



# Villinski

When New York artist Paul Villinski was preparing for a 2006 exhibition in post-Katrina New Orleans, he wanted to immerse himself in the city and its culture while he created work in response to the devastation. But making art requires space and a host of accoutrements, all of which were in short supply in New Orleans at the time, so Villinski decided to bring his studio and living quarters with him.

Villinski's solution — "Emergency Response Studio" — utilized one of the most notorious symbols of the disaster: the FEMA trailer. He obtained one of the 30-foot Gulf Streams and set about reworking — and greening — the dreaded trailer's interior. Over a seven-month period, he reconfig-

ured the space to allow for a studio and added a drop-down porch. He ripped out the trailer's much publicized hazardous and formaldehyde-laden materials and replaced them with green materials like reclaimed wood, bamboo cabinetry, linseed oil linoleum tiles and insulation made of recycled denim. The traditionally dark trailer became light-filled, even when closed, because

of a clear polycarbonate side panel and a geodesic dome the artist built into the roof. Fresh air circulated through the open porch, and power was generated through solar panels and a micro-wind turbine and stored in eight mammoth batteries.

The result, which was parked in front of Sewall Hall as part of Villinski's recent Rice Gallery installation, was a functional, portable and aesthetically pleasing space that seemed adequate, if tight, for one or two people. One wonders how in the world FEMA determined that a family of six could actually live for an extended period of time within the confines of the standard-issue trailer design.

urban planners charged with responding to, repairing and re-envisioning disaster sites like New Orleans," Villinski sees his Emergency Response Studio as a vehicle — both literal and figurative — that will allow artists to embed themselves in and respond to disaster situations. ■

—Kelly Klaasmeyer

**Villinski created a skeletal mock-up of an unaltered FEMA trailer inside the gallery that more than achieved his goal of emphasizing the "cagelike" quality of the original trailer space.**

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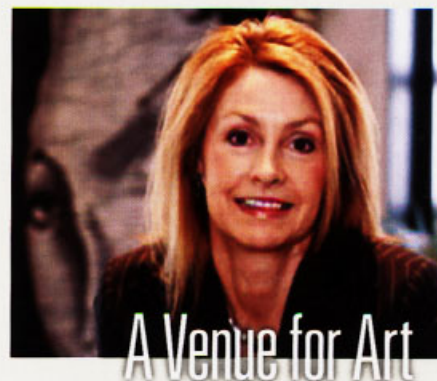
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## A Venue for Art

Building on its commitment to incorporate art into its landscape and interior public spaces as part of Rice's Vision for the Second Century and the Centennial Campaign, Rice has appointed Molly Hubbard as university art director. Hubbard will have an active role in collaborating with artists and patrons to create opportunities for public art on the Rice campus. The collection will create a more vibrant and dynamic campus and will more intimately connect Rice with the arts community in Houston and beyond.

In her newly established role, Hubbard is charged with developing a master plan for art on campus and steering Rice's art committee, co-chaired by Raymond Brochstein '55 and Suzanne Deal Booth '77, to review artists' works and proposed projects. She also will have a role in developing collaborative art education programs within Rice and with other Houston art groups as well as engaging patrons to support the programs.

Hubbard and the art committee plan to work with both established and emerging artists from diverse backgrounds and regions. The commissioned works will be site-specific and multidimensional in a variety of media, with a focus on high aesthetic value and conceptual merit.

"Think of the entire campus as a venue for art," Hubbard said. "We will not only make meaningful contributions to the lives of Rice students and stakeholders, but also by opening our campus to the Houston community and visitors, we will become a destination for the experience and enjoyment of art."

Hubbard is well-prepared for her new role at Rice. She has been a member of the Rice Art Committee for a year and served as director of special projects for the School of Humanities for art, film and creative writing projects. Recently, she was appointed by Texas Gov. Rick Perry to a six-year term on the Texas Commission on the Arts. The commission encourages appreciation for fine arts in Texas and works to drive economic development and increase access to the arts. ■

—Jessica Stark