

HIRSCH FARM PROJECT, AN ARTS-BASED THINK TANK 1990-2000



A large, red barn in the unglaciated, driftless area of southwestern Wisconsin. An isolated coral atoll in the Tuamotus in the South Pacific. Terraced fields and dried rice paddies in the Pokhara Valley of Nepal. The clean and security-fashioned city/state of Singapore. The dusty, winding

**roads of Kathmandu.
The calm of a
contemporary art
museum. More than
sixty interdisciplinary
participants.
Ten publications.
A three-season
sculptural pavilion
with meeting area,
kitchen, dining rooms,
four lavatories, and
sleeping space for five.**

Together, these elements constitute the physical and geographical parameters of the Hirsch Farm Project, an arts-based think tank.

Started as an interdisciplinary ten-year experiment in conversation, conservation and contemporary art, Hirsch Farm Project's curatorial goal was to foster greater dialogue in a time of growing conservatism by supporting the work and ideas of creative practitioners in the arts, sciences and humanities. Hirsch Farm Project provided a generous and unique forum, annually inviting between six and ten participants to share their ideas during a week of intensive isolated conversation. It should be known that these meetings were intentionally private, and, by design, no transcripts were made of the conversations between the participants. The single record for each project is a publication. These books act as the official documents representing the ideas which were developed immediately following each meeting.

Hirsch Farm Project:
Titles, date
Location
Participants
Publication



Mud, or How Can Social and Local Histories Be Used As Methods Of Conservation?

Hirsch Farm Project, WI, **1991**. With Mark Dion, Kate Ericson, Mel Ziegler, Dan Peterman, Gail Rothchild, Milenko Matanovic, Robert Horwich. Sixty pages, b/w images and texts.
Designed with Michael Thibodeau (ACD Award)

Pressure On The Public

Hirsch Farm Project, WI, **1992**. With William Schefferine, Patricia Phillips, Meredith Turshen, Laura Emrick, Amy Hauff, Jorge Pardo, Wolfgang Staehle and Maureen Sherlock.
Eighty-eight pages, 24 color plates. Designed with Michael Thibodeau

NonSpectacle and the Limitations of Popular Opinion

Hirsch Farm Project, WI, **1993**. With Dennis Adams, Helen Molesworth, Pae White, Rick Valicenti, Jane Whicher, Sarah Seager and Anna Novakov. Ninety pages, 37 color plates and 17 b&w pages. Design concept: Mitchell Kane (ACD Award)

Optimism

Hirsch Farm Project, WI, **1994**. With Stephan Dillemoth, Jason Simon, Rhonda Lieberman, Diana Thater, J. Morgan Puett, Joe Scanlan. Sixty-eight pages, Four color hardcover, one color plate, 30 b/w illustrations, garment pattern supplement. Design concept: Mitchell Kane

Conviviality: Flirtation, Displeasure and the Hospitable in the Visual Arts

Hirsch Farm Project, WI, **1995**. With Joshua Decker, Stephan Prina, Lee Paterson, Skall, William B. Brahm, Laurent Joubert, François Claire Prodhon.
One hundred twenty-four pages, hardcover. (ACD Award)

Tahiti: Contemporary Art In An Age Of Uncertainty

Hirsch Farm Project, Wisconsin/Rangiroa, **1996**. With John Currin, Judy Bamber, Mariko Mori, Alexis Rockman, Gregory Green. Thirty-two pages, color, hardcover. Design Mitchell Kane

Untitled (World Tour)

Hirsch Farm Project, Singapore/Katmandu/Pokhara, Nepal **1997**. With Elizabeth Peyton, Lincoln Tobier, Vincent Fecteau, Sharon Lockhart, Ben Kinmont. Capacity bound, Thirty-two pages, color. Design: Mitchell Kane

Now: Speculative Environment, Theme Song and Wisconsin Open House

Museum of Contemporary Art, Chicago. **1998**. Four color posters, offset with interview by Amada Cruz/Mitchell Kane. Design: Mitchell Kane. HFP Compact Disc with lyrics by Mitchell Kane and music by Mayo Thompson.

The Compleat

Hirsch Farm Project Book **1999**.
Essays by Hannah Higgins, Tobey Crockett, Mitchell Kane and Laurie Winter
One hundred twenty pages, 32 four color illustrations, perfect bound. Design: Mitchell Kane

Tt: a working meeting to develop a hybrid product

Morocco, **2000**. With Matthew Ritchie, Peter Lunenfeld, Michael Grey, and Mitchell Kane
Forty-eight pages, perfect bound, full color. Design: Mitchell Kane

**Conversation &
Conservation &
& Speculation
& People
& Geography**