

YEAR OF THE TRANS- HISTORICAL

MILDRED'S
LANE AND
THE MILDRED
COMPLEX(ITY)
2017



MILDRED'S LANE: AN INTRODUCTION

Mildred's Lane is a 96-acre site deep in the woods of rural northeastern Pennsylvania on the border of New York State. It is an ongoing collaboration with my fellow artist and friend, Mark Dion, our son Grey Rabbit Puett, along with our like-minded family of friends and colleagues from around the world who convene here seasonally. We are coevolving pedagogical strategies around contemporary topics by practicing a generous and rigorous engagement with every aspect of life.

It is a working-living-researching experiment centered on domesticity. This entire site has become a living museum -- a learning experience -- a new contemporary art complex(ity). Importantly, it is about people working together. I call myself an Ambassador of Entanglement to pull apart traditional leadership roles to reinforce collaboration in the emergent events and projects that are ongoing at Mildred's Lane.

Those who become involved with the programs embrace every aspect of our collective existence through rethinking new modes of being in the world -- evoking a creative, social, civic, political, and critical entanglement investigating: 1) our relationships with each other, 2) relations to the environment, 3) systems of labor, 4) forms of dwelling, 5) clothing apparatuses, and importantly, 6) creative domesticating -- all of which compose an ethics of comportment; a working-living-researching-making strategy that we call workstyles.

Being is the practice.

J. Morgan Puett

Ambassador of Entanglement

A CURRICULUM FOR NEW AND EMERGENT PRACTICES

What is different about Mildred's Lane is that it is a home; reassembling the connections between working, living, and researching through specific concepts and projects sensitive to a site. This unusual artist project invites you to participate in the shared experience and production of research-driven projects within an actual transdisciplinary and collaborative work environment.

Apparent obstacles in traditional fine arts classrooms have been counterproductive to developing environments where the practitioner, the student, and the institution can collapse roles in an attempt to coevolve a curriculum for new and emergent practices. Thus, the Mildred's Lane Project exists in the everyday with a revolutionary-rigorous-rethinking, (the 3 Rs) of the contemporary art complex. These rare and valuable conditions of exchange, collaboration, and generosity are shared experiences that have transformative and lifelong effects on how we think of ourselves as creative practitioners functioning in the social and civic sphere. At the core of this new curriculum are two principles: 1) that research and project-based learning are best pursued in the context of an actual site with a community; and 2) education should be principally involved in the development of new modes of living -- what we call workstyles. Work is our life; therefore we weave our lifestyle through it; taking our practices out of the studio and applying the conceptual tools to every aspect of life; with creative, mindful, adaptive reuse of everything we have at hand to sustain our needs -- being local.



THE MILDRED COMPLEX(ITY)

Moving beyond our friends and institutional partnerships, Mildred's Lane has come out of the woods and onto Main Street USA in the Upper Delaware River Valley community. It is closely situated to Mildred's Lane, across the Delaware River in nearby Narrowsburg, NY, only one hundred miles northwest of New York City.

After a long series of think tanks on the future of exchange in contemporary art, Mildred's Lane established this off-site storefront-studio-project space for broader community discourse and social experimentation, inventing what we call The Mildred Complex(ity).

The aims of the town projects are to explore the dynamics of a community involved in the production of exchange and collaboration. It is through these projects that we experiment with new ways to integrate within our communities; interconnecting disciplines that have been over-coded by exclusionary systems in recent histories of capitalism in art.

Town projects with fellows, contributing practitioners of Mildred's Lane, and Resident Artists in Complex(ity) manifest in installations, performances, workshops, lectures, debates, town meetings, and, subsequently, more civic involvement. These community collaborations always activate within a particular geography to building renewable sociality charged with local environmental activism.





SESSIONS 2017

YEAR OF THE TRANSHISTORICAL

The Year of the TransHistorical is an exploration in revealing the site we call Mildred's Lane. There are an astonishing number of narratives and mysteries still to be discovered in this designed and rich environment.

Mildred's Lane hosts a multitude of creative practitioners collaboratively working, living, and researching in a landscape. These investigations including: the adaptive reuse of vernacular 19th century outbuildings, landscape interventions, follies, architectural projects, lectures, workshops, environmental activism, foraging and creative domesticating.

The Mildred House is a tiny farmhouse that historic preservationist, Richard Pieper, dates circa 1830; yet it

features an eighteenth century hearth. Mildred Miller was a woman farmer living there in the twentieth century. For numerous decades she dwelt alone in the isolated property. We named the site in memory of her remarkable agrarian life.

At Mildred's Lane we nurture, enhance and collaborate with this landscape. At the intersections of the organized historical periods and disciplines living side-by-side are the emergent poetics of the boundless and playful Transhistoricity of domesticity -- 'houseness.' The Mildred House is a vessel of transhistories. Theorist Keith Jenkins says that history is about power. There is an inherent greediness in it, even capitalistic. Who is it for? Isn't there always some inherent ideology when we differentiate right from wrong, and especially the good from bad? Such questions are at the core of our search for a new approach of what to do with history here. Mildred's Lane as a think tank, residency program and making workshop will explore archaeological methodologies and tools to better understand the physical site. Artist and other cultural producers with a core concern for history and archaeology will be brought to bear on the various vernacular structures and curious sites on the property.

The Mildred's Lane TransHistorical Society and Museum (and surrounding landscape,) is a land trust becoming, for the preservation of contemporary projects about living with the past, present and future alongside ongoing events of the twenty-first century; coevolving a complex(ity) -- concerning sound futures for our being -- creatively, environmentally, socially and politically.

Some of the creative practitioners involved in the 2017 sessions are:

Paul Bartow / David Brooks / D. Graham Burnett / Jorge Colombo / Mark Dion / Jeff Dolven / Juliet Dunn / Joanna Ebenstein / Hope Ginsburg / Gary Graham / Pablo Helguera / Jeffrey Jenkins / Cameron Klavsen / Athena Kokoronis / Petra Lange-Berndt / Isobel R. Lister / Robert Marbury / Jan Mun / Megan O'Connell / Claire Pentecost / Virginia Poundstone / Rebecca Purcell / J. Morgan Puett / James Prosek / Sal Randolph / Gina Siepel / Mark Thomann / Cesar Valdes / Robert Williams / Caroline Woolard / Amy Yoes / and others to be announced very soon

Updates and details of all sessions will be posted at www.mildredslane.com.

SESSION DATES & BRIEF DESCRIPTIONS

WASTING, WILDING, WORKSTYLING II

June 5 - 11 / 1-week session, \$1000

J. Morgan Puett, Athena Kokoronis with contributing artists, local naturalists, gardeners, botanists, and beekeepers will workshop around topics including collecting, tincturing, planting, apiculture, mycoremediation, soil biology -- wildcrafting. We are focusing on the redesign and dynamic transformation of the Mildred Garden that is adjacent to the Mildred's Lane TransHistorical Society and Museum. Wildcrafting is a term that conscientiously defines food as naturally medicinal, always with concerns for a sustainable future. Fellows will be engaged in a detailed study of the landscape at Mildred's Lane while practicing forage routines with a focus on stylistically transforming new systems.

SPRINGHOUSE/ICEHOUSE

June 12 - 25 / 2-week session, \$2000.

Paul Bartow, Cameron Klavsen, J. Morgan Puett and local artisans collaborate to build a small, vernacular springhouse featuring solar energy, spring-fed well, and locally sourced building material. This design-and-build project will harness the attributes of sun, water, and earth; intentionally connecting permaculture principles to a longstanding need for sustainable and efficient food storage. Join us -- build, share your wits and help craft this creative exercise in adaptive reuse that conflates the historical vernacular with off-the-shelf technologies and emergent, low-tech methodologies.

MILDRED ARCHAEOLOGY

June 26 - July 16 / 3-week session, \$3000.

Mark Dion, J. Morgan Puett, with local and visiting historians and artists continue to study the site of The Mildred's Lane

Transhistorical Society and Museum, an ongoing project at the heart of the greater Mildred's Lane project. We will investigate the embedded histories focusing on the 1830's farmhouse and surrounds, as a permanent and historical feature of the site. Historians, archivists, conservators, preservationists, and artists will be involved in an archaeology of recent centuries, beyond and into the future culminating in a large-scale, site-sensitive installation.

TAXIDERMY WORKSHOPS

July 17 - 30 / 2-week session, \$2000.

Joanna Ebenstein, Robert Marbury, Petra Lange-Berndt, James Prosek and others work together gazing into the history of taxidermy. We will explore how and where methods of taxidermy occur throughout natural history, museums, contemporary art and local applications. We will hear from historians and artists on other uses and practices, discoursing around 'ideas about hybridity, mythology and the general friction between real and imagined,' questioning our collecting of specimens and preserving them to make sense and order of nature. Field trips to local museums and collections will highlight these inquiries as well as hands-on workshops transforming new systems.

ATTENTION LAB: THE ORDER OF THE THIRD BIRD

July 31 - August 6 / 1-week session, \$1000.

D. Graham Burnett, Jeff Dolven, Sal Randolph, David Richardson, Leonard Nalenz and many other indiscreet associates of The Order of the Third Bird will continue their investigations into experimental protocols of Practical Aesthesis and methods of Sustained Attention. The Attention Lab is part guerrilla seminar and part meditative and kinetic practicum. A discipline of the senses is pursued. Beginning with available traditions and protocols of the Order, the group's aim will be to develop and test new experimental practices of attention.

Updates and details of all sessions are posted at www.mildredslane.com.



INSTITUTIONAL INVOLVEMENTS

Mildred's Lane operates as an emergent event, affording us the ability to collaborate with you to create a workshop or event specific to your group's needs and desires. Individuals, classes, and institutions often visit for an overnight stay, weekend, or for a full week during the year as available.

This is an ideal site for institutions to hold retreats, workshops, conferences, or think tanks -- using the site, and the creative practitioners that move through it, as a pedagogical tool. It is a tranquil meadow, far from distractions, deep in the woods, with a unique cultural atmosphere to catalyze creative discussion and making. We are equipped to rustically lodge 25-35 people at once, with outbuildings for discussions and meetings as well as presentation spaces, and with a studio and project space in the nearby town of Narrowsburg, NY. In addition to this bewildering site's amenities, we provide artful meals with the freshest seasonal, local, organic produce.

We are seeking adjunct relationships wherein Mildred's Lane and The Mildred Complex(ity) may host your students and faculty for intensive engagements.

How can I develop an institutional partnership or philanthropically support a fellowship?

We think of this program as an award for your most exceptional student(s) or faculty. You or your departmental faculty may nominate or select each fellow. In either case, we are happy to help you select who might be right for this unorthodox project. Your selections should be made by May 1st.

A sending institution structures scholarship funds in various ways to support fellowships for one or more persons in the sessions.

An individual philanthropist may donate tuition to support a fellow that is unable to afford the cost. In this case you may



name the scholarship and even correspond with the fellow you support.

As a Sending Institution or as an individual supporting a fellowship. There are limited openings, so a non-refundable deposit is due upon selection, and the remaining balance is due before the arrival of the fellow. Please contact us if you are interested in participating as a Sending Institution or as an individual supporting a fellowship. There are limited openings, so a non-refundable deposit is due upon selection, and the remaining balance is due before the arrival of the fellow.

We are already proudly working in partnership with several institutions, which have included:

Arizona State University
School of Art, Phoenix, AZ
University of Hartford,
The Hartford Art School,
West Hartford, CT
The School of the Art
Institute of Chicago,
Chicago, IL
Massachusetts College of Art
and Design, Boston, MA
The School of the Museum
of Fine Arts, Boston, MA
Maryland Institute College
of Art, Baltimore, MD
University of Minnesota
Department of Art,
Minneapolis, MN
Columbia University
Graduate School of Fine Art,
New York, NY
The New School
Parsons School of Design
New York, NY
School of Visual Arts,
New York, NY
SUNY New Paltz
Department of Fine Art
New Paltz, NY

Columbus College of Art
and Design, Columbus, OH
Portland State University
Department of Art,
Portland, OR
Brown University
Department of Social
Humanities, Providence, RI
University of Tennessee,
Knoxville, TN
Virginia Commonwealth
University School of the
Arts, Richmond, VA
University of Florida
Department of Art
Gainesville, FL
University of Virginia
Department of Art
Charlottesville, VA
Washington University
Sam Fox School of Art
St. Louis, MS
FLORA Ars+Natura, Bogotá,
Colombia, South America
Bauhaus University,
Weimar, Germany
Cumbria University,
Institute of Art,
Carlisle, UK





BEING THERE

What does the tuition cover?

General tuition includes lodging in an art installation site. We feed you three homemade fresh, creative, artful meals a day from local farmers and guest chefs. There are daily activities including intensive workshops, lectures, and seminars by dynamic contributing guests, thinkers and creative producers that outnumber fellows by three to one. We work together -- in collaboration -- on large-scale artist site works. Together we conceptualize and produce socials that engage town interactions and local government. We are interconnected, international characters from all disciplines that help guide you into creating new sustainable habits for the future through the philosophical, experience-based teachings of workstyles. Importantly, you will make lifelong friends and attachments, especially to Mildred's Lane. Finally, you receive a special Certificate of Plenipotentiary, for a one-of-a-kind knowledge based experience. All, undeniably unheard of, for a not-for-profit cost of:

Tuition for a one-week session \$1000/fellow
Tuition for a two-week session \$2000/fellow
Tuition for a three-week session ... \$3000/fellow

How do I apply as an individual?

Whether or not you are affiliated with an institution, applying is an easy and straightforward process for independents of all ages. We ask that you follow a simple procedure that includes: 1) an essay or letter of intent explaining your reasons for wanting to come to Mildred's Lane, 2) a letter of recommendation from a mentor, 3) your résumé, and 4) a portfolio of twelve images of your current work (digital format only-jpegs or pdfs).

All applications should come as early as January and no later than May 1. Please note that we take a small group of people for each session and those spaces go fast, so we advise you to be in touch with us as soon as possible. We can help guide you,

we try to help you raise funds and we want to get to know you as you enter this process and program.

What is the application process?

Sending institutions may want to make this an internal process by selecting a fellow they feel is right for this highly unique, socially engaged program.

We review independent applications year-round. Please get your application in as early as January and no later than May 1. Places go quickly. Send to us the following:

- > An essay or letter of interest explaining your reasons for wanting to come to Mildred's Lane
- > A letter of recommendation from a mentor
- > Your résumé or list of work
- > A portfolio of your current work in the form of jpegs, pdfs or vimeo links.
- > 12 digital images (each image should be no greater than 3MB,) or
- > Video or performance documentation, or
- > Writings, or other
- > \$25.00 application fee by check or pay online

Note: We require a 50% non-refundable deposit of tuition upon acceptance. The full balance should be paid before arrival to Mildred's Lane.

Sending digital files is easiest for us. Applicants should send digital files of jpegs and or pdf form to mildredslane@gmail.com.

Please call us with any questions at 845.252.3554.

How can I simply visit without going through a whole session?

We invite you to share in the experience. Join our mailing list on the "Contact" page of our website, or by email, requesting to receive weekly announcements during the sessions. There are invitations for events including tours of Mildred's Lane Projects, lectures by international visiting artists, and

artful dinners are announced on our website calendar. You may request an invitation to stay at Mildred's Lane -- invitations and confirmations are based on availability. Email mildredslane@gmail.com.

Town Fridays

Resident Artists in Complex(ity) on show as installations, performances, workshops, lectures, debates, town meetings, and subsequently, more civic involvement. These activities are for and with our community building renewable sociality charged with local environmental activism. Free and open to the public.

Social Saturdays

Request an invitation, we open to the public. An artful dinner, and special evening presentation cost \$25 - \$100/person (sliding scale).

Retreats, Independent, class, institutional, or group visits

An afternoon lecture and site tour: \$25/person.
A day trip lunch and lecture site tour: \$50/person.
An artful dinner and evening lecture: \$25-\$100 person.
A rustic overnight stay ranges from \$75 - \$150/person depending on availability of rooms/outbuildings/cottages.
Camping: \$50/person.

Propositions

Mildred's Lane is open to private retreats, institutional visits, class projects, invitations, adjunct relationships and propositions.

Note: We require all visitors to sign our "Hold Harmless Agreement" and/or request a copy of the respective institutional liability waiver or other school-sanctioned off-campus activities waiver for our records.

2017 MILDRED FELLOWS (STAFF)

Mildred Fellows are people deeply involved over time at Mildred's Lane. Many are graduated fellows that show interest in furthering their work at the site; and also, colleagues from around the globe who are collaborating and guiding others through the program and daily workstyles.

J. Morgan Puett
Ambassador of Entanglement
Artist/Co-Director/Co-Curator

Mark Dion
Cabinet Minister Peregrinator
Artist/Co-Director/Co-Curator

Paul Bartow
Master of Applied Complexity

Grey Rabbit Puett
Fire Master

Digestion Choreographers
To be announced by session.

Natalie Wilkin
Fugitive Ambassador
of Transhistorical Agency

Jorge Colombo
Recorder of Retinal Memories

Isobel Rose Lister
Fugitive Virtual Officer

Athena Kokoronis
Land Steward

Officer of Complex(ity)
(To be announced)

Awarded Resident Artist
in Complex(ity) 2017/18
(To be announced)

Site Steward
(To be announced)

Ministry of Comfort
(To be announced)

Fugitive in Archives
(To be announced)





CONTACT

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