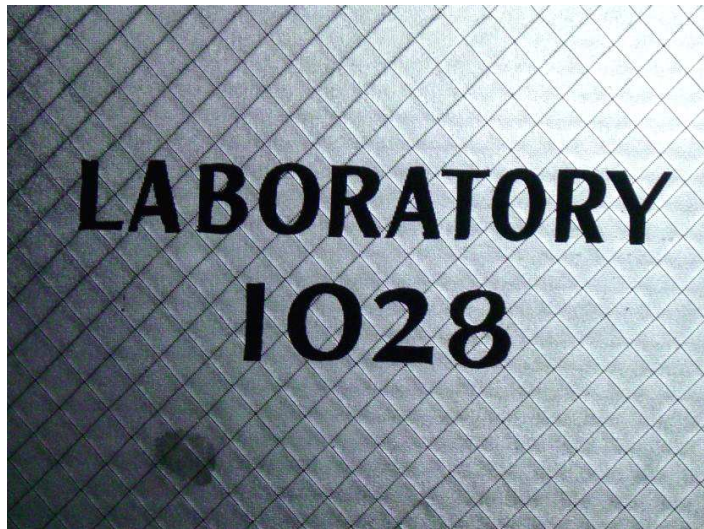


CLIMATE MANIPULATION STATION

[Exhibition + Stage, Talk by Klaus Schafler]
[Parsons The New School for Design, New York]
[Space for Art and Industry, New York]
[2011]



[Exhibition Poster, Igor Hofbauer]



[Entrance Laboratory 1028, Columbia University]
[Mac Tac Graphics at 66,5" x 66,5" mounted on gallery window, 2011]

Using the year 2050 as a hypothetical landmark Klaus extrapolates backwards, examining the living conditions, social spaces and related architectures that make up our present-day civilization. For Schafler, the year 2050 is a time suspended between fact and fiction, a borderland between a projected, imagined reality and a future that is already taking shape.

In *Climate Manipulation Station*, Klaus focuses on geo-engineering and the large scale technologies that attempt to mitigate and even reverse our civilizations' impact on the climate and environment. Here, he assumes the role of anthropologist, technologist and interlocutor, not to put forward a specific ideology but with the aim to open a field of study and draw correlations between artists and scientists, how they test ideas, visualize abstract data and use their findings to intervene into public space. (...)

[Marc Ganzglass, 2011]

A short Summary of Klaus Schafler's Exhibition *Climate Manipulation Station* at the *Space for Art and Industry*, Brooklyn, NY, 2011, written by Marc Ganzglass:

Climate Manipulation Station begins when the artist Klaus Schafler initiates a dialogue with Professor Klaus Lackner, a climate scientist, engineer, and director of the *Lenfest Center for Sustainable Energy at Columbia University*, New York. Their conversation centers on the subject of a *synthetic tree*. Schafler is interested in the *synthetic tree* as an abstract idea that can focus people's imaginations on a hypothetical collision between nature and technology.



[Synthetic tree, demonstration model]

[Klaus Schafler and Klaus Lackner are discussing the exhibition + stage]

[Installed by Klaus Schafler]

[Model by courtesy of Lenfest Center, Columbia, NY]

[Images by courtesy of Marc Ganzglass and Danny Bright, 2011]

Professor Lackner is working on the actual collision. He has developed a material that is extremely efficient at absorbing carbon dioxide from the atmosphere. Lackner's material is a few thousand times more efficient than a natural tree at sequestering carbon and, when deployed on a large enough scale, could help mitigate global warming.

An artist who is interested in the boundaries between fact and fiction and a scientist who is developing a technology with far-reaching implications have entered into dialogue. The exchange grows into a shared desire to articulate a future on the verge of reality. There is an actual technology that can effect change and a narrative that is evolving around this technology. The conversation soon enters the public realm. The two meet for a presentation at *Parsons The New School for Design*. They speak about the technology itself and the representation of this technology within visual culture.

Climate Manipulation Station is shown at the *Space for Art and Industry*, a contemporary art gallery housed in the ground floor of a historical museum at the Brooklyn Navy Yard Industrial Park.

The opening of *Climate Manipulation Station* coincides with the official opening of the historical museum and is attended by Mayor Bloomberg and local business leaders. For five minutes, the mayor and Klaus Lackner discuss the *synthetic tree*. Hanging in front of them is a large Plexiglas bell jar containing the original prototype of a branch of the engineered material.



[New York’s Major Bloomberg is visiting the exhibition + stage]
[Image by courtesy of Danny Bright, 2011]

There are also photographs and videos of Klaus Schafner’s earlier projects in Austria and a voiceover soundtrack from a project in Moldova. A mannequin wearing a rain jacket, also from the Moldova project, looks out the window at the industrial park; on another window is a large transparency of the door to Lackner’s lab.

This is the stage set by Schafner that permits the conversation to take place.



[View of exhibition + stage]

The idea behind this exhibition, as laboratory and as stage:

The exhibition is installed and designed as a stage by displaying elements, props and documentations of corresponding projects and interventions that were already realized in that context. This stage and installation is planned to function as venue and laboratory for accidental meetings or choreographed talks, informal hang outs and exchanges of ideas of the imaginary and the real world, between artists, scientist, politicians and accidental passers-by.



[View of exhibition + stage]

Produced and shown at:

Space for Art and Industry, Brooklyn Navy Yard, New York, 2011 (solo)
and presented in the framework of the exhibition *Unfold* at
Johnson Design Center, Parsons The New School for Design, New York, 2011

[Elements of the show:]

-2050 M

[Lambda Print at 36" x 48" mounted to 1/4" gator-board, 2009/2011]

-SYNTHETIC TREE LAB

Collaboration with Prof. Klaus Lackner, director of the Lenfest Center, Columbia University, New York

[Laboratory 1028, Mac Tac Graphics at 66,5" x 66,5" mounted on window + video 2 min + model of synthetic tree, by courtesy of Lenfest Center, Columbia University, NYC, 2011]

-2050 CHISINAU

[Imprinted rain-jackets, gum-boots + 1 mannequin + audio-piece 2 min, 2010/2011]

-HACKING KULMLAND

[Video 2min / projection + video 4 min / monitor+ painting buckets + painting tools, 2011]

-MANIPULATION TECHNOLOGIES

[Collage printed on Duratrans at 24" x 36", mounted in light-box, 2011]