskunsthalle", dpa, Hamburg, Germany, May 22, 1996.
Anon, —Dachgarten mit Zukunft?", *Allgemeine Zeitung*, Mainz, May 31, 1996.
Anon, —Blühende Dächer, Kunst und Ökologie in der Bundeskunsthalle", *Bonner Rundschau*, May 30, 1996.
Anon, —Hoch auf dem grünen Rasen", *Allegra*, Hamburg, Germany, (June 1996).
B.E., —Kunst für Europas gefährdete Wiesen", *Kölner Stadt-Anzeiger*, Köln, Germany, June 20, 1996.
Beardsley, John. "Sculpting the Land." *Sculpture* 15, no. 4 (April 1996): 16-21.
"But is it Art? The Spirit of Art as Activism Edited by Nina Felshin, Bay Press." *Flash Art* XXIX, no. 187 (March-April 1996): 128.
Correspondent, —Kunsthal Bonn stellt weide tentoon... Ecologisch kunstwerk recht uit landscap geplukt", *Cuultur/Brussels*, Belgium, June 12, 1996.
De Kat, Henk, and Patrick Meershoen, —Het Groene Hart over de tong", *Zaterdag*, February 18, 1996.
* "Flash Art News: Bonn: Future Garden." *Flash Art* XXIX, no. 189 (Summer 1996): 71.
Griffin, Sylvia, —Mit Kunst für die Natur", *HNA*, Kassel, Germany.
Grob, Roland, —Und auch mancher Bachnelkenwurz wird's danken", *GZ*, April 6, 1996.
* _____. —Ein wahrer Dachgarten, 'Future Garden': Ein Projekt auf der Bundeskunsthalle Bonn", *Schwäbische Zeitung*, Ravensburg, Germany, May 6, 1996.
Grob, Roland, —Weideland auf der Kunsthalle", *Osnabrücker Zeitung*, Osnabruck, Germany, January 6, 1996.
* Harrison, Helen Mayer and Newton, "Le Cycle du Lagoon", *Villette-Amazone Manifeste Pour L'Environnement au XXIe Siecle*, Enhardt Babel, Paris, France, B. Laville and J. Lee.
Kals, Ursula, —Blumenbuntes auf der Bundeskunsthalle, Öko-Kunst rückt die gefährdeten Weisen Europas ins Bild", *KNA*, June 6, 1996.
* Kandel, Susan, "Art Reviews", *Calendar, LA Times*, May 3, 1996.
Kortekaas, Luuk, —Landschapsplan maakt Groene Hart uniek", *Zaterdag*, February 11, 1996.
McKay, Joe. "The Edge of Town: Joseloff Gallery, Hartford." *Flash Art* XXIX, no. 187 (March-April 1996): 52.
Prouza, Jiri, —Louka jako umění – llumeni, design, styl,, *Domov, #45/46*, Prague, Czech Republic, (November 1996).
* Rodriguez, Alicia, "On the Beach - An ambitious coastal art project in Santa Monica", *landscape architecture* (December 1996).
Storm-Rusche, Angelika, —Mit diesem Kolorit kann keine Malerpalette konkurrieren", *General-Anzeiger*, Bonn, June 12, 1996.
Vaupel, Michael, —Der Kultur auf der Spurdiesmal führt", *Westdeutsche Allgemeine Zeitung*, Essen, Germany, January 6, 1996.

- 1995 * Anon, —Amerikanen: Groen Hart kleiner, maar scherp begrensdll, *Het Financieele Dagblad*, (April-June, 1995).
- * De With, Theo, —Plan Harrison's voor Groene Hart is mystiek gedoell, *R en G*, January 28, 1995.
- "Landscape and Art. On the Edge of Town." *Flash Art* XXVIII, no. 185 (November-December 1995): 45.
- Princenthal, Nancy. "Art & The Community." *Art in America* 83, no. 6 (June 1995): 35-36.
- * Toyka, Rolf y Cuadra, Manuel, "Bitterfeld: Yermos de lignito. Un proyecto de los artistas del medio ambiente, Helen Mayer Harrison y Newton Harrison", *Humboldt* 112.
- 1994 Artner, Alan G. "Mapping Things Out." *Chicago Tribune*, May 29, 1994, pp. 8-9.
- * De With, Theo. —De Harrison's storten zich op Groene Hartll, *R en G*, September 2, 1994.
- * _____. —Harrison's oriënteren zich op Groene Hartll *R en G*. November 9, 1994.
- * _____. —De ongesigneerde landschapskunst van de Harrison'sll, *R en G*, November 19, 1994.
- * _____. —Plan: bosbuffer rond Groene Hartll and —Amerikanen onder indruk van Nieuwkoopse Plassen: Waterplan suit aan op ideeën voor De Venen.ll *R en G*, December 22, 1994.
- * _____. —Wisselende reacties op plannen Harrison's, Ministerie van vrom sceptisch; groen-gedeputeerde enthousiastll, *R en G*, December 23, 1994.
- Farrell, Michael J. "Pretty isn't enough; art aims to fix earth." *National Catholic Reporter*, October 22, pp. cover, 13-14.
- * Harrison, Helen Mayer. "Shifting Positions Toward the Earth: Art and Environmental Awareness", *Leonardo* 26, no. 5, pp. 371-379.
- * Hugo, Joan. "Helen Mayer Harrison and Newton Harrison", *Generation of Mentors* (catalog), Los Angeles, CA.
- Mulski, Susan. "Fragile Ecologies: Artists' Interpretations and Solutions", *Art New England*, June-July 1994.
- Pinkel, Sheila. "Art and Social Consciousness" *Leonardo* 26, no. 5.
- * Stairs, David. "Assisted Migration at Deadwood, Oregon." *Reflex* 8, no. 1 (January/February): cover, 8-10.
- Ziljman's, Canis, —Alleen enorm moerasgebied kan't Groene Hart reddenll.
- Zorpete, Glenn. "Dynamic Duos." *ARTnews* 93, no. 6 (Summer): 164-69.
- 1993 *Artforum* 31, no. 8 (April 1993): 29.
- ARTnews* 92, no. 4 (April 1993): 71.
- The Art Newspaper* 4, no. 37, April 1993, pg. 24.
- "Books & Catalogues." *Flash Art* 26, no. 170 (May/June 1993): 126.
- Cuadra, Manuel. —Besseres Bitterfeld: Bitterfeld und die Ästhetik der Brache.ll *Db Fachzeitschrift für Architekten und Bauingenieure*, no. 127 (May 5).
- Funkhouser, Laura. —Eco Trips: Embracing Nature in Seattle-Area.ll *Visions* (Fall).
- Gessert, George. "Notes on Genetic Art." *Leonardo* 26, no. 3: 205-211.
- * Gragg, Randy. "Artistic solutions." *The Oregonian*, January 30.
- * Greenstein, M.A. —A Conversation with Helen Mayer Harrison and Newton Harrison.ll *Artweek*, Fixing the Earth, September 9.
- Heartney, Eleanor. *ARTnews* 91, no. 10 (December 1992): 122, 124.
- Johnson, Jory and Johnston, Douglas M. "Nature Constructed: Ecological Design and Public Understanding." *Orion* (Winter).
- "News: Fragile Ecologies." *Flash Art* 26, no. 168 (January/February 1993): 111.
- "New York in Brief." *Flash Art* 26, no. 170 (May/June 1993): 108-109.
- Phillips, Patricia C. "Reviews." *Artforum* 31, no. 7 (March 1993):98.
- Seidler, Robin. "Greening of the Art World." *Newsweek: The Environment-The Road from Rio* (June 14, 1993). (Special Advertising Section)
- Tobia, Blaise and Virginia Maksymowicz. "Confronting New York's trash." *The Witness* 76, no. 6 (June 1993): 22-23.
- 1992 * Adcock, Craig. Conversational Drift - Helen Mayer Harrison and Newton Harrison." *Art Journal* 51, no. 2 (Summer):35-45.
- Anonymous. —Fischfarm statt Giftregion.ll *Orte*, December 15.

- Brookner, Jackie. "Editor's Statement: The Heart of the Matter." *Art Journal* 52, no. 2 (Summer):cover and ill.
- Curtis, Cathy. "ART: Water Wall Competes with Nature - and Loses." *Los Angeles Times*, July 6.
- Duffy, Robert W. "On The Team: Laumeier Showcases Artists' Collaborations." *The Post Dispatch* (St. Louis), June 14, 1992.
- Greenleaf, Ken. "Environmental art: Problem is separating artful from the trash." *Maine Sunday Telegram*, February 2, p. 8E.
- * Harrison, Helen A. "For Twelve Artists, Maps Fill a Role as Raw Material." *The New York Times*, October 18.
- Heartney, Eleanor. "Fragile Ecologies - Queens Museum." *Art News* (December).
- Hess, Elizabeth. "Gallery of Trash." *The Village Voice* (October 6):99.
- Honan, William H. "Artist Wants NEA to Explain Rejected Grant." *San Diego Union*, November 28.
- "Indiana State University's Turman Gallery Has the Philosophy", *Indiana Arts Commission Quarterly*, Spring
- Jarmusch, Ann. "Masterplan is Breath of Fresh Air at Dump." *San Diego Union*, August 9, ill.
- Kimmelman, Michael. "Ecology as subject." *The New York Times*, Friday, November 27, 1992, p. C23.
- "Landschaftskonflikt." *Aktuell*.
- Larson, Kay. "Museums." *New York* 25, no. 36 (September 14):68-70.
- _____. "The Wasteland." *New York* 25, no. 42 (October 26):86, 90.
- McWilliams, Margot. "Resisting the rape of the land." *Casco Bay Weekly* (Maine), January 30.
- Ollman, Leah. "New Visions of Public Art in San Diego..." *Los Angeles Times*, July 1.
- * *Public Art Proposals*, Yokohama, Japan: NICA Yokohama 1992, p. 192.
- Sanders, Patricia B. "Eco-Art: Strength in Diversity." *Art Journal* 51, no. 2 (Summer).
- * Scott, Diana. "Pasadena's Second Nature." *Metropolis* 11, no. 7 (March):pp. 21, 25.
- Solnit, Rebecca. "Active art." *New Art Examiner* 19, no. 5 (January):24-27.
- * Tobia, Blaise & Maksymowicz, Virginia. "Renewing the earth." *The Witness* 75, no. 4 (April):20-21.
- * Udo, Nils. "Session 1991: Intervention D'artistes Projets pour des Espaces Urbains." *Le Journal* pp. 2-3.
- * Uhlenbrock, Tom. "Artists With An Untraditional Agenda." *St. Louis Post-Dispatch*, February 2, pp. 3, 12.
- * Wiley, Dale. "Newton and Helen Mayer Harrison. Couple Combines Art and Nature." *Cadenza* (January 31):1, 3.
- 1991 * Beck, Laurel. "Reclaiming Your Own Back Yard," *Pasadena Magazine* 1, no. 2 (February/March):32-33.
- Bacon, George. "Art after dark and pregnant men in bus shelters, waterpurifying inventions and early studio pots," *The Art Newspaper II* (London), no. 6, March, p. 20.
- Cassim, Julia. —Couple Turn Ecology into Land Art. II *Japan Times*, November 10.
- Cembalest, Robin. "The Ecological Art Explosion." *ArtNews* 90, no. 6 (Summer):96-105.
- Converse, Elizabeth. "Eco-aesthetics..." *San Diego Tribune 'Scene' Dialogue* (January/February):34.
- * Ferrar, Elizabeth & Jones. "Breathing Space for the Sava River." *Terra Firma, New Observations*, no. 81.
- * "Goings On About Town," *The New Yorker* (April 1):12.
- * Heartney, Eleanor. "Review of Exhibitions." *Art in America* 79, no. 12 (December 1991):121-22.
- * "Helen and Newton Harrison at Ronald Feldman Fine Arts." *New Yorker* (May 1).
- * Jarmusch, Ann. "Harrisons use art..." *San Diego Tribune, 'Scene'*, July 10.
- Jaouen, Michel. —Session 1991: Intervention D'Artistes. II *Le Journal*.
- * Levin, Kim. "Choices," *Village Voice* XXXVI, no. 12, March 19, p. 88.
- Leviser, Elsa. "Knocking on Devil's Gate." *Landscape Architecture* 81, no. 10 (October). \
- * Nicholson, Stuart. "Balancing Act: Something Awful Happened Here." *Cover* 5, no. 4 (April):10.
- Ollman, Leah. "Two Shots..." *L.A. Times San Diego Edition, Calendar*, July 3.
- * Phillips, Patricia. "Helen Mayer Harrison/Newton Harrison: Ronald Feldman Fine Arts." *Artforum* XXIX, no. 10 (Summer):116.
- Plagens, Peter. "Clinkers to Clevers to Chance." *Newsweek* CXVII, no. 2 (January 14):50.
- * Raven, Arlene. "Main Stream." *Village Voice* XXXVI, no. 15, April 9, p. 88.
- Schwendenwien, Jude. "Breaking Ground: Art and the Environment." *Sculpture* 10, no. 5 (September/October):40-45.

- Seawright, Sandy. "Revered Earth: The Mint Museum," *Break Magazine*, October 9.
- 1990 "Armory Center Shows *Artists and the Environment*." *Los Angeles Times*, April 21.
Art Issues, no. 15 (December 1990/January 1991):34-35.
- Brunet-Weinmann, Monique. "Cent Jours." *Contemporanea*, no. 23 (December).
- Bulka, Michael. "Art in the waste-stream." *New Art Examiner* 18, no. 4 (December): pp. 28-30.
- Curtis, Cathy. "Terrain of Debate." *Los Angeles Times*, June 19.
- "Exhibit Targets River's Plight." *Centre Daily Times*, October 21.
- Frank, Peter. "Artists and the environment: the LA River Project, *Children Investigate the Environment*." *LA Weekly*, May 10.
- Gravel, Clair. "Une Exposition Substantielle sur l'Ecologie." *La Press*, Montreal, September 8.
- Godfrey, Stephen. "The Show May Be Shorter But It's Long on Effect." *The Globe and Mail*, Montreal, October 19.
- * Harrison, Newton and Helen Mayer. "Trummerflora on the Topography of terrors." *Whitewalls*, no. 25 (Spring 1990).
- Hugo, Joan. "Reading the Landscape : Polemical Landscapes at the California Museum of Photography." *Artweek* 21, no. 23 (July 5).
- Liss, Andrea. "Doom With a View." *Afterimage* (December, 1990).
- Mazeaud, Dominique. "To Heal the Water Planet, Doing Art for the Earth." *Breakthrough* 11, no. 2-4 (Winter/Summer 1990).
- Muchnic, Suzanne. "A Plea and Visual Punch in *Artists and the Environment*." *Los Angeles Times*, April 13.
- "Museum Exhibition." *Intercom* (October 18).
- "Polemical Landscapes at CMP." *ARTimes* VII, no. 4 (July/August).
- Predah za Reko Savo v Moderna Galerija. II *Delo*.
- Prescott, Bill. "Global Warming." *Call to Action*, Sierra Club Books, 1990.
- Puhar, Alenka. "Poeticno-prakticni Obliz Za." *Delo*, no. 32 (November 4).
- Razstava Predah ze Reko Sava. II *Ameriskih Umetnikov Dnevnik*, April 3.
- Seidel, Miriam. *New Art Examiner* 18, no. 2 (October):37.
- * Solnit, Rebecca. "Trash, Talk and Politics: When Art Lends Strength to Conviction." *Sierra* 75, no. 4 (July/August):50-52.
- * _____. "Art in Its Ecological Context." *Artweek* 21, no. 13 (April 5).
- * _____. "To Discover Value: To Value Discovery." *Public Art Review* (Spring/Summer 1990).
- _____. "Dirt." *Art Issues*, no. 15 (December 1990/January 1991).
- * _____. "Metaphor and Habit." *Artspace* 14, no. 15 (July/August 1990).
- "The Unconventional Landscape." *New Art Examiner* (January).
- Vasseur, Annie Molin. "Eco-logique, Echo-politique: *Savoir-Vivre, Savoir-Faire, Savoir-Etre*." *ETC Montreal*, no. 13 (December 1990).
- Weinman, Monique Brunet. —Art Contemporain. II *Contemporanea International Art Magazine*, no. 23 (December)
- * Zebel, Victor. "Intervju: Helen Mayer & Newton Harrison," *M'Arts* 2, no. 3 (April).
- 1989 Auer, James. "Art Brings Our Environment into Focus." *Journal* (October 15).
- Curtis, Cathy. "Reading All About It Makes makes the Lagoon Cycle a Chore to Appreciate." *Los Angeles Times*, February 6.
- Endlich, Stefanie; Eckhart, Ulrich. "Keine Inszenierungskunste!" *Berliner Kunstblatt*, no. 61, January 18.
- "Exhibitions: Cycles of Thought." *Artweek* (February 18): p. 5.
- "Helen and Newton Harrison." *California Magazine* (January).
- Jenks, Jennifer. "Artists Expand into Other Fields to Break New Ground." *UC News Record*, University of Cincinnati, November 3.
- "Landscapes Go Unconventional in New Exhibit." *Sheboygan Press*, September 3.
- McCracken, David. "End of the Weather Tackles Environment." *Chicago Tribune*, November 17.
- Morgenthaler, Anne. "Coastal Commission Approves Storm Drain Art Project." *The Evening Outlook*, December 15.
- Roberts, Jean. "Unconventional Landscape." *Art Muscle*, (September/October).

- Solnit, Rebecca. "Off-Site: Artists in Response to the Environment, the Depths and Shallows." *Artweek* (February 25).
- "The Drowned World: Waterworks." *Dialogue* (November/December).
- "The Unconventional Landscape." *John Michael Kohler Arts Center* (September/October).
- Tuchman, Laura. "Artists as Defenders of Ecology." *Orange County Register*, January 29.
- * Vogel, Sabine. "Absichtliche Kunst Sas Ehepaar Harrison im NBK." *Tagasspiegel*, May 30.
- 1988 "Back to nature." editorial, *Pasadena Star-News*, January 4.
- * Benson, Katy. —Finding meaning in metaphors through the discourse of art. II *Del Mar Surfcomber*, March 4, 1988.
- Hofler, Ulrich. "Im Land der Tater ein Denkmal dur die Opfer." *Vor Aller Augen, Tagesspiegel* (November).
- Hogel, Helmut. "Vom Concept Zum environment." *Tagszeit*, September 2.
- Lip, Wai-lim. *The Artist* (Taiwan), no. 156 (May) (in Chinese)
- * Ollman, Leah. —Couple's Work Blends Environment, Art. II *The Los Angeles Times*, April 7, 1988.
- * Raven, Arlene. —Two Lines of Sight and an Unexpected Connection. II *High Performance*, no. 30 (Spring 1988): 22-29, back cover.
- Sartorius, Joachim. "Wichtiges Kriterium ist die Qualitat." *DAAD*, no. 2 (June).
- * Walter, Miriam. —Trummerflora in der Topographie des Terrors – ein Vorschlag. II *Taz* (Berlin), October 29, 1988, p. 28.
- Wilson, William. "2 Artists Paddling Against Time and Tide." *Los Angeles Times*, August-September.
- 1987 Adams, Jane Allen. —Exhibition Declines into a Cultural Circus: Documenta 8. II *Insight*, September 21.
- Artner, Alan G. "An Eye on the Times: Documenta 8 Makes Sense of the Hurly Burly of contemporary Art." *Chicago Tribune*, July 19.
- Curtis, Cathy. "Finalists Chosen for Arts Projects." *Los Angeles Times*, August 4.
- Danto, Arthur C. "Hans Haacke: Unfinished Business." *The Nation* (February 14):p. 191.
- "documenta 8: Die Weltausstellung Aktueller Kunst: MAleriei, Bilhauerei, Performance, Architektur Un Design." *Art: Das Kunstmagazin*, no. 6 (June).
- * Donahue, Marlene. "Endangered Sri Lankan Lagoons." *Los Angeles Times*, December 4.
- * Dunn, Ashley. "Dumping Ground to Playground?" *Los Angeles Times*, May 21.
- * _____. "Artists Sculpt Model of Costly Proposal to Renew Devil's Gate." *Los Angeles Times*, December 3.
- "Fasziniert von den Visionen fur `seine' Stadt." *Stadt Kassel*, July 17.
- * Frank, Peter. "Environmental Meditation." *L.A. Weekly* 10, no. 3 (December 11-17).
- _____. "Documenta 8." *Sculpture* (November/December).
- "Furkünstler-ideen fehlt das Geld." *Stadt Kessel*, August 15.
- * Gardner, Colin. "Environmental Plans on View in Pasadena." *Los Angeles Times*, December 26.
- Gray, Marion. "Documenta 8, A Photographer's View." *High Performance* 39.
- Hein, Christina. "Lebenswerter Raum-Kunstler Der documenta 8." *Documenta Press*, no. 4, August 4.
- Levin, Kim. "Americans Abroad." *The Village Voice*, August 4.
- Liebmann, Lisa. "Things That Go Bump." *Artforum* (October).
- Lottman, Joanchim. "documenta-Eindrucke Vor Der Eroffnung." *Wolkenkratzer: Art Journal*, no. 4 (June/July/August):p. 18.
- * McGreevy, Linda. "Improvising the future: The eco-aesthetics of Newton and Helen Harrison." *Arts Magazine* November).
- * Marmer, Nancy. "Documenta 8: The Social Dimension?" *Art in America* (September):pp. 135, 138.
- Marquart, Christian. "Die Tollkuhnen Manner in Ihren Quadratischen Kisten." *Kunstforum International* (July/September):p. 238-39.
- Matzner, Florian. "Kunstlerlexikon Mit Registern Zur documenta 1-8."
- * McGreevy, Linda. —Improvising the future: the eco-aesthetics of Newton and Helen Harrison. II *Arts Magazine* (November).
- Miller, Candysse. "6 Teams Vying to Beautify CdM Site." *Daily Pilot*, March 22.
- * Ollman, Leah. "Couple's Work Blends Environment, Art." *Los Angeles Times* (San Diego Edition), April 17.

- * Phillips, Patricia C. "Helen Mayer Harrison and Newton Harrison: Grey Art Gallery." *Artforum* (September):p. 130-31.
- Raven, Arlene. "Two Lines of Sight and an Unexpected Connection." *High Performance* 40: 22-29.
- * Register, Kathy. —Artists _reclaim_ Devil's Gate area.∥ *Pasadena Star-Review*, November 21, 1987.
- * _____. "\$40 million project has strong backing." *Pasadena Star-News*, December 15.
- * _____. —An artful look at the future?∥ *Pasadena Star-News*, December 15, 1987.
- "Realisierbar: Passagen mit einer Vielfalt der Nutzung." *Stadt Kassel*, June 26.
- "The Lagoon Cycle." *Member's Calendar, Los Angeles Museum of Art* (November):illus. and back cover.
- Vogel, Sabina. "Trummerflora: In der Topographie des Terrors." *Tagszeit*, October 29.
- Walter, Miriam. "Trummerflora in der topographie des Terrors- ein Vorschlag." *Taz* (Berlin), October 29, p. 28.
- * Wasserman, Isabelle. —Artworthy.∥ *The San Diego Union*, September 20, 1987, p. E-5.
- Wilson, William. "Art and Media Moths Zero in on Documenta 8." *Los Angeles Times*, June 16.
- 1986 * Levin, Kim. "Helen and Newton Harrison's `The Book of the Seven Lagoon'." *The Village Voice*, December 16.
- Muchnic, Suzanne. "Talking Trees, Neon Virtues, Giraffe Nets." *Los Angeles Times Calendar*, November 2.
- * Pincus, Robert L. —UCSD artists have grand designs for S.D.∥ *San Diego Union*, August 17, 1986.
- Reed, Nancy. —San Diego Week – Art.∥ *Los Angeles Times Calendar*, October 17.
- 1985 Capasso, Nicholas J. "Environmental Art: Strategies for Reorientation in Nature." *Arts* (January).
- * Clothier, Peter. "Helen Mayer Harrison and Newton Harrison at Tortue Gallery." *L.A. Weekly*, July 26, ill.
- * Clothier, Peter. "Our Readers Write," Letter on Arroyo Seco Release, *Los Angeles Times*, March 24.
- Hoffberg, Judith. *Umbrella Magazine* 8, no. 2 (November).
- * Hubbard, Harold. —Putting a cap on the Arroyo's ugly storm drain.∥ *Star News* (California), February 15, 1985.
- * Kaplan, Sam Hall. "Artists Sketch Natural Look for Arroyo Seco." *Los Angeles Times*, March 3.
- * Levin, Kim. "Art: An Opinionated Survey of the Week's Events." *The Village Voice*, June 11.
- * MacDonald, Scott. "Ithaca: Helen Mayer Harrison and Newton Harrison." *Artforum* (October).
- McKenna, Kristine. "The Art Galleries: Santa Monica." *Los Angeles Times*, July 12.
- * Morgan, Robert C. —An exhibition of science fact.∥ *Sunday Democrat and Chronicle* (Rochester, NY), March 31, 1985.
- "Na Bienal, Uma Voz Contra A Destruicao: Newton Harrison." *Globo* (Sao Paulo, Brazil), October 10.
- Phillips, Patricia C. "Land Marks." *Artforum* (January).
- * Pincus, Robert L. —All the world is their studio.∥ *The San Diego Union*, June 13, 1985.
- * Schneider, Alan G. —The Lagoon Cycle: Take the Plunge.∥ *The Times Monitor* (March 27-April 2.)
- * Whiteson, Leon. "Ecological artists View the Earth as an Ever Changing Canvas." *Los Angeles Herald Examiner*, February 24.
- 1984 Allen, Jane Adams. "From the Realm of Aesthetics to the Arena of Life." *The Washington Times*, October 5.
- Kelley, Jeff. "Artists Imagine Nuclear Holocaust." *Los Angeles Times*, December 15.
- Richard, Paul. "Teaming up on Art." *The Washington Post*, June 12.
- Yard, Sally. "The Shadow of the Bomb." *Arts Magazine* (April).
- 1983 Atkins, Robert. "Urban Artscape." *San Francisco Focus Magazine* (July).
- Braun, Barbara. "Prehistory Lessons." *The Village Voice*, May 31.
- Davidson, Mark, Lewis De Sota and Jana Thomas. "Surveying Collage." *Artweek* (February 12).
- * Eisenman, Stephen. "Helen Mayer Harrison and Newton Harrison." *Arts* (February).
- * Fleming, Lee. —Baltimore Promenade: Performance by Helen and Newton Harrison with Steve Pearson at Washington Project for the Arts, December 3, 1982.∥ *Images and Issues* (May/June 1983): 64.
- * Fox, Catherine. "Nuclear anxiety radiates from Nexus." *The Atlantic Journal*, May 22.
- _____. "Harrison's View: Fortress Atlanta." *The Atlantic Journal*, February 20.

- Lewison, David. "Man's Effect on Nature's Delicate Balance." *San Diego Union*, October 27.
- Lippard, Lucy. "Feminist Space: Reclaiming Territory." *The Village Voice*, November 29.
- * Miller, Elise. "The Lagoon-maker and the Witness." *San Diego Magazine* (October).
- * Peters-Campbell, John R. —'Lagoon Cycle' mingles the waters of art and ecology. *The Atlanta Journal*, March 23, 1983.
- * Platt, Susan. "Helen Mayer Harrison and Newton Harrison: An Urban Discourse." *Artweek* 14, no. 20, (May 21):cover.
- Winters, Josephine. "In the World: An Art Essay." *Feminist Studies* 9, no. 2 (Summer)
- * Wooster, Ann-Sargent. "Helen Mayer Harrison and Newton Harrison at Ronald Feldman." *Art in America* (May).
- _____. —In the World: An Art Essay. *Feminist Studies* 9, no. 2 (Summer).
- 1982 Corbino, Marcia. "Common Ground." *Atlanta Arts Papers* (July-August).
- * _____. Interview: "Art and Awareness - Artists Helen and Newton Harrison have a story to tell." *Florida West-Sarasota Herald Tribune*, May 19, ill. cover.
- Fottler, Marsha. "Exhibit Reflects Artists' View of Florida." *Sarasota Herald Tribune*, May 14.
- * Frost, Douglass. "Monumental City Notes: Baltimore Promenade Structure and Principles." *Baltimore Notes*, January 22.
- Hobbs, Robert. "Editor's Statement: Earthworks Past and Present." *Art Journal* (Fall):ill.
- _____. "Another Truism: Artistic Identity." *Point of View, Artweek* 13 (October).
- Perrault, John. "A Sculpture Conference Diary." *The Village Voice*, September 21.
- * Phillips, Patricia C. —Helen Mayer Harrison & Newton Harrison – Grey Art Gallery. *Artforum* (September).
- 1981 Bishop, Audrey. "Merriment in Hampden." *The Baltimore News American*, December 7.
- * Campbell, Gail. "Artists Lead Walk to tie City Together." *The Baltimore Sun*, December 14, ill.
- * "Getting to know your City - On Foot." *The Baltimore Evening Sun*, December 10.
- * Gunts, Edward. "-Getting a Leg Up on City Walkway." *The Baltimore News American*, December 9, ill.
- * _____. "Exploring Baltimore Promenade." *The Baltimore News American*, December 14.
- * _____. "150 Walkers Explore City's 'Promenade'." *The Baltimore News American*, December 14.
- Hoffman, Andrea. "Area Artists Recognized Nationally." *San Diego Evening Tribune*, April 3.
- * Jones, Carleton. "Downtown Promenade Focuses on the City's Laid Back Urban Delights." *The Baltimore Sun*, Spectator Section, December 13, ill.
- * Kelly, Jacques. "Let's Turn the City Back into A People Place." *The Baltimore News American*, December 20, ill.
- * Klender, William L. "It wasn't just a walk, it was a concept." *The Baltimore Sun*, December 20, ill.
- * Lindner, Vicki E. "Performance - the Arts." *Omni Magazine* (October):ill.
- Lippard, Lucy. "Gardens: Some Metaphors for a Public Art." *Art in America* (November):ill.
- * Nugent, Tom. "End of an Era? Artists Believe It." *The Baltimore Sun*, July 20, ill.
- "Promenade Walk." *The Baltimore Sun*, December 11.
- * Purchase, Steve. "'Baltimore Promenade' is a walking, visual journey." *The Baltimore Evening Sun*, Dec. 17, ill.
- * Rehert, Issac. "Seeing the City from a New Angle." *The Baltimore Sun*, Dec. 18, ill.
- "The Artistic Risk." (interview) *DOMUS* (April).
- * "Through Baltimore on Foot." *The Baltimore Sun*, December 15.
- Wilson, William. "Spectrum of California Landscape." *Los Angeles Times Calendar*, April 12.
- 1980 Armstrong, Richard. "Dialogue/Discourse/Research." *Artforum* (January).
- * Artner, Alan G. "Environment and Man in Focus at the MCA." *Chicago Evening Tribune*, June 8.
- * Cavaliere, Barbara. "Helen Mayer Harrison and Newton Harrison." *Arts Magazine*, (June):p. 39.
- * Cleigh, Zinea. —Protecting Earth: It's Really an Art Worthy of Study. *The San Diego Evening Tribune*, Tuesday, April 22, 1980, p. D-1.
- Gaulke, Cheri. "Performance Art of the Woman's Building." *High Performance* (Fall/Winter).
- * Glueck, Grace. "Art People/Earth Is Their Palette." *The New York Times*, April 4.
- * Larson, Kay. "Watering Wholes." *The Village Voice*, April 14, ill.
- Rass, Rebecca. "New Trends in New York." *Ecologische Kunst Zero* (December):ill.

- * _____. *Yedioth Ahronoth* (Tel Aviv, Israel) August 29, ill.
- Rickey, Carrie. "All Roads Lead To The Venice Biennale." *The Village Voice*, June 9.
- "Santa Barbara Museum of Art." *The Print Collectors' Newsletter* X, no. 6 (January-February).
- * Schoenfeld, Ann. "Helen Mayer Harrison and Newton Harrison." *Arts Magazine* (June).
- Spurlock, William. "Out of the Studio and into the World: Social and Ecological Issues in Contemporary Art." *National Arts Guide* 11, no. 2 (March-April): cover
- * Zimmer, William. "Helen and Newton Harrison." *Soho Weekly News*, April 23.
- 1979 Burnham, Linda Frye. "Performance Art In Southern California: An Overview." *High Performance* 2, no. 3 (September).
- Clothier, Peter. "Tiger In A Cage." *Artweek* (October 6).
- Muchnic, Suzanne. "Probing Society's Skeleton." *Los Angeles Times*, August 7.
- Pincus, Robert L. "Artists as Social Critic." *Artweek* 10, no. 27, (August 25).
- Spurlock, William. —Out of the Studio and Into the World: Social & Ecological Issues in Contemporary Art. II *NFS Press*.
- Roberts, Karel. "Lanka's Farmers Know Better." *Sunday Observer* (Colombo, Sri Lanka), October 6, ill.
- 1978 * Burnside, Madeleine. "Helen Mayer Harrison and Newton Harrison." *New York Reviews, Art News* (April).
- Deak, Edit and Walter Robinson. "Read Before Dinner." *Los Angeles Institute of Contemporary Art Journal*, no.18, (June-July).
- Dossier, "D.C. Art Letter: Art world Intelligence for Professionals." *Art in America* 7, no. 6 (June).
- Fall, Gay. —Meditation on culture. II *La Jolla Light*, Thursday, April 12, 1978.
- * Friedman, Ken. "An Interview by Helen and Newton Harrison." *Intermedia* (January).
- Goldman Judith. "Artists Visions of New York: Touching Moonlight." *Art News* (November).
- Ianco-Starrels, Josine. "Art News." *Los Angeles Times Calendar*, March 19.
- * Karrow, Bob. "Meditations Meet Milwaukee." *Cityside* 2, no. 10, May 8: I II.
- * Levin, Kim. "Helen and Newton Harrison: New Grounds for Art." *Arts Magazine* 52, no.6 (February):ill.
- Lewis, Louise. "Environmental Perspectives." *Artweek* 9, no.13:p 17, ill.
- * Maclean, Rod. "Great Lakes Meditation." *Cityside* 2, no. 10, May 8:p. 12, ill.
- MacClennon, Paul. "Another Side of Artpark: Inherited Dump Mentality." *Buffalo Evening News*, August 13, ill.
- Muchnic, Suzanne. "Art Reviews." *Los Angeles Times*, March.
- Perrault, John. "Up Against the Walls." *Soho Weekly News*, December 14.
- * Perrone, Jeff. "Review." *Artforum* (April).
- * Selz, Peter. "Helen and Mewton Harrison: Art as Survival Instruction." *Arts Magazine* 52, no.6 (February): 130-31.
- * Stiles, Kristine. "Helen and Newton Harrison: Questions." *Arts Magazine* 52, no. 6, (February): 131-32.
- * Stringer, John. "Newton Harrison y Helen Mayer Harrison: San Diego Como Centro del Mundo." *Revista, Del Arte y Arquitechura El Columbia* 1, no. 2, (July-September): p 51-57.
- * Zimmer, Wilt. "Art Reviews." *Soho Weekly News*, February 9.
- 1977 *Current: The Art Park Magazine*, Special 1977 Edition.
- Frank, Peter. "Notities van America." *Museum Journal* No.3.
- Helgesen, Sally. "The Official Avant-Garde." *Harpers* (November).
- Hershman, Lynn. "California Oggi." *DATA*, no. 27, (July-September):ill.
- * MacLennan, Paul. "An Art that Speeds up Time." Lively Arts Section, *Buffalo Evening News*, August 27, ill.
- "Meditation in Museums, Graffiti on Sidewalks, Writing on the Wall." *North County Star* (February-March).
- * Osment, Noel. —Ecology Artists to Take Part in Exhibit of —New Ideas, II *The San Diego Union*, January 4, 1977, pp. D1.
- "Sacramento River is Art." *Davis Enterprise*, February 11.
- * Stofflet-Santiago, Mary. "Newton and Helen Harrison-Art As Ecology." *Artweek* (February 5):ill.
- 1976 Anonymous. "Prints and Photographs Published." *The Print Collectors' Newsletter* (January-February).

- * Ball, Maudette. "Harrison...An Exhibition: Beyond the Artist's Hand." Newspaper/Announcement, September "Proposal." *Criss-Cross; Double-Cross* (Fall).
- Bourdon, David. "An Apocalyptic Paperhanger Shows his Stripes." *The Village Voice*, October 4.
- Burnham, Jack. "The Fifth Lagoon and Other World-Saving Devices." *Chicago New Art Examiner*, January, ill.
- Davis, Douglas. "The Size of Non-Size." *Artforum* (December):ill.
- * Frackman, Noel. "Art Reviews: Newton and Helen Harrison." *Arts Magazine* (February):ill.
- * Frank, Peter. "New York Review: Newton and Helen Mayer Harrison." *Art News* (February).
- Levin, Kim. "Narrative Landscape on the Continental Shelf: Notes on Southern California." *Arts Magazine* (October):ill.
- Martin, Susan. "Change in Art, A Broad View." *Artweek* (October 2).
- McKenna, Christine. "Earthworks Surveyed." *Artweek* (February 21).
- Perlmutter, Elisabeth. "Los Angeles: Salton Sea to Muscle Beach." *ArtNews* (April):ill.
- * Stinson, Paul. "Review of Exhibitions: New York: Helen Mayer Harrison and Newton Harrison at Feldman." *Art In America* (March-April).
- * Urutia, Larry. "Newton and Helen Harrison." *Tugboat* (November):ill.
- 1975 Barrio-Garay, Jose. "Cronica de Nueva York:Arte del Momento Actual en las Galerias." *Goya*, no.132 (Madrid). (Although work was consigned, many reviews of the Feldman show '74 did not credit collaboration.)
- * Da Vinci, Mona. "Who's Pulling the Plug on the Dead Sea?" *Soho Weekly News*, December 4, ill.
- Davis, Douglas. *Congressional Record*, December 3.
- * Frackman, Noel. "Reviews." *Arts Magazine* (February): ill.
- Goddard, Don. "Reviews." *ArtNews* (February): ill.
- Joly, Pierre. "Biass et Harrison." *L'Oeil* (March).
- * Moore, Alan. "New York Reviews." *Artforum* (February).
- Nemser, Cindy. "Blowing the Whistle on the Art World." *The Feminist Art Journal* 4, no.2 (Summer).
- "Projekt '74." *Kunstforum* (October-November).
- Seidenbaum, Art. "A Crib of Crabs." *Los Angeles Times*, February 11.
- "The Crab Arrived in Banana Leaves." *Fish Farming International* 2, no.3.
- Wortz, Melinda. "Americans in Paris, 1974." *Arts Magazine* (January):ill.
- 1974 * Alloway, Lawrence. "Art." *The Nation*, December 21.
- * Barrio-Garay, Jose. "Newton Harrison's Fourth Lagoon: Strategy Against Entrophy." *Arts Magazine* (November):ill.
- * Bourdon, David. "Of Shellfish Farms and Other Works of Art." *The Village Voice*, December 16, ill.
- Branche, Pierre. "Exposes a L'Englise Saint Leu." *Le Figaro*, November 12.
- Davis, Douglas. "Markets, Museums, Meanings." *Newsweek* (December 23):ill.
- * Hess, Thomas B. "Art: December Madness." *New York Magazine* (December 23).
- Kaprow, Allan. "The Education of the UnArtist, III." *Art In America* (January-February).
- * Kramer, Hilton. "Reviews." *The New York Times*, November 30.
- Projekt '74. II *Kunstforum* (October-November).
- 1973 Burnham, Jack. "Contemporary Ritual: A Search for Meaning in Post-Historical Terms." *Arts Magazine* (March):ill.
- Wilson, William. "Art Review: Where Critic Draws Line." *Los Angeles Times*, April 23.
- 1972 "Fish Tank." *Royal Institute of British Architects' Journal* (February) (commentary on a Portable Fish Farm), ill.
- Kutner, Janet. "Texas Lefthanded Compliment." *West Edition of Art Gallery Magazine* (March).
- "Portable Orchard." *Artweek* (October 9).
- Russell, John. "London: Catfish Row." *Art News* (February).
- Van der Marck, Jan. "Houston's Clean Machine: The Contemporary Arts Museum." *Art In America* (September-October).
- 1971 Alloway, Lawrence. "Art." *The Nation*, March 29.

- Antin, David. "Art and the Corporations." *Art News* (May).
- Baker, Elizabeth. "Los Angeles, 1971." *Art News* (September).
- Baker, Kenneth. "Boston." *Artforum* (March).
- * Benthall, Jonathan. "Newton Harrison: Big Fish-Small Pond." *Studio International*.
- Burnham, Jack. "Corporate Art." *Artforum* (October).
- Davis, Douglas. "Breakthrough In Boston." *Newsweek* (February 15).
- _____. "Lasers in L.A." *Newsweek* (May 31).
- Denvir, Barnard. "London Letter." *Art International* IV, no. 9 (November).
- Elman, Richard. "Fur and Feathers." *Craft Horizons* (April).
- Gosling, Nigel. "Matter for Meditation." *Observer* (October 10).
- Hughes, Robert. "Man and Machine." *Time Magazine* (June 28):ill.
- Kennedy, R.C. "London Letter-The Icon: Unmasked or Unveiled-Paolozzi, Larry Bell, and Newton Harrison." *Art International* (December).
- Kozloff, Max. "The Multi-Million Dollar Art Boondoggle." *Artforum* (October).
- Kramer, Hilton. "Art & Technology to Open on the Coast." *The New York Times*, May 12.
- _____. "I Got My Inspiration At IBM." *The New York Times*, May 23.
- Livingston, Jane. "Some Thoughts on Art and Technology." *Studio International* (June): ill.
- * Lucie-Smith, Edward. "Catfish Row." *London Sunday Times*, October 3.
- Lynton, Norbert. "American Artists in Residence." *London Times*, July 22.
- Marandel, J. Patrice. "Art and Technology at Los Angeles." *Art International* (June).
- * Moorcroft, Colin. "Portable Fish Farm>" *Architectural Design* (November).
- Seidenbaum, Art. "Hanging a Curtain is One Thing But how can you hang a Fish?." *Los Angeles Times West Magazine* (December 26): ill.
- Seldis, Henry J. "Artists, Industry Meet in a Catalytic Confrontation." *Los Angeles Times Calendar*, May 9.
- _____. "County Museum Exhibit Mates Art and Technology." *Los Angeles Times Calendar* May 16.
- Taylor, Robert. "Further Elemental Consideration." *Art Gallery Magazine* (March).
- * Tisdall, Caroline. "Newton Harrison." *The Guardian*, October 1.
- Wilson, William. "Unique Exhibit: A Blending of Art, Technology." *Los Angeles Times*, May 13.
- _____. "Catfish Affair, Why Did We Laugh?" *Los Angeles Times Calendar*, October 17, ill.
- _____. "The Imagemaker as Eco-Freak." *Los Angeles Times Calendar*, October 23.
- 1970 Seldis, Henry J. "Unforgettable Art Experience at Expo '70," *Los Angeles Times Calendar*, March 22.
- _____. "The Art of Tomorrow." *Los Angeles Times West Magazine*, June 7.
- Tuchman, Maurice. "Art and Technology." *Art In America* (March-April).

Video

- double-flash video Independence Lake watershed for the exhibition "Sierra Nevada: An Adaptation" 2011
- 4 minute video entitled "In Defence of Bristol" accompanies *Greenhouse Britain 2007*
- 28 minute video of "*Santa Fe Watershed: Lessons from the Genius of Place*" 2005
- 7 minute video of "Serpentine Lattice" for *Visual Politics: The Art of Engagement*. San Jose Museum 2005
- Mountain in the Greenhouse*, a collaboration with Dr. Georg Grabherr and his graduate students 2001.
- 7 minute film of "Greenheart of Holland" accompanies "Greenheart Vision" 1994.
- Newton and Helen Harrison*. Palomar College, San Marcos, CA, 1975.
- Helen and Newton Harrison*. Jerry Rosen Productions, Brooklyn, NY, 1976.
- Helen and Newton Harrison*. Video Bank, Chicago Art Institute, Chicago, IL, 1978.
- Lagoon Cycle*. Brown University, Providence, RI, 1979 (performance).
- Talking Water*. Chicago Museum of Contemporary Art, Chicago, IL, 1980 (performance).
- River in Disguise*. A KABC Special on the Los Angeles River, January 31 on Channel 7, 1986.
- A Serpentine for Pasadena and Other Works*. Del Mar Communications Center, 1986.
- Altering Discourse: The Works of Helen and Newton Harrison*. 12.5 minute production, Long Beach Museum, Commissioned by Fellows of Contemporary Art (Winner, Silver Apple Award, 1990 National Educational Film and Video Festival), 1989.
- Arts Revue'89- Contemporary Photography*. 1989.
- Newton and Helen Mayer Harrison*. 45 minute interview, University of Colorado at Boulder, 1989.

Helen & Newton Harrison: Interview: Sava River, Aired NHK Japan (4 min.)

Helen & Newton Harrison, Penn State, 1990.

Personality of the Week: Helen Mayer Harrison/Newton Harrison, aired NHK Nagoya Public television, Nagoya, Japan, October 1991.

Clergy and Pontoise, Paris, France (30 mins.), Paris, France (1991-92).

Helen & Newton Harrison, Washington University, St. Louis, 1992.

Helen Mayer Harrison, University of California, Davis, 1993.

Publications By The Artists

- 2016 Harrison, Helen Mayer and Newton Harrison, "*The Force Majeure: A Counter Force is on the Horizon*" A 500 page large scale book covering the artists collective from work for 45 years from 1970 to the present. Random House Publishers, Prestel Press. Due for international distribution: September 2016.
- 2007 Harrison, Helen Mayer and Newton Harrison. "*Public Culture and Sustainable Practices: Peninsula Europe from a Ecodiversity Perspective, Posing Questions to Complexity Scientists.*" *Structure and Dynamics Journal*, UC Irvine, 2007.
- 2001 Harrison, Helen Mayer and Newton Harrison. *From There to Here*. Designed and produced by Reschke and Stevens. Berlin, Germany: The Harrison Studio, San Diego, CA, 2002.
Harrison, Helen Mayer and Newton Harrison. *Peninsula Europe: The High Grounds*. Designed and produced by Reschke and Steffens. Berlin, Germany: The Harrison Studio, 2001.
Harrison, Helen Mayer and Newton Harrison, et al. *Tegen De Wind In*. Baarn, Holland: Masterclass Publication, Kasteel Groeneveld, 2001, ill.
- 2000 Harrison, Helen Mayer and Newton Harrison. —Über den Biodiversitätsringll, *Dorf und Landschaft Arbeitsbuch*. Kassel, Germany: Universität Gesamthochschule Kassel GhK, 2000, ill.
- 1999 Harrison, Helen Mayer and Newton Harrison. *Grüne Landschaften; Visionen: Die Welt Als Garten*. Frankfurt/New York: Campus Verlag, 1999.
Harrison, Helen Mayer, and Newton Harrison. —The Ring, The Meander, The Leaf, A work for the Domain of Zwesten.ll San Diego, CA: The Harrison Studio, 1999.
- 1997 Harrison, Newton. —Geschichten aus einem unorthodoxen Klassenzimmer, ll *Forensische Psychiatrie und Psychotherapie*, Werkstattsschriften #4, Jahrgang 1997, Heft 2, Berlin, Germany: Pabst Science Publishers.
Harrison, Helen Mayer and Newton Harrison. —Karl-Marx-Allee as centering a unique neighborhood within the first urban forestll, *Berlin: Karl-Marx-Allee*, Hintergrunde Ihrer Entstehung – Probleme, Visionen, Herausgegeben von der Architektenkammer Hessen, Edited by Manuel Cuadra and Rolf Toyka, Hamburg, Germany: Junius Verlag, 1997.
Harrison, Newton and Helen Mayer Harrison. —Knotted ropes, Rings, Lattices and Lace: Retrofitting Biodiversity into the Cultural Landscapell, *Biodiversity: A Challenge for Development Research and Policy*, Edited by Wilhelm Barthlott and Matthias Winigar, Heidelberg, New York, Tokyo: Springer Publishers, 1997.
- 1996 Harrison, Helen Mayer and Newton Harrison. —Five Recent Works in Transaction with the Cultural Landscapell, *Trilogy – Art – Nature – Science*. Edited by Gertrud Købke-Sutton and Andreas Jurgensen, København Kulturby 96, 1996.
Harrison, Helen Mayer and Newton Harrison. —Le Cycle du Lagoon.ll Laville, B. and J. Leenhardt. *Villette Amazone: Manifeste Pour L'Environnement Au XXIe Si`ecl*. Paris, France: Babel, 1996.
Harrison, Helen Mayer and Newton Harrison. —Nobody Told Us When to Stop Thinking.ll Stiles, Kristine and Peter Selz. *Theories and Documents of Contemporary Art*. Berkeley, CA: University of California Press, 1996.

- 1995 Harrison, Newton and Helen Mayer Harrison. —On the Serpentine Latticell, *Sculpting with the Environment – A Natural Dialogue*. Edited by Baile Oakes, New York, NY: Van Nostrand-Reinhold, 1995.
- 1994 Harrison, Helen Mayer and Newton Harrison. —The Sixth Lagoon, *Arrested Rivers*, Boulder, CO: University of Colorado, 1994.
- 1993 Harrison, Newton and Helen Mayer Harrison. —Reflexionen über die Stilllegung des Tagebaus und den Zustand des Wassers, der Erde und der Luft. II Toyka, Rolf and Manuel Cuadra. *Bitterfeld: Braunkohlebrachen—Probleme, Chancen, Visionen*. Germany: Prestel Press, 1993.
Harrison, Helen Mayer. —Shifting Positions Towards the Earth: Art and Environmental Awareness, *Leonardo* 26, no. 5, (1993): cover, 371-77.
- 1991 "Breathing Space for the Sava River." *International Synergy Journal*, no. 10.
Harrison, Newton and Helen Mayer Harrison. —Breathing Space for the Sava River. II *International Synergy Journal*, #10, 1991, ill. and back cover.
"Tibet is the High Ground." *Environmental Action* 23, no. 1 (July/August):25-26.
- 1989 "Commissions." (Chapter 23) *The Business of Art*. Edited by Lee Evan Caplin, Englewood, NJ: The National Endowment for the Arts in cooperation with Prentice Hall, 1989.(revised edition; 1st edition in 1982)
- 1988 Harrison, Helen Mayer and Newton Harrison. —Trummerflora on the Topography of Terrors, *Gedenken Und Denkmal*. Berlinshe Gallerie, 1988, ill.
- 1987 Harrison, Helen Mayer and Newton Harrison. —Nobody Told Us When to Stop Thinking. II Quarterly Bulletin of the Grey Art Gallery, New York, NY: New York University Press, Volume 1, No. 2, 1987.
- 1982 Interview: Helen and Newton Harrison. "The Artistic Risk." *DOMUS* (April).
- 1979 "Great Lakes Meditations," *New Wilderness Letter*, Vol. 2, No. 7, Summer. ed. by Jerome Rothenberg, New Wilderness Foundation, New York, ill.
"Artists to Artists: Ken Friedman." *Atlanta Art Workers Coalition Newspaper* 3, no. 1, January-February.
"The Book of the Crab," *Dialogue, Discourse, Research*, ed. by William Spurlock, from the catalogue of the show by the same name, Santa Barbara Museum of Art.
- 1978 Harrison, Helen Mayer and Newton Harrison. —Meditations on the Great Lakes of North America. II *New Wilderness Letter* 2, no. 7 (1978), New York, NY: New Wilderness Foundation, ill.
"One Full Work and Part of Another." *New Wilderness Letter* 1, no. 2-4 (December 1977-January 1978). Ed. by Jerome Rothenberg, New York, NY: New Wilderness Foundation, ill.
- 1977 "Law of the Sea Conference." *Contemporary Arts/Southeast* 1, no. 2.
"Meditation on the Condition of the Sacramento River, the Delta, and the Bays of San Francisco." *La Mamelle: Art Contemporary* 2, no. 2/3.
"Notes on a Recent Project," *Los Angeles Institute of Contemporary Art Journal*.
- 1975 "San Diego as the Center of the World." *Los Angeles Institute of Contemporary Art Journal*, no. 4 (February).
- 1974 ***"Three Projects: Harrison, Mock, McGowan." *Art in America* (January-February).
***"Sea Grant and Related Projects." *Studio International* (May).

Books, Catalogues and Brochures

- 2018 Oliver, James. *Associations*, Melbourne, Australia: Melbourne University Publishing, 2018. pp 66.

- 2017 Blanc, Nathalie. Barbara Benish. *Form, Art and the Environment: Engaging in Sustainability*. Routledge Press. Pg 130 – 31,
- 2016 Demos, T. J. *Decolonizing Nature: Contemporary Art and the Politics of Ecology*, 2016. p. 32.
Harrison, Helen Mayer, and Newton Harrison. *The Time of the Force Majeure: After 45 Years Counterforce is on the Horizon*. Munich, Germany: Prestel, 2016.
- 2015 Burnham, Jack. *Dissolve into Comprehension: Writings and Interviews, 1964 – 2004*. MIT Press: 2015.
Utopie: Documenta. *Kassel Werks*. Kassel, Germany. Exhibition Catalogue. October 2015 to February 16, 2016.
- 2014 Nisbet, James. *Ecologies, Environments, and Energy Systems: in Art of the 1960's and 1970's*. MIT Press. pp. 98 – 101, 238 – 239.
Obrist, Hans Ulrich. *Mapping It Out*. Thames & Hudson LTD, pp. 140.
- 2013 Matilsky, Barbara C. *Vanishing Ice: Alpine and Polar Landscapes in Art, 1775 – 2012*. Whatcom Museum, pp. 50 – 51.
- 2012 Kaiser, Phillip and Miwon Kwon, *Ends of the Earth: Land Art to 1974*. Los Angeles, CA: LACMA, 2012. p. 203.
Kastner, Jeffrey (ed). *NATURE: Documents of Contemporary Art*. London, England: Whitechapel Gallery, 2012. p. 113.
- 2011 *Allen, Jane Ingram. "Art in the Public Interest: A Conversation with Helen Mayer Harrison and Newton Harrison." in *The New Earthwork: Art Action Agency*. Edited by: Twylene Moyer and Glenn Harper. Seattle, WA: International Sculpture Center, 2011. pp. 107 - 112.
Gleiniger, Andrea, Angelika Hilbeck and Jill Scott. *Transdiscourse 1: Mediated Environments*. Austria: SpringerWienNewYork, 2011. pp. 45-58, viii-xi.
*Kagan, Sacha. *Art and Sustainability*. Transcript Verlag, Bielefeld Germany. "Helen and Newton Harrison" p. 283. Book Chapter.
Lewallen, Constance M. and Karen Moss, *State of Mind: New California Art circa 1970*. Los Angeles, CA: University of California Press and The Getty Foundation, 2011. pp. 280.
Moyer, Twylene and Glenn Harper (eds.), *The New Earthwork: Art, Action, Agency*. (Hamilton, NJ: ISC Press, 2011), pp. 41, 43, 107 – 112.
Schimmel, Paul and Lisa Gabrielle Mark, *Under the Big Black Sun: California Art 1974 – 1981*, Los Angeles, CA: The Museum of Contemporary Art, Los Angeles, 2011. pp 25, 172-173.\n
**Transdiscourse 1: Mediated Environments* "Helen and Newton Harrison in Conversation with Brandon Ballengee," ed. Juanita Schlapfer-Miller. Book Chapter. pp 45-58. *ill*.
- 2010 Boetzkes, Amanda. *The Ethics of Earth Art*. Minneapolis, MN: University of Minnesota Press, 2010. p.196-200.
Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980*. New York, NY: Oxford University Press, 2010. p. 250
Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980*. Seoul, Korea: Oxford University Press/Doosung Publishing Co., Ltd, 2010. p.353.
Ronnberg, Ami, *The Archive for Research in Archetypal Symbolism: The Book of Symbols: Reflections on Archetypal Images* (Los Angeles: Taschen, 2010). p. 141.
- 2009 Porritt, Jonathan, Francesco Manacorda and T.J. Demos. *Radical Nature: Art and Architecture for a Changing Planet 1969-2009*. London, United Kingdom: Barbican Art Gallery, 2009, pp. 11, 16, 160-66,p. 243.
Ran, Faye. *A History of Installation Art and the Development of New Art Forms: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation*. New York, NY: Peter Lang Publishing, Inc., 2009, pp. 111, 155.

- 2008 Heartney, Eleanor. *Art & Today*. New York, NY: Phaidon Press Inc., 2008, p. 179.
- 2007 *Called to Action: Environmental Restoration by Artists*, Riverhead, NY, Art Sites Ilc, 2007, pp. 22, 23.
Ökomedien Ecomedia, Edith-Ruß-Haus für Medienkunst, Oldenburg, 2007, pp. 26, 193.
Weather Report: Art and Climate Change, Boulder, CO: Boulder Museum of Contemporary Art, pp. 56, 27.
- 2006 *Art of Engagement: Visual Politics in California and Beyond*. Berkeley, CA: University of California Press, 2006, pp. 56, 226, 232.
 Bloom, Lisa E. *Jewish Identities in American Feminist Art: Ghosts of Ethnicity*, New York, NY: Routledge Taylor and Francis Group, 2006, p.130.
- 2005 *L'art du xxe siecle: De l'art moderne a l'art contemporain 1939-2002*. Paris, France: Editio-Editions Citadelles & Mazenod, 2005, pp.285
 2005 *La Nature Dans L'Art*. Texts and image selection by Gilles A. Tiberghien. France: Photo Poche – Actes Sud, 2005
- 2003 *Faszination Ausstellung: Praxisbuch für Umweltthemen*. Osnabrück, Germany: Deutsche Bundesstiftung Umwelt, 2003, pp. 30, 101, 103, 239-252.
 Raven, Arlene. —Two Lines of Sight and an Unexpected Connection: The Art of Helen Mayer Harrison and Newton Harrison, *The Citizen Artist: 20 Years of Art in the Public Arena, An Anthology for High Performance Magazine 1978-1998*. Ed. by Linda Frye Burnham and Steven Durland. Critical Press, 1998. www.communityarts.net/readingroom/archive/ca/raven-harrison.php.
 Witzgall, Susanne. *Kunst nach der Wissenschaft*. Nuremberg, Germany: Verlag für moderne Kunst Nürnberg, 2003.
- 2002 Fuller, Diana Burgess, Daniela Savione, Gail Tsukiyama, and Deborah Munk. *Art/Women/California 1500-2000*. Berkeley, CA: University of California Press, 2002.
 Sarnoff, Irving and Suzanne. *Intimate Creativity: Partners in Love and Art*. Madison, Wisconsin: The University of Wisconsin Press, 2002, pp. 62, 101-2, 151-52, 203-4.
Schiereiland Europa. Baarn, Netherlands: Kasteel Groeneveld, 2002.
 Spaid, Sue. *Ecovention: Current Art to Transform Ecologies*, green museum.org. Cincinnati, OH: The Contemporary Arts Center, Ecoartspace and Greenmuseum, 2002, ill.
- 2001 *Extra Art: A Survey of Artists' Ephemera, 1960-1999*. Essay by Steven Leiber. Santa Monica, CA: Smart Art Press, 2001.
 Green, Charles. *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism*. Minneapolis, MN: University of Minnesota Press, 2001.
 Tiberghien, Gilles A. *Nature, Art, Paysage*. Actes Sud/Ecole Nationale Supérieure du Paysage / Centre du Paysage, 2001, ill.
 Wilson, Stephen. *Information Arts: Intersections of Art, Science, and Technology*. Cambridge, MA: MIT Press, 2001.
- 2000 Baker, Steve. *The Postmodern Animal*. London, England: Reaktion Books, 2000.
 Barron, Staphanie, et al. *Made in California: Art, Image, and Identity, 1900-2000*, Berkeley, CA: Los Angeles County Museum of Art and University of California Press, 2000.
 Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. Second Edition. New York, NY: Harry Abrams, 2000.
 Nemitz, Barbara. *trans / plant: Living Vegetation / Contemporary Art*. Ostfildern-Ruit, Germany: Hatje Cantz Publishers, 2000.
- 1999 *As Far As the Eye Can See*. Atlanta, GA: Atlanta College of Art Gallery, 1999.
 Bartelsheim, Sabine. *Pflanzenkunstwerke, Lebende Pflanzen in Der Kunst Des 20. Jahrhunderts*. Munich, Germany: Verlag Silke Schreiber, 1999.
 Kaprow, Lebel, Harrison, and Shimamoto. *Artop*. April, no. 2, Taiwan, 1999, ill.
Natural Reality, Artistic Positions Between Nature and Culture. Edited by Ludwig Forum, Curated by

- Hieke Streilow, Stuttgart, Germany: Daco Verlag, 1999.
Schenker, Heath. *Picturing California's Other Landscape: The Great Central Valley*. Berkeley, CA: Heyday Books, 1999, ill.
- 1998 Beardsley, John. *Earthworks and Beyond: Contemporary Art in the Landscape*. Third Edition. New York, London, Paris: Abbeville Press, 1998.
Land and Environmental Art. Essays by Jeffrey Kastner and Brian Wallis. London, England: Phaidon Press, 1998.
- 1997 *Green Heart Vision*. Bonn, Germany: Kunstmuseum Bonn.
Lippard, Lucy. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York, NY: The New Press, 1997.
- 1996 *Future Garden*. Bonn, Germany: Kunst und Ausstellungshalle der Bundesrepublik Deutschland, 1996.
Juergensen, Andreas and Gertrude Koebke Sutton. *Trilogy: Art - Nature - Science*. Odense, Denmark. Kunsthallen Brandts Klaedefabrik, 1996.
Stiles, Kristine and Peter Selz. *Theories and Documents of Contemporary Art*. Berkeley, Los Angeles, London: University of California Press, 1996.
- 1995 Buser, Thomas. *Experiencing Art Around Us*. Saint Paul, MN: West Publishing Company.
But is It Art? The Spirit of Art as Activism. Ed. by Nina Felshin. Seattle, WA: Bay Press.
Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. Englewood Cliffs, NJ: Prentice Hall, 1995, ill.
Mapping the Terrain. Ed. by Suzanne Lacy. Seattle, WA: Bay Press, 1995.
Mapping the Terrain: New Genre Public Art. Ed. by Suzanne Lacy. Seattle, WA: Bay Press.
Sculpting with the Environment—A Natural Dialog. Edited by Baile Oakes. New York, NY: Van Nostrand Reinhold, 1995.
- 1994 *Art and the Natural Environment*. London, England: Art and Design.
Foresman, Chuck. *Arrested Rivers: (Paintings by Chuck Foresman, Essays and Poems by Helen Mayer Harrison and Newton Harrison, Patricia Nelson Limerick, Roger C. Echo-Hawk, Gary Holthaus and Charles Wilkinson)*. University Press of Colorado. (from 6th Lagoon)
Gossow, Amy. *A Primer on Landscape and Environmental Art*. Johnstown, PA: Pennsylvania Rural Arts Alliance & Southwestern Pennsylvania Heritage Preservation Commission.
Murray, Timothy. *Like a Film: Ideological Fantasy on Screen Camera and Canvas*. London, England: Routledge.
Raskin, David. —Jetties and Lagoons, *Tracing Cultures—Art History, Criticism, Critical Fiction*. New York, NY: Whitney Museum of American Art, 1995, ill.
Tracing Cultures. New York, NY: Whitney Museum of American Art.
Visions of America. Curator, Martin Friedman; Essay, Rebecca Solnit. New York: Harry N. Abrams, Inc., 1994, p. 112.
- 1993 Brown, Elizabeth. *The Living Object*. Akron, OH: Oberlin College, 1992.
Murray, Timothy. "Allegorizing 'Content'". *Like a Film: Ideological fantasy on screen, camera and canvas*. London and New York: Routledge.
Toyka, Rolf and Cuadra, Manuel, *Bitterfeld: Braunkohlebrachen – Probleme, Chancen, Visionen*. Germany: Prestel Press.
- 1992 *Fragile Ecologies*. Essay by Barbara C. Matilsky. Queens, NY: The Queens Museum of Art.
- 1991 *ACTS: Artists Contributing to the Solution*. Pasadena, CA: The Women's Building.
The Common Wealth. Roanoke, VA: The Roanoke Museum of Fine Arts.
- 1990 *Art Contemporain 1990: Savoir-Vivre, Savoir-Faire, Savoir-Etre*. Montreal, Canada: Centre International d'Art Contemporain de Montreal.
Atkins, Robert. *Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords*. New York, NY: Abbeville Press, 1990.

- Enstice, Wayne; Peters, Melody. *DRAWING: Space, Form, Expression*. New York, NY: Prentice Hall, 1990.
- Lucie-Smith, Edward. *Art in the Eighties*. New York, NY: Phaidon Press, 1990.
- Polemical Landscapes*. Riverside, CA: Museum of Art, UC at Riverside.
- Revered Earth*. Santa Fe, New Mexico: Center for Contemporary Arts.
- Team Spirit*. New York, NY: Independent Curators, Inc., 1990.
- Terra Incognita*. Providence, RI: Rhode Island School of Design.
- 1989 *Atempause fur den Sava-Fluss, Die Summe Seiner Geschichte, Beginn Einer Neuen Geshichte*. Berlin, W. Germany: Neuer Berliner Kunstverein in Zusammenarbeit mit dem Berliner Kunstlerprogramm des D.A.A.D.
- Children Investigate the Environment: A Project at Devil's Gate*. Pasadena, CA: Pasadena Art Workshops.
- Levin, Kim. *Beyond Modernism*. Ann Arbor, MI: UMI Press.
- Raven, Arlene. (editor) *Art in the Public Interest*. Ann Arbor, MI: UMI Press, 1989.
- Sayre, Henry. M. *The Object of Performance, The American Avant-Garde since 1970*. Chicago, Illinois: The University of Chicago Press, pp. 27, 87.
- The Drowned World: Waterworks*. Long Island City, NY: P.S. 1 Museum.
- The Unconventional Landscape*. Sheboygan, WI: John Michael Kohler Arts Center.
- Verlag, Jonas. *Documenta Portraits*. Marburg, Germany: Kunst und Literatur GmbH, 1989, ill.
- 1988 *Book of Seven Lagoons*. Berlin, W. Germany: D.A.A.D. Gallery.
- Levin, Kim. *Beyond Modernism*. New York, NY: Harper & Row, Publishers.
- Raven, Arlene. *Art in the Public Interest*. Ann Arbor, MI: University of Michigan Press, 1988.
Republished: New York, NY: De Capo Press, 1993.
- Raven, Arlene. *Crossing Over: Feminism and Art of Social Concern*. Ann Arbor, Michigan: UMI Research Press, pp. 139-144.
- 1987 Sokolowski, Tom. *Nobody Told Us When to Stop Thinking*. New York, New York: Grey Art Gallery, New York University.
- Wines, James. *De-Architecture*. New York, New York: Rizzoli International Publications, pp. 98-99.
- 1986 Fernandez, Gaston. "Art et Science, Pour Quel Dessein?" *La Part de L'Oeil/Dossier: Pensee des Arts Plastiques*. Brussels, Belgium: Presses de L'Academie Royale des Beaux Arts de Bruxelles.
- 1985 *Arroyo Seco Release: A Proposal for Pasadena*. Jay Belloli. Baxter Art Gallery, California Institute of Technology.
- ART, The Art Museum Association of America 1985 Exhibition Program*. San Francisco, California.
- Entre a Ciencia e a Ficcao*. Sao Paulo, Brazil: 18th Bienal de Sao Paulo.
- Focus: Environment*. Edited by Marga Bijvoet and Melinda Wortz. Northridge, California: California State University and Irvine, California: Art Gallery at California State University.
- Selz, Peter. "Helen and Newton Harrison: Art as Survival Instruction." *Art in a Turbulent Era*. Ann Arbor, Michigan: UMI Press, chapter 35.
- The Artist as Social Designer*. Essay by Maurice Tuchman. Los Angeles, California: Los Angeles County Museum of Art.
- The Lagoon Cycle*. Introduction by Thomas Leavitt. Essays by Carter Ratcliff and Michel de Certeau. Ithaca, New York: The Johnston Museum, Cornell University.
- 1984 *1 + 1 = 2*. Boca Raton, Florida: Boca Raton Museum.
- Annual Review, 2-3/1984*. Tel Aviv, Israel: Tel Aviv Museum.
- Artistic Collaboration in the Twentieth Century*. Edited by Cynthia Jaffee McCabe. Essays by Robert C. Hobbs and David Shapiro. Washington, D.C.: The Hirshhorn Museum and Sculpture Garden.
- Content: A Contemporary Focus 1974-1984*. Washington, D.C.: The Hirshhorn Museum and Sculpture Garden.

- Disarming Images: Art for Nuclear Disarmament.* Edited by Nina Felshin. Exhibition organized by Bread and Roses, AFL-CIO and Physicians for Social Responsibility. New York: Art Museum Association of America.
- Land Marks: New Site Proposals by Twenty-Two Original Pioneers of Environmental Art.* Annandale-on-Hudson, New York: Edith C. Blum Art Institute, Bard College Center.
- Selection from the Permanent Collection, Volume 1.* Chicago, Illinois: The Museum of Contemporary Art.
- The Art of Performance: A Critical Anthology.* Edited by Gregory Battcock and Robert Nickas.
- 1983 *At Home.* Edited by Arlene Raven. Long Beach, California: Long Beach Museum of Art.
- Contemporary Collage.* Edited by Melinda Lorenz. Claremont, California: Claremont Graduate School.
- Lippard, Lucy. *Contemporary Art and the Art of the Prehistory.* New York: Pantheon.
- Sonfist, Alan. *Art in the Land - A Critical Anthology of Environmental Art, 1983.*
- What Artists Have To Say About Nuclear War.* Essays by John Howett, Jeff Kipnis, and Chip Reynolds.
- 1982 *Common Ground: Five Artists in the Florida Landscape.* Foreword by Barbara Novak. Essay by Michael Auping. Sarasota, Florida: Ringling Museum of Art.
- Destroyed Print.* Introduction by Ellen Schwartz. Essay by Kay Larson.
- Rubinstein, Charlotte Streifer. *American Women Artists.* Avon, 1982.
- 1981 *California: The State of Landscape 1872-1981.* Newport Beach, California: The Newport Harbor Art Museum.
- Mapped Art: Charts, Routes and Regions.* New York, New York: Independent Curators, Inc.
- Metronome.* Introduction by Rafael Tous i Giner. Essays by Ulises Carrion, Hubert Kretschmer, Jose Luis Mata, and Guy Schraenen.
- Selz, Peter. *Art in our Times: A Pictorial History 1890-1980.* New York, New York: Harry N. Abrams, Inc.
- Southern California Artists - 1940-80.* Laguna Beach, California: Laguna Beach Museum of Art.
- 1980 *American Women Artists-1980.* Edited by Glanna Park. Sao Paulo, Brazil: Museum de Arte Contemporanea da Universidad de Sao Paulo.
- Cartography.* Sheboygan, Wisconsin: John Michael Kohler Arts Center.
- Contemporary Art in Southern California.* Edited by Clark V. Poling. Atlanta, Georgia: The High Museum of Art.
- Drawings: The Pluralist Decade.* 39th Venice Biennale, Philadelphia, Pennsylvania: Institute of Contemporary Art, University of Pennsylvania.
- Lytton, Norbert. *The Story of Modern Art.* Ithaca, New York: Cornell University Press.
- Post no Bills.* Edited by Fernando D. Filippi. Milano, Italy: Quaderno Del Centro Internazionale de Brera, p. 31, 39.
- Selz, Peter. *Art in our Times: A Pictorial History 1890-1980.* New York, NY: Harry N. Abrams, Inc., 1980, ill.
- 1979 *Dialogue, Discourse, Research.* Edited by William Spurlock. Santa Barbara, California: Santa Barbara Museum of Art.
- Director's Report 1978-79.* Colloquium on Artistic Process, Center for Music Experiment, University of California, San Diego, La Jolla, California.
- Social Works.* Edited by Nancy Buchanan. Los Angeles, California: Los Angeles Institute of Contemporary Art.
- 1978 "Technology and the Great Lakes." *The Gentle Art of Survival.* Milwaukee, Wisconsin: Center for 20th Century Studies, Wisconsin Humanities Committee, University of Wisconsin.
- Museum of Drawers.* Edited by Herbert Distel. Zurich, Switzerland: Kunsthau.
- Higgins, Dick. *The Epickall Quest of the Brothers Dichtung and Other Outrages.* New York: Printed Editions.
- 1977 *A View of a Decade.* Chicago, Illinois: Chicago Museum of Contemporary Art.
- Artpark 1977: The Program in Visual Arts.* Edited by Sharon Edelman.

- Bijvoet, Marga. *Art as Inquiry: Toward New Collaborations Between Art, Science and Technology*. New York, NY: Peter Lang Publishing, 1977.
- Bulletin*. Athens, Georgia: Georgia Museum of Art, The University of Georgia.
- Davis, Douglas. *In: Artculture: Essays on the Post-Modern*, New York: Harper & Row, 1977.
- From the Lagoon Cycle: From the Meditations*. Edited by Phil Linares. San Francisco, California: San Francisco Art Institute.
- Invitational Drawing Exhibition*. San Diego, California: San Diego Fine Arts Gallery.
- 1976 *Art World*. New York, New York: Whitney Museum of American Art.
- B-76 Environment/Participant/Cultural Structures*. Venice, Italy: Venice Biennale.
- Beyond the Artist's Hand*. Edited by Constance Glenn. Long Beach, California: Art Gallery, California State University.
- California, the Modern Era*. San Francisco, California: San Francisco Museum of Modern Art.
- Faculty Show*. Edited by Moira Roth. San Diego, La Jolla, California: Mandeville Art Gallery, University of California.
- Johnson, Ellen. *Modern Art and the Object*, London: Thomas Hudson, 1976, p 47.
- 1975 *A Response to the Environment*. New Brunswick, New Jersey: Rutgers University.
- Acquisitions 1973-75*. New South Wales, Australia: Powers Gallery of Contemporary Art. (cover photo)
- Art in Landscape*. Edited by Susan Sollins. New York, N.Y.: Independent Curators, Inc.
- 1974 *19th National Print Exhibition*. Brooklyn, N.Y.: Brooklyn Museum.
- Burnham, Jack. *Great Western Salt Works: Essays on the Meaning of Post-Formalist Art*, New York: George Braziller, 1974.
- Kunst Bleibt Kunst*. Cologne, West Germany: Cologne Kunsthalle (catalog for Projekt '74).
- Plagens, Peter. *Sunshine Muse*, New York: Praeger Press, 1974.
- Visuals and Voices*. Edited by Roger Reynolds. San Diego, California: University of California.
- 1973 Burnham, Jack. "Art and Technology." *Encyclopedia Britannica Year Book of Science and the Future*, 1973.
- Davis, Douglas, *Art and the Future*. New York: Praeger Press, 1973.
- 1972 Benthall, Jonathan. *Art and Technology in the Future*. New York: Praeger Press, 1972.
- Enviro-Visions*. Syracuse, New York: Everson Museum.
- Exhibition 10*. Houston, Texas: Contemporary Art Museum.
- 1971 *Art and Technology*. Los Angeles, California: Los Angeles County Museum of Art.
- Earth, Air, Fire, Water: Elements of Art*. Boston, Massachusetts: Boston Museum of Fine Arts.
- Earth: Animal, Vegetable, Mineral*. La Jolla, California: La Jolla Museum of Contemporary Art.
- Eleven Los Angeles Artists*. London, England: Hayward Gallery.
- Fur and Feathers*. New York, New York: Museum of Contemporary Crafts.
- 1970 *Explorations*. Washington D.C.: National Collection of Fine Arts, Smithsonian Institute.
- Expo '70: Art and Technology*. Osaka, Japan: US Pavillion. (brochure for New Arts Exhibition).

SPECIAL PROJECTS AND COMMISSIONS

- 2016 **Ongoing.** *A Future Garden for Sichuan Province, China*. In collaboration with a research team from Sichuan University led by Dr. Tang Ya.
- 2012 **Ongoing.** "*Sagehen: A Proving Ground*." Commissioned by Metabolic Studio, Annenberg Foundation.
- 2011 "*Sierra Nevada: An Adaptation*" Commissioned by the Nevada Museum of Art as an exhibition then as a 50-year project to be enacted at the University of California Sagehen Creek Field Station

- 2006 Greenhouse Britain. Commissioned by the UK Department of Energy, Food and Rural Affairs.
- 2003-2005 "Santa Fe Watershed: Lessons from the Genius of Place" Commissioned by the Santa Fe Art Institute with grants from the Lannan Foundation and others.
- 2000 "Peninsula Europe" Commissioned by the Cultural Program- *Culture 2000*, European Union. The German Umwelt Stiftung and the Schweissfurth Stiftung
- 1998 *The Endangered Meadows of Europe*, commissioned by the Kunst-und Ausstellungshalle, Bonn, Germany.
Casting a Green Net: Can it Be We are Seeing a Dragon? Commissioned by the Liverpool Tate and the Henry Moore Foundation.
- 1996 *California Wash: A Memorial for the Disappearing Wash Landscapes of Coastal California*, Pico-Seagate, Santa Monica, California. Won in open competition. Commissioned by the City of Santa Monica
- 1995 *The Green Heart of Holland/Green Heart Vision* (with The Harrison Studio), commissioned by the Cultural Council of South Holland and Province of South Holland.
- 1994 *A Forest Promenade for Cergy-Pontoise* at the request of the Minister of Culture for the ring cities of Paris, France.
Brown Coal Park for Südrum Leipzig. Commissioned by the Cultural Stiftung of Leipzig.
- 1993 *The Campus Meander*. Commissioned by UC San Diego. An environmental walk unifying various parts of the campus.
- 1992 Conceptual design for San Diego Landfill, with Martinez Cutri McArdle, commissioned by City of San Diego.
- 1990 *Devil's Gate: A Refugio for Pasadena*, commissioned by the City of Pasadena, CA
- 1988 *Dreaming the Yarkon*, Tel Aviv, Israel. Commissioned by the Mayor's Office of Tel Aviv and the Tel Aviv Foundation.
- 1978 Artpark - "Spoils pile Regeneration Project." A three-year project sponsored by the New York State Commission for Arts, National Endowment for the Arts, and the National Heritage Trust. (Project also in collaboration with Joshua Harrison).
- 1977 Socio-Aesthetic Impact Report for *Environmental Impact Study, Horton Plaza in Downtown San Diego*, with Multi-Systems Associates for the City of San Diego.
- 1977 The Lagoon Cycle. Commissioned by Metromedia. (the commission came after part of this work was completed.)
San Francisco Waterfront Project with Larry Bell, Robert Irwin, Frank Gehry, Ed Wortz, Melinda Wortz, and Joshua Young. Sponsored by National Endowment for the Arts, Gerbode Foundation of San Francisco, and the San Francisco City Planning Department (an assessment of the Northern Waterfront Masterplan for the City of San Francisco).
- 1975 Sea Grant, US Department of Commerce through Scripps Institution of Oceanography: "Study of Breeding Cycle of the Crab, *Scylla Serrata*," Principal Investigator: Newton Harrison; Research Associate: Helen Mayer Harrison.
- 1974 Survival Piece Number 8. Funded by Sea Grant Scripps Institute of Oceanography.
- 1972 Survival Pieces Number 7. Unfinished. Funded by University of California Research Grant
Survival Piece Number 6. *Portable Orchard*. Commissioned by Cal State Fullerton Galleries.

Survival Piece Number 5. *Full Farm*. Commissioned by the Museum of Modern Art, Houston TX

- 1971 Survival Piece Number 4. *La Jolla Promenade*. Commissioned by the La Jolla Museum of Art.
Survival Piece Number 3. *Portable Fish Farm*. Commissioned by the Haywood Gallery, London UK
Survival Piece Number 2. *Meditations on the Ecosystem of the Western Salt Works with the Inclusion of Brine Shrimp*. Commissioned by Los Angeles County Museum for the Art and Technology Exhibition.
Survival Piece Number 1. Hog Pasture. Commissioned by the Boston Museum of Fine Arts for the exhibition, *Earth, Air, Fire and Water*.
- 1969-'70 ** Artificial Aurora Borealis. Commissioned by the Los Angeles County Museum Art and Technology exhibition. Executed at Jet Propulsion Laboratories.

PUBLIC COLLECTIONS

American Medical Association Headquarters, Chicago, IL
ARCO, Inc., Dallas, TX
Brooklyn Museum, Brooklyn, NY
California State University, Fullerton, CA
Chase Manhattan Bank, New York, NY
Chicago Museum of Contemporary Art, Chicago, IL
Chicago Office of the American Medical Association, Chicago, IL
First National Bank of Chicago, Chicago, IL
Georgia Museum of Art, University of Georgia, Athens, GA
Mildred Lane Kempner Art Museum, Washington University, St. Louis, MO
La Jolla Museum of Contemporary Art, La Jolla, CA
Les Abattoir, The Museum for Modern and Contemporary Arts, Toulouse, France
Metromedia, Inc., Secaucus, NJ; Los Angeles, CA
Museum of Photographic Art, San Diego, CA
Nevada Museum of Art, Reno, NV
New Wave Communications Company, New York, NY
Nora Eccies Harrison Museum of Art
Northwest Energy Company, Utah
Powers Gallery of Contemporary Art, New South Wales, Australia
Photography Museum, San Diego, CA
San Jose Museum of Art, San Jose, CA
The Brooklyn Museum of Art, Brooklyn, NY
The Johnson Museum, Cornell University, Ithaca, NY
The Museum of Modern Art, New York, NY
The National Museum of Modern Art, The Pompidou Center, Paris, France
The Tel Aviv Museum, Tel Aviv, Israel
Utah Museum of Fine Arts, Salt Lake City, UT

AWARDS

- 2013 (NACIS) North American Cartographic Information Society's Carlos Benefidio Award for Imaginative Cartography (Lifetime Award give for 40 years of work
2010 (CIWEM) Chartered Institution of Water and Environmental Management's Art and Environment Award (for doing most for the understanding of Global Warming in Britain)
2001 Groenvald Prize (for doing the most for the Dutch landscape)
1992 Nagoya Biennale Prize

EDUCATIONAL HISTORY

Newton Harrison

Pennsylvania Academy of Fine Arts, 1952 – 3.
US Army 1953 – 55.
Pennsylvania Academy of Fine Arts 1955 – 57, certificate sculpture and Sheidt Travelling Fellowship
Residence, Florence, Italy, 1957 – 60.
BFA, MFA Yale School of Fine Arts, 1963 – 65. Painting.
Assistant Professorship, University of New Mexico, Albuquerque 1965 – 67.
Assistant Professorship, University of California San Diego, 1967 – 97
Associate Professorship, UC San Diego 1971 – 76.
Policy panel chairman for the National Endowment for the Arts, 1981 – 83
Full professorship, UC San Diego, 1976 – 93
Accepted VERUP (early retirement)
Return professorship, research professor UC Santa Cruz, 2010 – current.

Helen Mayer Harrison

Regents Fellowship, Cornell University, 1943 – 45
BA English Literature, Queens College, 1944 – 46
MA Educational Philosophy, New York University, 1947 – 49
Senior English teacher, tenured, NYC public school system, 1949 – 53
Residence, Florence, Italy, 1957 – 60
Lecturer English Literature, University of New Mexico, 1965 – 67
Director of Extension Educational Programs, UC San Diego, 1968 – 1971
Independent Artist, 1971 – 80.
Professorship, UC San Diego, 1980 – 1994.
Director of Public Art city of San Diego, 1981 – 83.
VERUP (Early retirement) 1994
Return professorship, research professor UC Santa Cruz, 2010 – present.