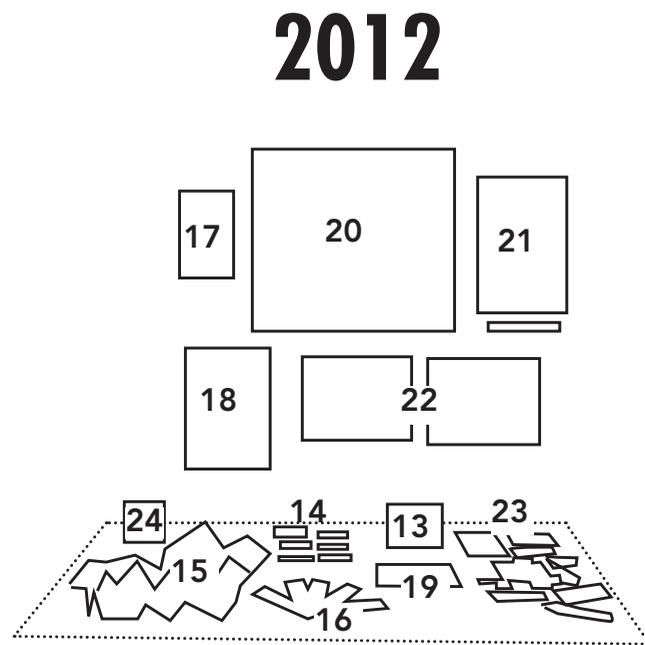


Bindery side, large wall



**8 AUGUST—Ellie Irons in collaboration with Dan Phiffer** *Selections from Flight Lines, August 2013, 2014*. Set of six postcards and video: postcards: 4 x 6 in., video: 15 min. Edition of 33. Flight Lines is an ongoing computer vision project that monitors our skies as they evolve in response to human influence. This iteration combines SP Weather Station data, global atmospheric carbon dioxide trends and abstracted video documentation of the sky above New York City. <http://ellieirons.com/flight-lines/>

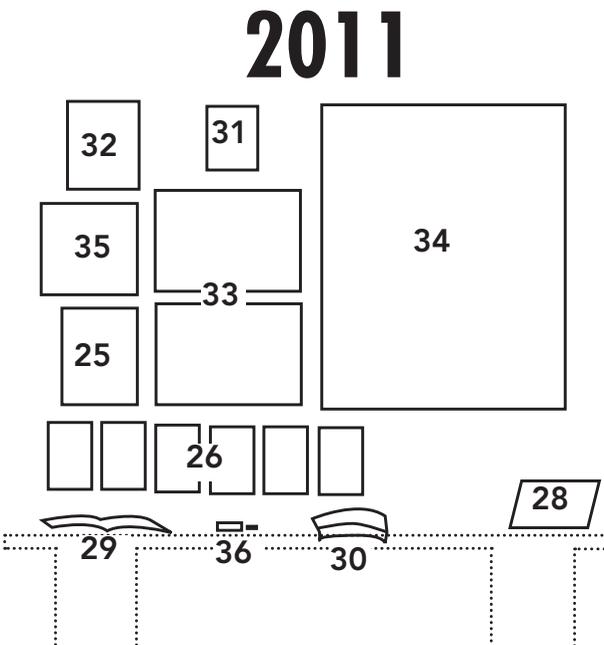
**9 SEPTEMBER—Eric Asboe** *It takes more than a month to be made whole; it takes less than the weather to shape our days, 2014*. One of a series of thirty letters, envelope, stamp: letter: 8 1/2 x 11 in; envelope: 4 x 9 1/2 in. An epistolary novel in thirty parts.

**10 OCTOBER—Katherine McLeod** *Six buttons, each: 2 1/4 in diameter, Edition of 30*. Nonno's poem from Night of the Iguana, by Tennessee Williams, six stanzas on six buttons, which poetically evoke the seasonal shifts that occur in October.

**11 NOVEMBER—Sarah Nicholls** *How to Fortell the Weather Using the Pocket Spectroscope, 2014*. Letterpress and linoleum print on paper, trifold pamphlet, 10 1/2 x 12 1/2 in. (open), 10 1/2 x 4 1/4 in. (closed). Edition of 30 + 10 AP. There was really very little rain in November of 2013, but what there was of it mainly fell on November 27th. Included is a description of how to read the rain bands using a pocket spectroscope, a widely popular weather forecasting trend in the 19th century, and the artist's rendering of what the rain bands on November 27th, 2013 might have looked like through the spectroscope.

**12 DECEMBER—Amanda Friedman** *December Wind Speed Swans, 2013–2014*. Wire, nails, found objects. Dimensions variable (approx. 12 x 1 in. overall). Variable edition of 31.

**13 JANUARY—Rena Leinberger** *Stepping into the same weather more than once, 2013*. Digital offset print, 36 pp book, 7 x 7 in. Edition of 50. A collection of accidental photographs taken unwittingly with the artist's iPhone. Arranged into an index of travels, the book



compresses the time and space of the past year to correspond to the weather on each day of January 2012. This organization is clearly allogical, reflecting the futility of deciphering the erratic patterns of the weather and daily life.

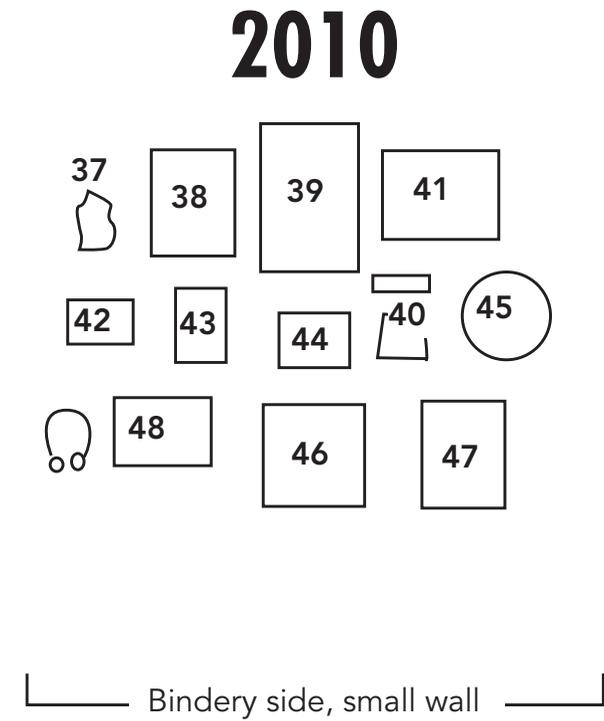
**14 FEBRUARY—Jesper Aabile** *February 2012, 2013*. Set of 29 digital prints, 3 x 4 in. each. Edition of 30. 29 illustrations related to weather data for each day in February.

**15 MARCH—Beka Goedde** *Ten Possibilities for a Water Glass, 2012*. Photolithography on Magnani paper, 4 x 3 in. (folded); 19-1/2 x 20 1/4 in. (unfolded). Edition of 30 + 3 AP. Printed by the artist at the Gowanus Studio Space, Brooklyn, NY. Matrix of ten possible states of a water glass associated with the barometric pressure on each of 31 days of March: whole glass / full of water; whole glass / half-full; whole glass / empty; whole glass / empty from tipping over; half-glass / full; half-glass / half-full; half-glass / empty; half-glass / empty from tipping over; broken half-glass / empty; no-glass / empty.

**16 APRIL—Roni Gross** *Weather For Thirty of Twelve, 2012*. Color Xerox, 8 x 2 x 1/4 in. External and internal weather for the thirty days of April.

**17 MAY—Jordi Williams** *Divining End Time: Readings for May 2012, 2013*. Series of 31 inkjet prints, 11 x 7 in. (each). Proximity to the End Time is charted for each day in May using symbolic translations of weather data: wind speed, direction, rain accumulation, relative pressure, and wind chill.

**18 JUNE—Tara Cooper** *Hotter Than A Two Dollar Pistol, 2013*. 3 color hand printed photopolymer etching, 11 x 15 in. Edition of 30 + 3 AP. SPWS recorded record highs throughout June, the most extreme occurring just before 1 am on the 21st, 102.9 °F. Now known as the Historic Heat Wave of 2012, the severity of the summer's heat is comparable to 1936—the Dust Bowl's worst. The idiom "Hotter Than A Two Dollar Pistol" originates from a cheaply made 19th century pistol that got extremely hot when fired.



Bindery side, small wall

**19 JULY—Emily Bunker** *July 2012, 2013*. Digital print with acrylic, 5 1/2 x 8 1/2 in. Edition of 30. In order to measure the wind, ropes are anchored to eight trees converging in a cube suspended 30 ft above the ground. Cube shifts as the wind blows and the trees sway. Images on reverse are a collection of photographs taken throughout the month of July by a motion sensor camera positioned under the cube.

**20 AUGUST—Peter Jellitsch** *Molecule Model, 2013*. Screenprint, 12.3 x 8.8 in. (packaged); 25.4 x 8.8 in. (unfolded). Edition of 35. Part of the Long Island City Documents, a project by Peter Jellitsch which focuses on the 1488 measuring points that describe the indoor & outdoor humidity, measured by SPWS in August 2012 in New York. Includes handwritten notations, drawings and a photocopy that deals with the attempt to make hidden conditions visible. Screenprint adapted from a copy which is based on a photo that was taken from a model which was built after Hans Hæckel, "Wasser," in *Meteorologie*, Stuttgart 2008, Page 85. More information: [peterjellitsch.com](http://peterjellitsch.com)

**21 SEPTEMBER—Birds' Ear View Collective** (Jon Barraclough and Alexandra Wolkowicz) *September 2012, 2013*. Scroll with digital print from an original drawing, wooden splints, 12 x 1 1/2 in. diameter. Edition of 36. Drawing based on the correlation of wind conditions and the presence of extremely powerful lights to the increased presence of birds flying in Lower Manhattan on September 11/12, 2012, as a result of the Tribute in Light memorial.

**22 OCTOBER—Kyle Holland and Elizabeth Sheehan** *October, 2013*. Letterpress, suminagashi marbling and pressure printing on Stonehenge Pearl Gray paper, Two elements, 10 3/4 x 14 in. (each). Edition of 30. Diptych inspired by storm-riddled weather data from October 2012 which culminated in Hurricane Sandy, as well as from the artists' mutual obsession with storms, particularly tornados. Eerie warnings can mean imminent disaster, from swarms of birds taking flight to subtle changes in the color of the sky.

**1 JANUARY—Louise Barry** *Januaries, 2014*. Digitally printed booklet, 12pp, 5 1/2 x 8 1/2 in. Edition of 50. A collection of January images from recent calendars hints at a collective understanding of the mood and meaning of January.

**2 FEBRUARY—Einat Imber** *Just Add Wind, 2014*. Fabric, hardware, 25 x 7 1/2 x 16 in. (approx.) Edition of 30.

**3 MARCH—May Jong** *Global Desertification and Sea Level Rise Including Extremes, 2014*. Screenprint, 11 x 17 in. Edition of 30.

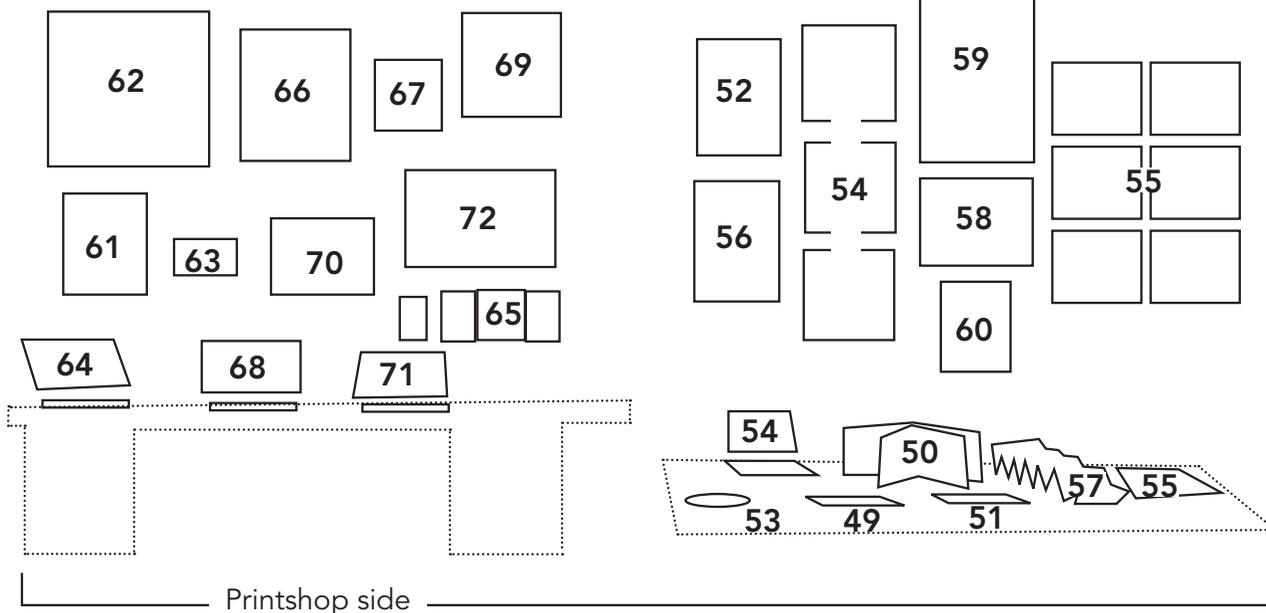
**4 APRIL—David Grainger** *30 Tornadoes, 2014*. Watercolor on paper, one of a series of 30 unique paintings. 9 x 12 in.

**5 MAY—Anne Gilman** *One must adjust to a lack of predictable outcomes, 2014*. Digital print with chine colle woodcut, 11 x 15 in. Edition of 30 + 5 AP. Report based on investigation of possible correlation between barometric and other kinds of pressure, stress, or pain, incorporating actual data, missing data (later replaced) and conversations regarding physical and emotional well-being with the artist's ninety-year old mother. Conclusion: inconsistency and lack of correlation are the norm. One must adjust to a lack of predictable outcomes. Artist's full report is online at: [http://spweatherstation.net/?page\\_id=1313](http://spweatherstation.net/?page_id=1313)

**6 JUNE—Amze Emmons and Marianne Dages** *June, 2013*. Letterpress and screenprint, 14 3/4 x 10 in. Edition of 49.

**7 JULY—Heather Kaplow** *Acclimation, 2014*. Canvas, 31-day performance/interactions, writing, sweat, sunscreen, Long Island City weather and dirt, audio interviews, still photography, safety pin, printed cardstock, PDF file and video, delivered as DVD in custom cloth sleeve with insert. Dimensions variable, video duration: 23 min. Edition of 30 + 1 AP. For the month of July 2013, the artist used her body to measure the weather at the site of SP Weather Station and interviewed people about talking about the weather, studying the moments where social discomfort and physical discomfort meet and cancel one another out.

# 2008



**23 NOVEMBER**—Rachel L Cohn, Frej Meinild Larsen, Ebbe Dam Meinild, Laurids Sonne *Replica of West Norwegian vær maskin (Weather machine)*, 2013. Envelope, nails, washers, string, card stock, 9x12 in. Edition of 30.

**24 DECEMBER**—Paula McCartney *Weather or Not*, 2013. Digitally printed artist book, 5 1/4 x 4 1/2 in. Each book page represents one day of the month in December 2012. Snow falls on four pages of the book while the other pages are left blank, recording the minimal snowfall in Long Island City, NY.

**25 JANUARY**—Emcee C.M. *Master of None The land gives us all we need to survive*, 2012. Booklet / fold-out broadside, 3 x 4 . in. (closed); 9 x 12 in. (open). From a series of thirty-six woodcuts and wood engravings from all six sides of six handmade type high blocks of maple, with original narrative text & list poem handset in lead Caslon Antique type, letterpress printed in seven colors.

**26 FEBRUARY**—Glen Einbinder *Weatherlore Cards*, 2012. Set of 6 cards with digital laser prints from original color pencil drawings and handstamped gold text, 8 . x 5 . in. (each). February weather data translated into folkloric measurements: cricket = temperature; cow = wind direction, persimmon seed = snowfall, winter quality; cup of coffee = atmospheric pressure; bog pimpernel = humidity; woollybear = winter quality.

**27 MARCH**—Rafael Hidalgo Múgica Audio recording, 2011. Sonification using data from SP Weather Station and other stations around the world. File available online (not included in portfolio): [http://sp-weatherstation.net/?page\\_id=1081](http://sp-weatherstation.net/?page_id=1081)

**28 APRIL**—Naomi Miller *Health Report for My Mother*, April 2011, 2012. DVD with single channel video, 5:33 min. A complete month's health report in the style of a television weather report for the benefit of the artist's health-concerned mother.

**29 MAY**—Chad Stayrook *Gambling with the Weather: Roulette*, 2012. Inkjet print on newsprint, 48 pp. booklet, 8 . x 7 in. Roulette is a casino game named after a French diminutive for little wheel. In the game, players may choose to place bets on either a single number or a range of numbers, the colors red or black, or whether the number is odd or even. *Gambling with the Weather: Roulette* uses weather data from May 2011 to create a strategy for betting at the roulette table tested in February 2012 at the El Cortez Casino in Las Vegas, NV.

**30 JUNE**—Michelle Rosenberg and Howard Huang *Visor Calendar*, 2012. Visor, iron-on lettering, 7 . x 6 x 1 . in. (approx.) From a series of 30 visors, each with a word that describes the weather for every day of June 2011. Based on SP Weather Station data, the descriptive words also highlight parallels between personality traits and the weather.

**31 JULY**—Hope Ginsburg *Toy Sponge Divers with July High Temperature Data*, 2012. Cut wool felt, cello sleeve, 8 . x 6 . in. Recalling 2011 SP Weather Station "Water Sponge" event. Rehearsing fantasies for Spring 2012 open water dive. Honoring the Phylum Porifera in all its sessile mutability.

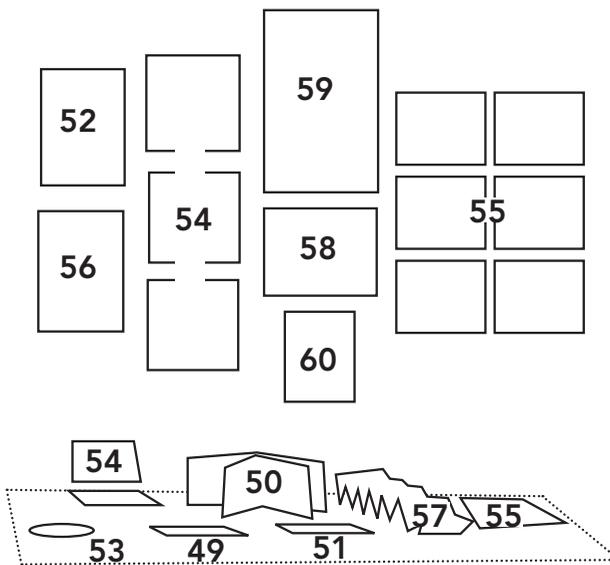
**32 AUGUST**—eteam *No day without weather*, 2012. Crayon on ruled notebook paper, 11 x 8 . inches, Edition of 30.

**33 SEPTEMBER**—Paul Kennedy *John Davault's Weather Diaries: September 1871–June 1881 and July 1881–January 1896, Leesburg, Tennessee*, 2011–12. Two pigmented inkjet prints, 13 x 18 . in. each, folded to 13 x 9 1/8 in. Edition of 50.

**34 OCTOBER**—Adrienne Garbini *October*, 2011. Inkjet print on newsprint, 37 x 29 in., folded to 12 . x 9 . in., Edition of 30 + 4AP.

**35 NOVEMBER**—Travis LeRoy Southworth *Sunspots*, 2012. Inkjet print, 11 x 11 in. Influenced by the large number of sunspots in November of 2011, this work is a collection of "sun spots" or blemishes digitally removed from photographic portraits.

# 2009



**36 DECEMBER**—Rick Myers *Mirror System (December 2011)*, 2012. Black paint, vial, residue of precipitation, cotton wool, plastic box, label, 1 x 1 x 3 in. Glass vial with a black reflective interior containing events of weather gathered on the roof of 39-31 29th Street, Long Island City, NY for the 31 days of December 2011.

**37 JANUARY**—Liz Zanis *Mr. G and G.G. in January 2010*, 2011. Screenprint on balsa wood, necklace chain; Flux Factory's Roof in January 2010, 2011. Screenprint on paper. Both, 2011. 6 x 5 x .25 in. overall.

**38 FEBRUARY**—Graham McDougal *SP Weather Station Weather Report: February 2010*, 2011. Archival ultrachrome print, 11.5 x 9 in. Scan of dislodged roof tile from Ithaca, NY, laser engraved with drawing based on SPWS wind speed measurements throughout February, except for days weather station was decommissioned by falling construction debris.

**39 MARCH**—James Walsh *Diary of the Weather*, 2011. Letterpress print, 16 x 10 in. Drawn from Rev. Andrew Burnaby's *Travels Through the Middle Settlements in North America*, printed in London in 1775.

**40 APRIL**—Carissa Carman *April Showers Portable H2O Filter Number One*, 2011. Mimaki print on cotton, paper, staples, terra cotta ball, metal ring, needle, thread, plastic bag, 8.75 x 6 x .5 in.

**41 MAY**—Mark Parsons *A Day & the Data*, 2011. Intaglio, collage and ink on paper, 9.5 x 12.25 in.

**42 JUNE**—Tim Dye *WeatherDots, June 1-15, 2010*, 2010. Digital print from series of 15, with color laser print key, 5 x 7 in. Depicting each day's weather, 24 dots show weather conditions with color, shape, and orientation. Hourly weather readings control the shape's appearance. See [www.DataTechArt.org](http://www.DataTechArt.org) for details. Animation of all 15 images from the SPWS edition online at: [www.spweatherstation.net/?page\\_id=6](http://www.spweatherstation.net/?page_id=6)

**43 JULY**—Douglas Paulson *Appreciating the July*, 2011. Laser print mounted on board, 8 x 5.375 inches.

**44 AUGUST**—Robyn York *Emotional Weather Report*, Pigment print, 8 pp., 4.25 x 6 in.

**45 SEPTEMBER**—Cross Current Resonance Transducer [LoVid (Tali Hinkis and Kyle Lapidus) and Douglas Repetto]. *CCRT Spiral Sound Print*, 2011. Variable edition of 30 data-driven laser cut screenprint on laser cut paper, 10 in. diameter. Soundwave data from computer voice reading of SPWS indoor/outdoor temperature and humidity values plotted in an Archimedean spiral using custom software. See [www.music.columbia.edu/~douglas/portfolio/ccrt](http://www.music.columbia.edu/~douglas/portfolio/ccrt) for details.

**46 OCTOBER**—Nicholas Fraser *talk about the weather or how the weather used to be*, 2011. Digital pigment print (1 from a series of 30 unique prints forming a single work), 11 x 11 in. The weather: ubiquitous and mundane and democratic, coloring everything we do. The spreadsheet of measurements: a knotty meaningless mass far removed from what it represented. The prints: 3 consecutive days, converted into bland charts, parameters unidentified.

**47 NOVEMBER**—Man Bartlett and Angela Washko *Flux Factory Brainstorming Document*, 2011. Photocopy with ink and marker, 11 x 8.5 in.

**48 DECEMBER**—Ellie Harrison *UK Weather Report: The Effect of the Weather on the Market / The Effect of the Market on the Weather*, 2011. Single channel video recording of Skype performance for SP Weather Station on April 17, 2011. File available online (not included in portfolio): [www.spweatherstation.net/?page\\_id=567](http://www.spweatherstation.net/?page_id=567)

**49 JANUARY** — Mike Estabrook and Vandana Jain *January*, 2009, 2009. 4 x 6 in., postcard and PDF download. File available online: [http://spweatherstation.net/wp-content/jan\\_2009\\_jainestabrook.pdf](http://spweatherstation.net/wp-content/jan_2009_jainestabrook.pdf)

**50 FEBRUARY**—Susan Goethel Campbell *Dirty Snow, February 2009*, 2009. 5 x 7 in. (closed), 5 x 41 in. (open), accordion folded, inkjet print book.

**51 MARCH** — Emily Larned *March 2009*, 2009. 6 x 9 in., drawing with pencil, watercolor, letterpress and rain. Each day of the month's unique, daily rainfall directly altered that day's drawing.

**52 APRIL** — Luke Strosnider *Thirty Skies (Amsterdam/New Amsterdam)*, 2009. 6.5 x 9.25 in. (image), 13 x 9.4 in (paper), inkjet print.

**53 MAY** — Andrea Polli *May*, 2009, 2009. 3 minutes, MP3 recording of live performance on a laptop. Sonification of the May 2009 SPWS data uses pure and sampled sound, including 'Some other Spring' by Billie Holiday. File available online: [www.spweatherstation.net/wp-content/may\\_2009\\_polli.mp3](http://www.spweatherstation.net/wp-content/may_2009_polli.mp3)

**54 JUNE** — Mark Nystrom *Winds*, 2009. Set of 3 11 x 11 in. inkjet prints and CD. Wind drawings and digital replays for each day of data taken with custom instruments at SPWS base, June 2009.

**55 JULY** — Patricia Zarate *Water No Water*, 2009. Set of 6 8.5 x 11 in. inkjet prints with 5.5 x 8.5 in., 12 page pamphlet, and 9 x 11 in. enclosure. Comparison of total rainfall in Long Island City, NY and San Diego, CA.

**56 AUGUST** — Jane D. Marsching *Dance Weather*, 2009. 14 x 10.5 in., inkjet print. Translation of wind speed/direction data into dance steps.

**57 SEPTEMBER** — Stephanie Rothenberg *30 days of September 2009 in My Second Life*, 2009. Set of 30 3.5 x 6 in. inkjet postcards based on login screens from Second Life.

**58 OCTOBER** — Graham Parker 11 x 14 in., inkjet print. Spam interspersed with 31 days of corresponding weather data.

**59 NOVEMBER** — Isaac Gertman 11.5 x 7 in (folded), 22.75 x 14 in. (unfolded), offset print on newsprint.

**60 DECEMBER** — Birgit Rathsmann 10.25 x 7.74 in., inkjet print.

**61 JANUARY** — Heidi Neilson *January*, 2008, 2008. 8.5 x 11 in., color laser print.

**62 FEBRUARY** — Natalie Campbell, Daniel Larson, Heidi Neilson, Jing Yu, Liz Zanis *Leap Day Wind Direction*, 2008. 17 x 17 in., screenprint, compass. Related video online at: [http://spweatherstation.net/?page\\_id=71](http://spweatherstation.net/?page_id=71)

**63 MARCH** — Katarina Jerinic *Recorded Wind Direction at 12 noon, March 2008*, 2008. 4 x 6 in., archival inkjet print with temporary tattoo.

**64 APRIL** — Lize Mogel *April is the Cruellest Month*, 2008. Video, 1 min.

**65 MAY** — Chris Petrone *Untitled*, 2008. 6.5 x 16 in., folded, double-sided screenprint with envelope.

**66 JUNE** — Bridget Lewis *Untitled*, 2008. 11.5 x 15 in., screenprint.

**67 JULY** — Michael Geminder *Untitled*, 2008. 7 x 7 in., lasercut corrugated cardboard.

**68 AUGUST** — Leah Beeferman *A Weather-Reading Device Expands and Contracts as the Temperature Rises and Falls*, 2008. Video, 12 min. 25 sec.

**69 SEPTEMBER** — Neil Freeman *Untitled*, 2008. 11.25 x 11.25 in., archival inkjet print.

**70 OCTOBER** — Sarah Nicole Phillips *Entry in a Field Guide: Draft Snakes*, 2008. 8.5 x 11 in., laser print.

**71 NOVEMBER** — Carrie Dashow *Untitled*, 2008. Video 3 min. 23 sec.

**72 DECEMBER** — Richard Garrison *Wind (Speed & Direction), December 1-31, 2008*, 2008. 11 x 17 in., archival inkjet print.