

## Carolyn Speranza Excerpts from Critical Reviews

"Felix Guattari's focus in 'The Three Ecologies' is his conception of 'ecosophy' — the three related ecologies of environmental, mental and social worlds and their amalgamation into a methodological practice. His argument, and it is rather simple, is that we have an erroneous conception of ecology, of environmental struggle, and that only by broadening our views to include the three ecologies will we be able to affect any enduring changes in our social/cultural/natural environment. This [concept] is especially noticeable in *Requiem for the Netmakers* (2011), Carolyn Speranza's impressive multi-screen, mixed media collaboration with sonic artist Frank Ferraro occupying two large walls . . . Peculiarly this installation evokes a mode of poetic beauty spiked with an appalling realism about water and the catastrophe facing our environment today.

–Elaine A. King

"Artists & Environmental Change: The Elusive Power of Contemporary Art"  
ARTES MAGAZINE

"A quote from Richard Nixon recalls a time when CLEAN WATER was seen as fundamental to progress . . . Too Shallow for Diving provides multiple points of entry for thinking about how we need, use and misuse water."

–Robert Raczka, "Heads Above Water," Pittsburgh City Paper

"The artists [Carolyn Speranza and Lisa Link] were inspired by the community's history and reality while the community in turn became part of the creative process."

–Lucy R. Lippard, *The Lure of the Local, Senses of Place in a Multicentered Society*

" . . . how art is used to reverse the momentum of a very superficial relationship to the natural systems that sustain us, while also serving to deepen that relationship. They [Carolyn Speranza and Lisa Link] also demonstrate how we might bring new and traditionally exiled or unheard voices into this conversation. If we were completely serious about changing the way we live, about making the ecological perspective the context for our actions, and therefore our lives, then it will take art of every kind and from every activist and every educator to draw a circle wide enough for us all to stand in together."

–MD, "End of the Line," Orion Afield journal

"The network of bus routes carried each image outside the locality in which it was generated, again emphasizing the fluidity of a post-industrial city's patterns of cultural reception."

–Malcolm Miles, *The Uses of Decoration, Essays in the Architectural Everyday*

" . . . the most obvious concept associated with techno-aesthetics falls into the realm of language – the computer language that finds an equivalent with semiotics, especially when works make use of signs, symbols and icons associated with the computer desktop, such as the work of Carolyn Speranza."

–Elizabeth K. Menon

"Virtual Realities, Techno-aesthetics and Metafiction of Digital Culture"  
*The State of the Real, Aesthetics in the Digital Age*