

THE QC ART CENTER AND KUPFERBERG CENTER FOR THE ARTS PRESENTS

OUR PLANET

TUESDAY APRIL 27 - 7:00 PM

An illustration of two stylized figures, a woman on the left and a man on the right, holding a large globe of the Earth. The woman is wearing a yellow speckled sweater and blue pants, while the man is wearing a yellow speckled sweater and red pants. The globe is green and blue with simple line drawings of mountains and waves. The background is white with faint green and yellow plant-like outlines.

**A VIRTUAL EXHIBITION IN
REGARDS TO CONSERVATION,
INDUSTRY, AGRICULTURE,
OUR OWN BODIES, URBAN
ECOLOGY AND MORE,
FEATURING STUDENTS,
STAFF AND AFFILIATES OF
QUEENS COLLEGE.**

WWW.KUPFERBERGCENTER.ORG



Mother Earth Day, a universal movement of environmental protection. Without our planet, where would we stand today? Would we even be standing? Often times we forget that although our home offers durable protection, it is equally as fragile. The students, staff and affiliates of Queens College, in collaboration with @kupferbergcenter present, "Our Planet" a group exhibition based on the progression of time and importance of human impact on Earth. At this time today, we would have opened our exhibition featuring multidisciplinary works from CUNY faculty, staff and students of all majors in regards to conservation, industry, agriculture, our own bodies, urban ecology, and more, in celebration of the 50th anniversary of Earth Day.

Artwork on display by:

Leslie Shaw Zadoian
Rafael De Balanzo Joue
Jennifer Mulhearn
Hai Fei Xie
Stephanie S. Lee
Georgia Humphries
Fred Adell
Adil Ansari
Gina Minielli
Fotini Mamos
Wei Fang





LESLIE SHAW ZADOIAN

For me, art begins when I am not working. With my lifelong habit of looking closely at everything, I contemplate color, shape, texture, space, and their relationships as they appear in daily life. I look at art, clouds, faces, even such objects as discarded scraps of metal and wood (which I collect for possible use). In some mysterious way, thoughts and observations recede, percolate and, in time, bring forth a color, texture or other element which is the genesis of an artwork. The first element then suggests a second and a third, and so goes the making of art. I make my art through a combination of experience, knowledge and thought, but something else happens at a deeper level, not logically plotted. Call it magic.

Many of my paintings have assemblages of metal or metal and wood attached to the canvas. Some include collage. Shape, line, color, texture and space interact on canvas, and sometimes beyond its borders. Using these rough materials on a ground of translucent depth (acrylic paint, pastels and other traditional media applied layer upon layer), I find beauty and formal elegance in unlikely combinations. Equally important are the textures, energy and space which are sensed rather than seen. Mystery, spirit, the layered nature of existence. Inspired by nature, art, discarded objects, and the inner journey, my artworks transform disparate elements and integrate them into a new universe.

WHAT DOES THE PLANET MEAN TO ME?

“Well, it’s where I live. At this point, it’s my mother and father. And the glorious things that are on this planet—my family, the arts, a warm sunny day, spring flowers, other people, and so many wonderful possibilities. I am very fortunate. I pray that the horrors that exist on our planet can and will be eliminated. Sooner rather than later.”

www.LeslieShawZadoian.com





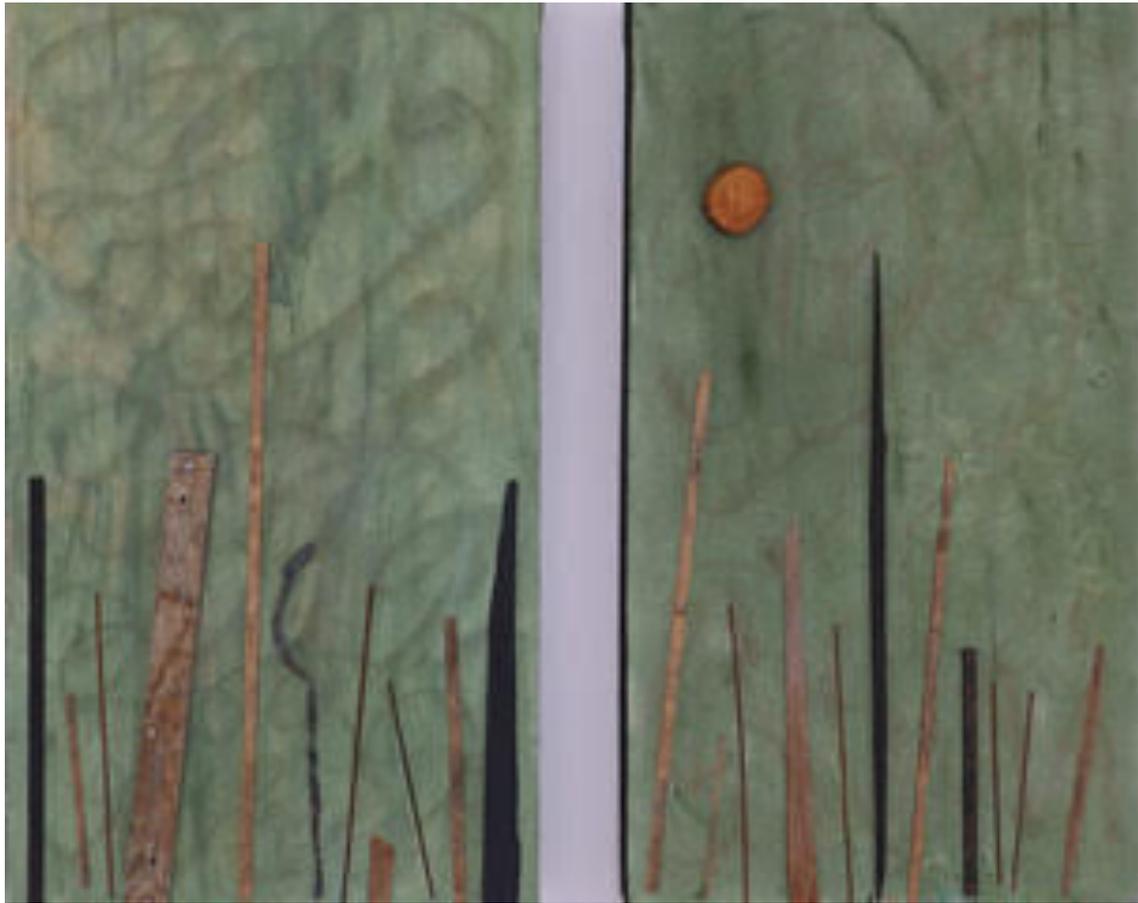
After the Storm

2018

Acrylic, wood & metal on canvas

18 x 24

\$600



Forest Primeval (diptych)

2019

Acrylic, metal and wood on canvas

24 x 39

\$1,200



Ode to Joy

2019

Acrylic, wood & metal on canvas

18 x 24

\$600



High Wind Coming

2018

Acrylic, wood & metal on canvas

18 x 24

\$600



HAI FEI XIE

Hai Fei Xie is an art maker living in New York City. She graduated with a BA in Illustration from the School of Visual Arts. Drawing and painting is her way of understanding and communicating with the world around her. She is interested in stories of everyday life, animals and nature. Currently she is studying her master degree in art education at Queens College to share her passions of art with others.

WHAT DOES THE PLANET MEAN TO ME?

“I am often inspired by the splendid creations of our Mother Earth, and often paint landscapes that I have visited. This helps me remember beautiful moments in my life and pass it on to others. This series of woodcut reduction prints explore the beauty of New York State in my eyes. “

www.haifeixie.com

Instagram: @feihxie

Etsy: www.etsy.com/shop/haifeixiestudio





Bog River Fall

2019

Woodcut print on paper

12 x 16

\$135



Watkins Glen State Park Fall

2019

Woodcut print on paper

16 x 20

\$185



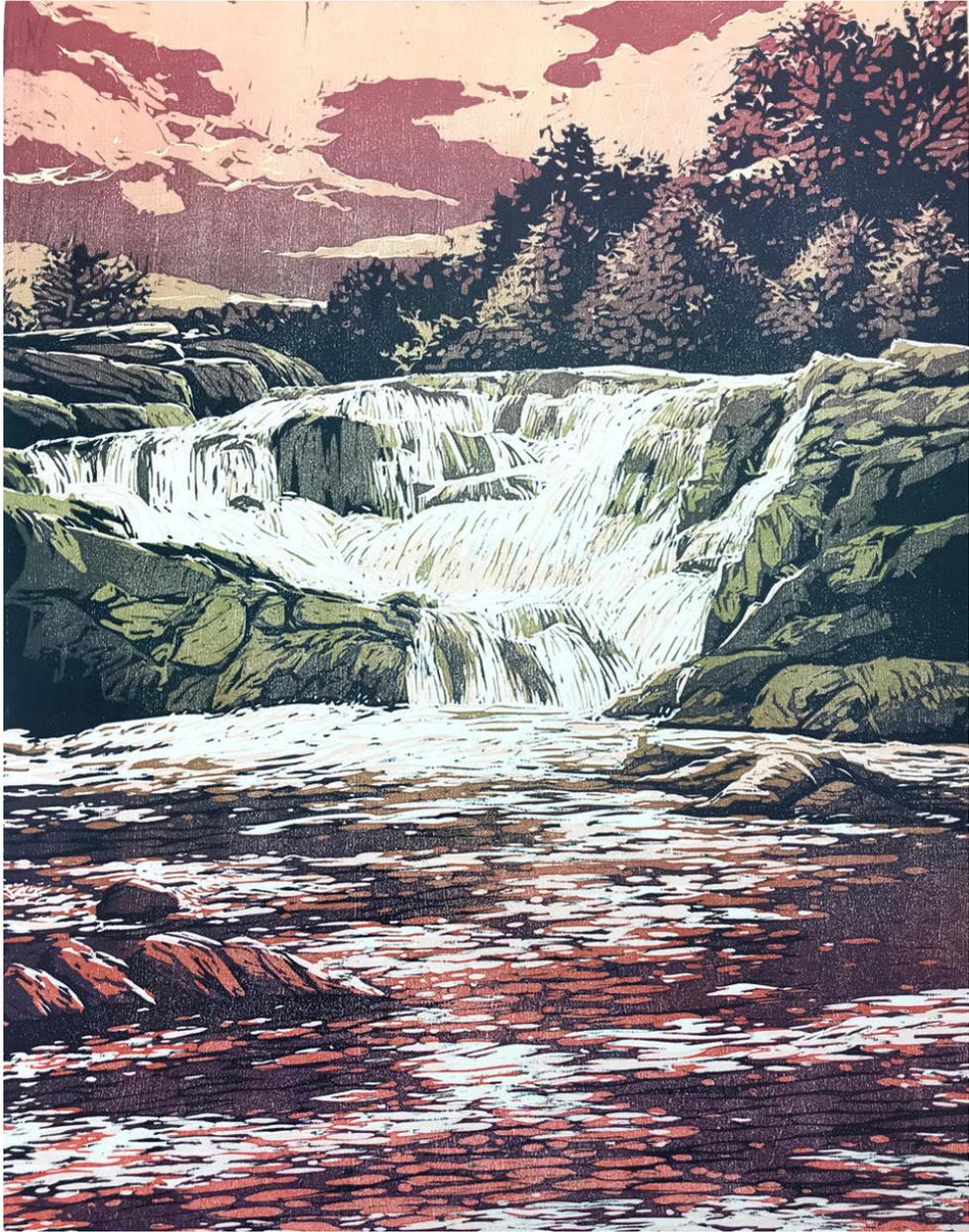
Artist Fall

2019

Woodcut print on paper

16 x 20

\$185



Fullerville Falls

2019

Woodcut print on paper

16 x 20

\$185



Roaring Brook Falls

2019

Woodcut print on paper

12 x 16

\$135



Kaaterskill Falls

2019

Woodcut print on paper

12 x 16

\$135



STEPHANIE S. LEE

Stephanie S. Lee's paintings are inspired by minhwa, Korean folk art painting. Her work has been exhibited in group shows in museums and galleries in Asia and the United States, including the National Museum of Korea, Seoul; the Indang Museum, Daegu, South Korea; Islip Art Museum, Islip, NY; Edward Hopper House Museum & Study Center, Nyack, NY; Charles B. Wang Center, Queens College Art Center, and Flushing Town Hall, Flushing, NY; Belskie Museum of Art, Closter, NJ; and Western Kentucky University, Bowling Green, KY. In 2015 her work was selected for the exhibition Call for Chelsea at Galleria Ca' d'Oro in New York. Lee's work has been the subject of solo exhibitions in public libraries including Piermont Library, Piermont, NY, and the Ridgewood and Closter libraries in NJ. Her work has been included in numerous art fairs including Spectrum Miami Art Show, Miami, FL; Scope Art and Fountain Art Fair in New York; and the Affordable Art Fair in New York and Hong Kong.

Lee received a New Work grant from the Queens Council on the Arts and was artist of the month at Edward Hopper House Museum & Study Center, Nyack, NY. Her work has been featured in WNBC News, NY 1 News, TKC TV, The Wall Street Journal, The New York Times, Asia Week, The Korean Times, and many more. She received a BFA and MS from Pratt Institute and studied Korean folk art painting at Busan National University in Korea. She currently lives in Queens, New York.

WHAT DOES THE PLANET MEAN TO ME?

"When I think of 'Our Planet', I thought of endangered species on earth, especially tigers. Years ago 100,000 tigers roamed across Asia, but sadly only 3,900 are left in





wild today. The 2/3 of land is filled with mountains, many tigers used to live in Korea as well but now extinct. Tigers deeply associated with Korean culture and people of Korea depicted the tiger as a friendly and sacred animal, believing it guards them against evil spirits. In these two paintings, I reinterpret traditional Korean tiger and magpie paintings by connecting them with a modern perspective.

By integrating Korean tradition with New York life, traditional and contemporary, East and West, material and ideal all coexist in my work. And I think coexisting in harmony is what we should consider. While we humans are concentrating on economical growth, we are neglecting the environment and other species who share the same planet with us. I hope the COVID 19 gave a hard lesson for all of us that we are just part of the planet and our desire shouldn't break the balance of coexistence."



www.KoreanFolkArt.org



The **Garage** Art Center

www.stephanieslee.com

Instagram: @stephanie_s_lee





Gold Tiger with Clover

Color pigments & ink on Korean mulberry paper
37.25 x 25



Korean Tiger Awaiting a Fortune Under a Pine Tree
Color pigments & ink on Korean mulberry paper
37.25 x 25



FRED ADELL

“Ever since childhood, I've been fascinated by the animal kingdom, and to this day, animals are the chief source of my artistic inspiration. Subject matter ranges from invertebrates to primates (which include humans). Throughout the millennia of civilization, human beings have presented challenges to the continued existence of many wild species, and those challenges (dramatic increases in population, diminished wild habitat, pollution...) have become especially urgent. The five of my pieces (two framed, three sculptures) selected for this exhibition represent among those species adversely affected in their struggles for survival”

A REFLECTION OF THE PLANET THROUGH MY ARTWORK:

PACIFIC WALRUS:

(*Odobenus divergens*) Melting polar pack ice in the Arctic Ocean has been disrupting herd movements and feeding patterns (shellfish) of these giant relatives of seals and sea lions (as well as those of their sometime predator, the polar bear). The Genus name "Odobenus" is derived from Ancient Greek, and means "tooth walker", alluding to how walruses use their tusks to haul themselves up onto ice. The specific name "divergens" refers to the tips of their tusks, which point away from each other, as opposed to those of the Atlantic Walrus (*O. rosmarus*) whose tusks point slightly toward each other. The name "walrus" itself is Norse, meaning "whale-horse", which I suppose was how Vikings saw them.

SWAMP GHOST:

(American Alligator) " (*Alligator mississippiensis*) There are two species of alligator (and several species of their close relatives, the caimans): the Chinese (*Alligator sinensis*) of the Yangtze River (and its tributaries) and the (more familiar) American Alligator (*A. mississippiensis*) of the southern United States, occurring from the Gulf Coast (Texas to Florida) north to Arkansas, Missouri, Tennessee, Georgia and the Carolinas. Alligators not only inhabit the wetlands, they also maintain them, digging new waterholes during droughts. The only "fee" they collect





for this is preying on any unwary animals (such as raccoons , razorback hogs, deer and bears) that come too close to the water. In Florida, alligators have fierce competition with introduced (escaped) Burmese Pythons (*Python molurus bivittata*) , which sometimes prey on the gators themselves, getting them into their death coils. When livestock , pets (usually dogs) and some people are taken by alligators (actually much less frequently than by crocodiles) , these reptiles haven't exactly endeared themselves, yet baby ones were once in big demand as novelty pets. An enduring urban myth that they inhabit urban sewers (after being flushed down the toilet by bored kids) doesn't really "hold water" , as they wouldn't survive very long in those environs, even if there's a plentiful supply of rats. The general coloration of alligators ranges from slate(bluish) gray to greenish-black, with white on the undersides. Some rare specimens (as shown in my sculpture) are all white. They are not true albinos however, because they have blue eyes (pure albinos would have red or pink eyes) , and are termed "leucistic".

www.fredadell.com





Swamp Ghost

2018

Mixed Media (fired clay, paper-mache, acrylic
paints)

4 x 6 x 15



Walrus

2019

Mixed Media (fired clay, paper-mache, acrylic
paints)

8 x 9 x 13



JENNIFER MULHEARN

“The images I created for this exhibition are mirrors of nature. I wanted to reflect the intricacies and inherent complexities within nature itself.”

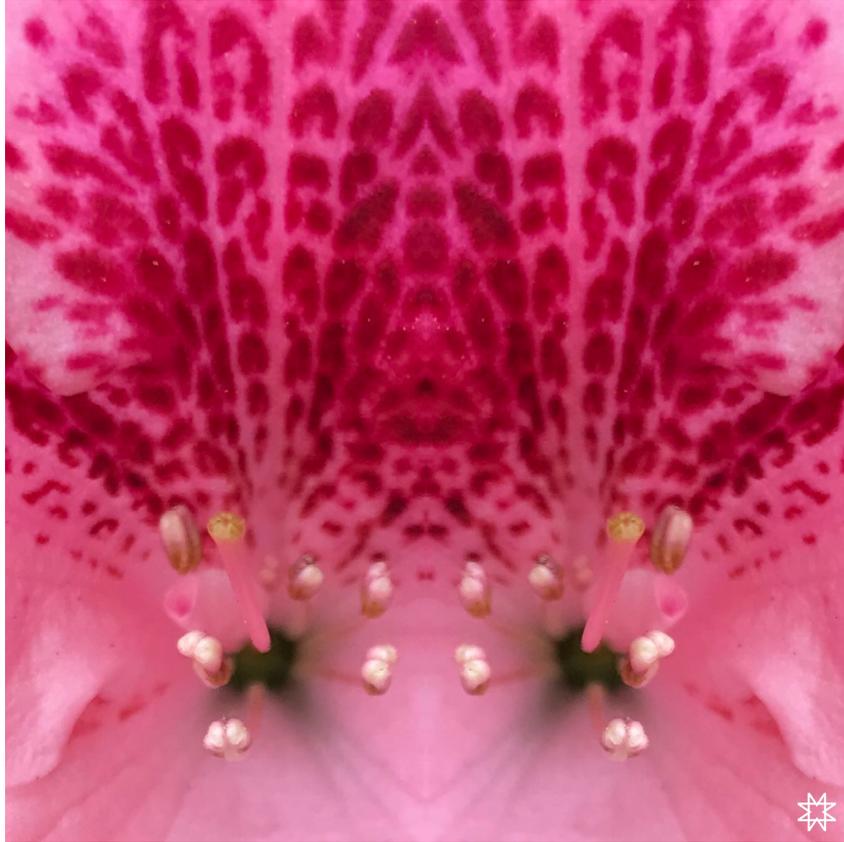
“Mother Earth is everything to me. It’s the source of strength, the source of clarity, the source of love, and the cycle of creation/destruction.”

“All images are iPhone pictures edited with the app Mirrorly.”

Instagram: [instagram.com/jennifer.mulhearn](https://www.instagram.com/jennifer.mulhearn)

Portfolio: jennifermulhearn.weebly.com

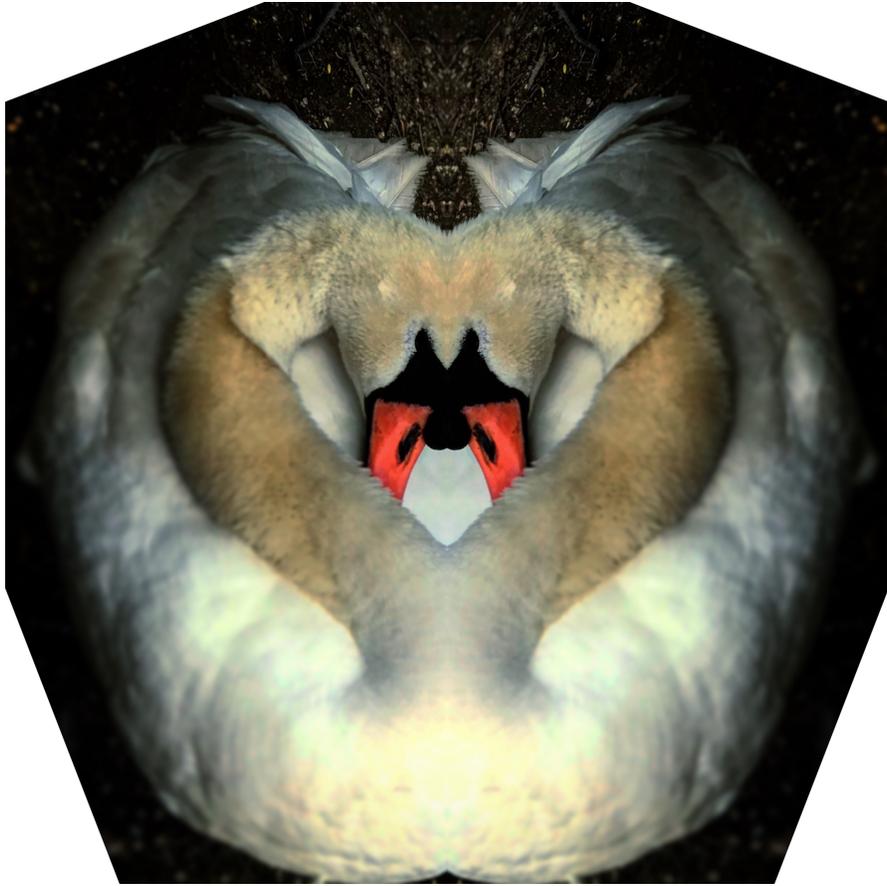




















GEORGIE EFEGENIA HUMPHRIES

Georgie is a thesis-track graduate student, and adjunct professor of Environmental Science at Queens College. She is an alumna of the State University of Purchase; Where she majored in Environmental Science and Biology, with a concentration in Policy. She previously graduated from the "Fame School," Fiorello H. LaGuardia High School of Music & Art and Performing Arts as a fine arts major

Georgie's work has been shown in three continents, including North America nationally (NY, CA, IA), Europe (United Kingdom), and Asia (South Korea). She is currently one of the regional portfolio judges for Scholastics, and an artist recruiter for the non-profit organization The Memory Project. Her pieces primarily focus on surrealist illustration and installation, exploring the themes of ecology, human rights, and anatomy.

WHAT DOES THE PLANET MEAN TO ME?

Earth, just like the entire universe, is a place of immense natural complexity, and enigma. Every ecological system holds little mysteries that we as humans have only begun to uncover. What we know of our soil, water systems, and atmospheric processes, is only the inception of the scientific progress to come. This planet birthed humanity and all other living organisms, while simultaneously going through an evolution of its own. A disregard for our planet is a disregard for our species and our livelihoods.

<https://georgieefegenia.weebly.com/>

Instagram: @gh_gory

Sub Magazine (My work pages 60 and 84): https://issuu.com/submissionmagazine/docs/submag_i67_revised_low_quality





Autumn Peltier

2019
9 x 12

\$100



Autumn Peltier

2018
24 x 18

\$350



Mother

2018
9 x 12

\$85



White Crest Hornbill

2020
9 x 10

\$150



ADIL ANSARI

Throughout my life, I have been fascinated by questioning my surroundings as well as finding an outlet to express my creativity. These innate feelings developed into my desire to study both the fields of art and science. I want to find a way to express the connections I am establishing through the information that I learn in my biology studies. Through my artwork I aim to provide a perspective that describes my personal link between the fields of art and science.

Much of my inspiration derives from the detailed manner of science as well as diversity of materials available in art. Many of my interests involve the human body in both its outer aesthetics as well as its inner workings and I apply artistic techniques to express them in a new point of view. I feel there is a dichotomy between the two subjects that is crucial to explore. I work in drawing, painting, and embroidery to convey the human body in a new manner. My concern does not necessarily lie with an accurate portrayal of recognizable subject matter, such as the human anatomy. Rather, I seek to distort the known in science to inform the unknown in art. I want the viewer to gain a new perspective and to establish a connection that they may have not come across before. Overall, I want my pieces to strike a balance between the curious nature of art and the reality of science as viewers walk away with a new concept to consider in their own lives.

WHAT DOES THE PLANET MEAN TO ME?

Our planet, to me, acts as a resilient and independent spirit. As time continues on and history is being made, the one constant we have is the planet. Although animals throughout time have settled on our planet in attempts to make our planet a comfortable and livable place, nature itself has a way of prevailing over all efforts.





While the planet has an amazing ability to combat and heal from the external forces exerted onto it, there is ongoing destruction occurring by the hands of humans. What began as a mutual relationship between humans and nature has turned into an overbearing exploitation of nature by humans. While nature has a way of restoring itself, it requires time and humans are silencing the natural forces of the planet. If humans ignore the destruction that they are creating they are tainting the natural beauty and fertile resources of our planet. The celebration of our planet every year is a reminder that change is possible with the responsible actions of humans.

[Instagram: @adil_ansari1](#)
[Email: adilansari.099@gmail.com](mailto:adilansari.099@gmail.com)





Yaksha

Embroidery thread and gauche on canvas
15 x 15

Price available upon request

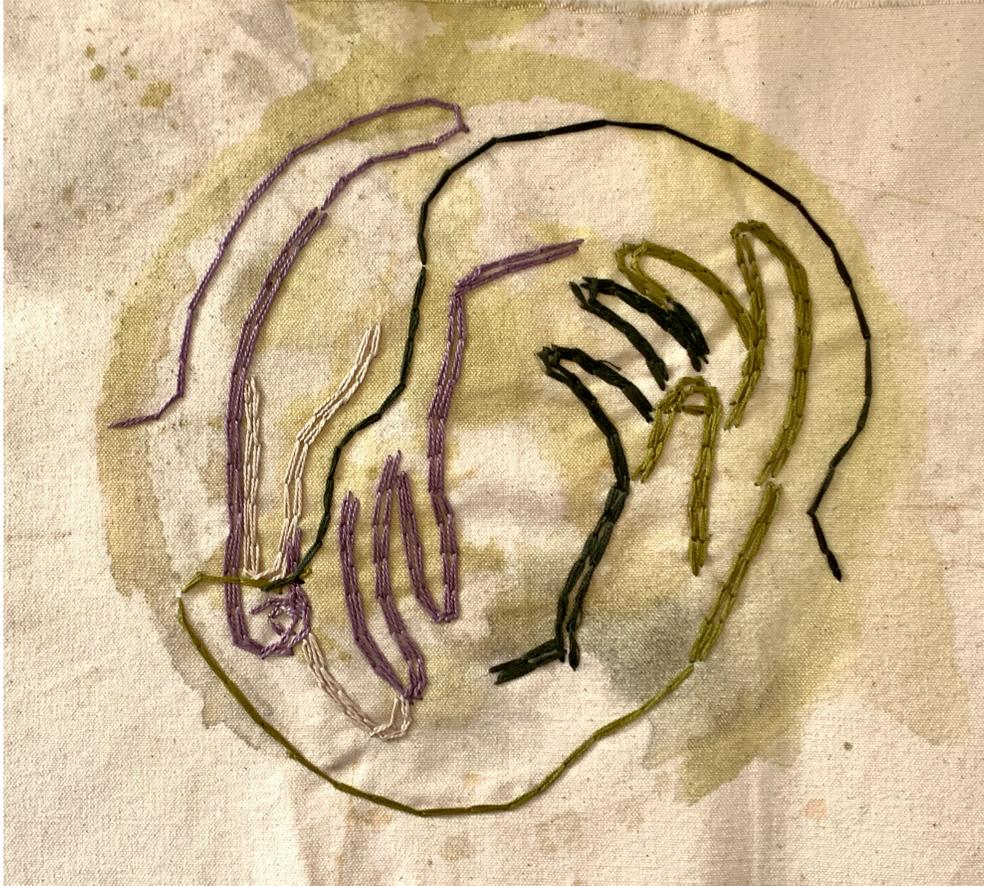


Harmony

Embroidery thread and ink on canvas

13 x 14

Price available upon request



Unravel

Embroidery thread and ink on canvas
11 x 12

Price available upon request



GINA MINIELLI

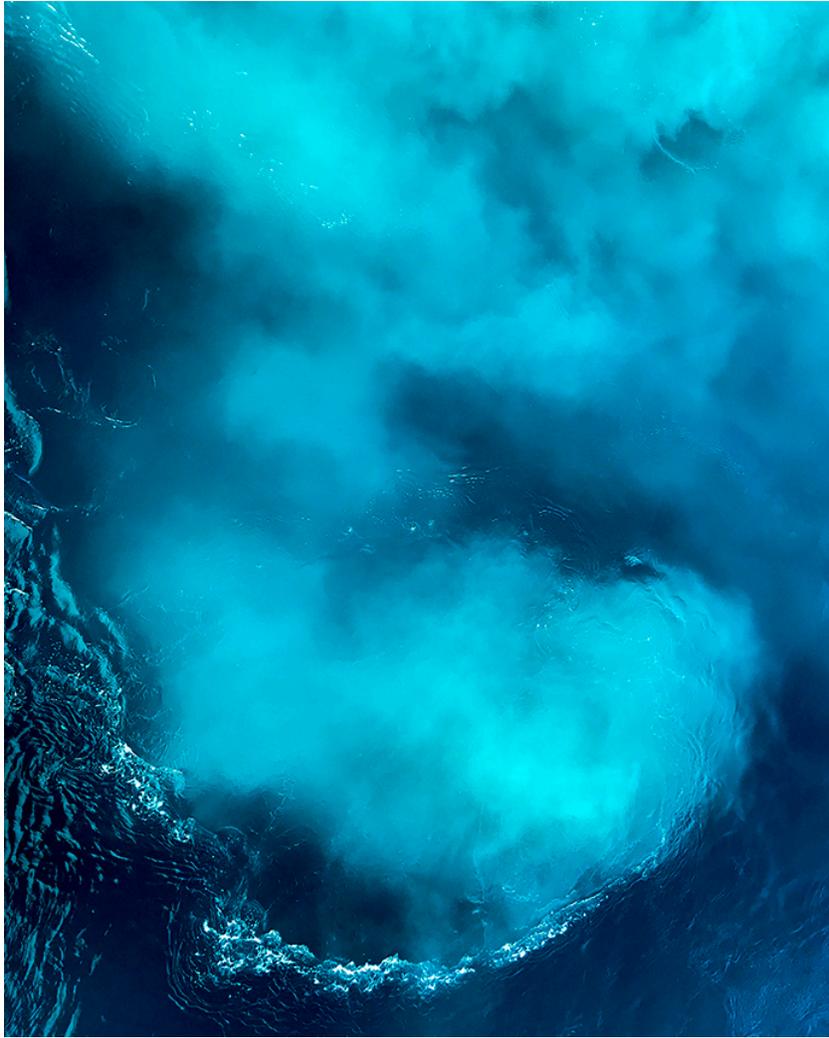
Gina Minielli is a Queens based photographer with an M.F.A. from Queens College and a B.F.A. from the School of Visual Arts. She is currently teaching Black & White and Digital Photography as an Adjunct Assistant Professor at Queens College and Molloy College.

In 2020, Gina was featured on PBS for her photography portrait series on Religious Diversity, with ceramicist Nancy Bruno, entitled The Beacon of Pluralism. She was a presenter at the College Art Association Annual Conference in Chicago. With her colleague, Jenny LaMonica, they led a discussion on “Mindfulness and Contemplative Pedagogy in the Classroom”.

WHAT DOES OUR PLANET MEAN TO ME?

“Watching water, in its many forms, has always been a passion of mine. The concept that we are only seeing the surface, the “skin” of what lies much deeper. That which is revealed verses what is hidden”





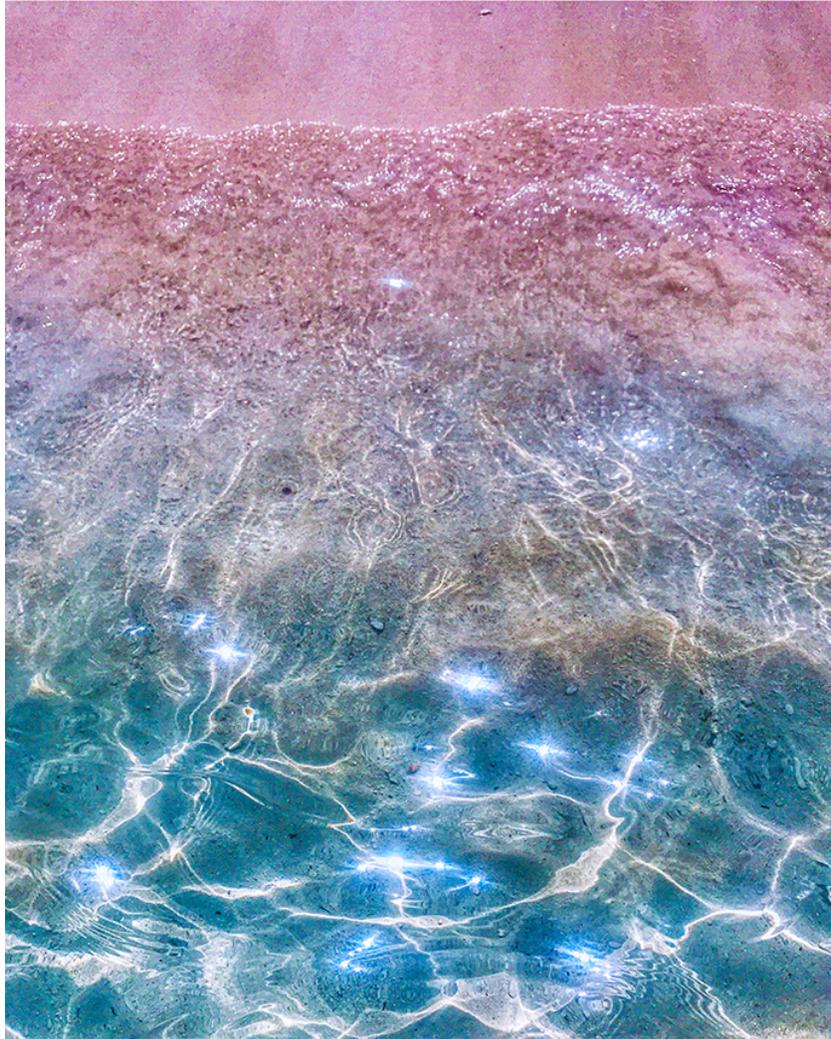
The Curve

2019

Archival inkjet print

Image: 16 x 20

Frame: 21 x 28



Sparkling Wave

2019

Archival inkjet print

Image: 16 x 20

Frame: 21 x 28



Soft Water

2018

Archival inkjet print

Image: 16 x 20

Frame: 21 x 28



Sea Clouds

2019

Archival inkjet print

Image: 16 x 20

Frame: 21 x 28



FOTINI MAMOS

“My name is Fotini Mamos and I graduated from Queens College in spring 2020 with a Bachelor of Arts in Family and Consumer Sciences and a concentration in Textiles and Apparel and I am currently in law school pursuing a juris doctorate degree. During my time in undergraduate school I immersed myself in many different aspects of fashion. I interned at the US Merchant Marine Academy helping to put on an exhibit that displayed the uniforms of the first female cadets to graduate from the Academy. As an intern, my job was to research the garments and to catalog them as well as display them on mannequins in display cases that are in a permanent exhibit at the Academy. I have also delved into costume design as the costume director/designer for the Queens College musical theater group where I created mood boards, styled outfits, and sewed some of the costumes for the actors. I was the head costume designer for “Little Shop of Horrors” and “25th Annual Putnam Spelling Bee”. In 2018, I was a curator in the Queens College art show and my job was to coordinate the fashion exhibit which displayed evening gowns from the 1870s to present day. In my last semester at Queens College, I student taught the sewing II class in the fashion department.”

WHAT DOES THE PLANET MEAN TO ME?

Earth is a mother to us all. She nurtures and cares for each and every living thing on this planet. She provides us with all the necessities we need for survival and does not withhold anything from us. It is our job as her inhabitants to love and treat her well. In whatever small ways we can, we should try and cut down on the waste and pollutants that we produce. As someone who studied fashion, I believe that it is important for people in the industry to notice the current issue of fast fashion and the negative impact that it is having on our planet. Clothes are mass produced with cheap fabrics that easily rip and ruin, making it necessary for the consumer to consistently throw away clothing. I believe that the addition of a few well made androgynous garments in a person’s wardrobe can help decrease this waste because the garments have a basic style and therefore a longer lasting lifespan than most trends do. Also, they can be easily donated so that they can be reused by another wearer. An even more important adjustment in fashion would be to make more garments out of recycled





materials such as the jacket I constructed. Recycled fabric is made of old cloth, oftentimes polyesters, which are sanitized, deconstructed, and then recreated into a new fabric. A new practice has been the melting down of recycled water bottles that are turned into long fibers that are then either knitted or woven to create fabric. I think that with further innovation and experiments we can expand the scope of reinventing and creating new ways to work with what was once considered waste.

Publications:

“To the Graduate: A Recipe for Success”

I co-authored this book with Dr. Mandrozos and it is available on Amazon and Barnes and Nobles.

<https://www.amazon.com/Graduate-Success-Dr-Patula-Mandrozos-ebook/dp/B07PHXJPXL>

<https://www.barnesandnoble.com/w/to-the-graduate-dr-patula-mandrozos/1130758353>

QC Revisions 2017 Edition

<http://digital.qc.cuny.edu/revisions/revisions-2017>





Space Odyssey

Garment
36 inches long

\$105



This is an androgynous coat constructed out of fabric made of 100% recycled materials. The thought process is that not only would clothing made of recycled materials be good for the earth because of their eco-friendly fabrics but, they can also be shared. Androgynous clothing can help us solve part of the waste issue that is going on in the fashion industry because this article of clothing can be easily passed on from one person to another. Tailored clothing and sizing issues make it very difficult to pass these items down to others after the original owner grows tired of the style. With androgynous clothing, the fit is more relaxed and can therefore fit a wider range of people and due to the simplicity of the style, it is able to maintain a neutral gender. The clothing is neither masculine nor feminine. It falls somewhere in the middle where it can be embraced and worn by all people.



ELIZABETH RUO-CHEN HUANG

Elizabeth Ruo-Chen Huang is a freshman student of Wellesley College, double major in Economics and English Literature. She was born and raised in New York and has a passion for creation.

WHAT DOES THE PLANET MEAN TO ME?

“I explore the terrible impact of unsustainable deforestation practices on environmental resources in this mixed-media painting, where only a small remnant of the Amazon remains on a heavily burned and charred canvas. The faint golden lining of the trees is the real tragedy: in an economic system where positive incentives to the destruction of forests outweigh the loss of our home, who are we really to blame?”

I produced the charred effect of the canvas by burning the upper-right hand corner and several strips of painted canvas sheet, then fixing the material to the canvas with a hot glue gun. The remainders of the forest depicted are in oil paint.”

<http://www.erchuangart.com/>





Burning of the Amazon Rainforest

2019

Mixed Media on Canvas

36 x 24



RAFAEL DE BALANZO JOUE

Rafael is the Founder of Urban Resilience Thinking Initiatives, Adjunct Assistant Professor at EINA School of Art & Design, Barcelona Autonomous University and Queens College, City University of New York (CUNY). This Spring 2021, he received with Nuria Rodriguez Planas the Russell Sage Foundation Grant Award and co-funded by Carnegie Corporation of NY for the two-years project "to understand how the Covid-19 and the CUNY CER grant affected the CUNY student community and educational outcomes". Currently his expertise is conducting Resilient Thinking Design initiatives by participatory processes and facilitating community engagement in different neighborhoods/territories such as Barcelona (Spain), Ibague (Colombia), Queens and Governors Island (NYC). He received awards from the Belgium Government, Spanish and Catalan Architects Institute and worked as a consultant for the United Nations/Habitat III. Rafael was also selected and participated at the SPQ Green Lab at Governors Island with the support of CUNY Arts and Shelley and Donald Rubin Foundation in 2019. Also, he was also a recipient of the 2019 Colombia Fulbright Chair for Resilience, at Del Tolima University in Ibague, and he won, within a multidisciplinary team of designers, architects, artists, engineers and cultural experts, the Urban Design Competition for the Three Hills Park in Barcelona to promote a collaborative participatory urban design process with the local community-based organizations. In 2020 he is selected for the Local Project Challenge, [Accelerating the SDGs](#) an educational project and online exhibition promoted by the Center for Sustainable Urban Development , Columbia University

WHAT DOES THE PLANET MEAN TO ME?

Heraclitus: "live of death, die of life"





Title: Habitat Resilience Thinking Design Cart Initiative

Dimensions: 15.5 inches * 31 * 70 (height)

Price: A crowd-funding campaign, where each drawing donation will be donate to the Green Belt Society activities

Description:

During the 2020 Earth Day 50th anniversary, the Resilient Thinking Collaborative Tool Cart Initiative, created by the Urban Resilience Institute founded by Rafael de Balanzo, celebrates that aims at promoting urban sustainability and resilience, following the 2030 United Nations' guidelines on Sustainable Development Goals. The Resilience Thinking Design Cart 1.0 project was developed for the SPQ (Social Practice Queens) Green Lab was supported by the office of the Associate Vice Chancellor of the City University of New York, CUNY Arts, as well as The Shelly & Donald Rubin Foundation and with the collaboration of the Queens College Students and participants. (Jamerry Kim, Greg Sholette, Uma de Balanzo, Gerardo Santos, Charles C. Iwuoha, Fei Xia, Minjung Chung, Ramesh Beharry, Karina Catu, Destiny Inocent, Sara Jiang, Lauren McDougal, Stacey Bond-Elie, charlene chan, Arthur Siwiec, Sharon L. Lynch, Erin Turner and Nandini Bagchee architect among others)

Resilient Thinking Collaborative Tool Cart Initiative created by Rafael de Balanzo with the collaboration of CUNY students became a collaborative initiative to collect participants records of the territories/habitats struggles and vulnerabilities in front of systemic changes such as climate change, neighbors displacement and economic crisis and promote an ambitious 2050 Earth vision. The mobile cart is an eponymous symbol of earth extinction and a multi-governance and transdisciplinary collaborative envision by the "infinity symbolic charts" drawings based on the adaptive cycle as a conceptual model from ecology science to portray patterns of change in complex adaptive systems. These drawings are conducted from two distinct activities with the participants included in the Resilient Thinking Collaborative Approach Workshop. First, they identified the different short- and long-term stresses/changes that habitats has experienced in the past or may experience in the future. These stresses or vulnerabilities includes (but are not limited to) climate change, gentrification processes or future speculative real-estate development. Second, they explored how these different challenges generate a window of opportunity for change, in which different actors (citizens, grass-root movements, environmental activists and artists)

unify forces to create change—also known as the creative destruction process or Panarchy represents by pan-, prefix meaning “all, ever” and Panarchy is the structure in which systems, including those of nature (e.g., forests); humans (e.g., capitalism), as well as combined human-natural-technical systems (e.g., institutions that govern natural resource use by infrastructures), are interlinked in continual adaptive cycles of growth, accumulation, restructuring, and renewal. By the end of these activities, participants were familiar with concepts such as resilience thinking approach and engaged in brainstorming on the future pathway for habitats celebrating and carrying the Resilient Thinking Exhibition Cart with a promenade through these territories promoting sustainability and resilient pathways. The mobile cart initiative launches the mobile exhibition “Resilient Thinking Collaborative Tool Cart Initiative” in two different cities such as Barcelona and New York, curated and designed by Rafael de Balanzo with the support of SPQ Green Lab, CUNY arts, QC CERRU Institute, EINA/ MURAD/UAB and Urban Resilience Institute. This initiative has been also developed at Tres turons Park in Barcelona, Spain, and at the CUNY Queens College Campus, New York, US and launching several workshops for the Fall 2020 as an ongoing and continuing enriching envisioning process for the earth.

CONTACT:

- Website: <https://urbanresilienceinstitute.wordpress.com>
- E-mail: rbalanzoj@gmail.com; Telephone: (202)-445-8961
- Blog: <https://urbanresilienceinstitute.wordpress.com/>; Twitter: [@CityResilience](https://twitter.com/CityResilience); [@Balanzorafael](https://twitter.com/Balanzorafael)
- Instagram: [@rafaeldebalanzo](https://www.instagram.com/rafaeldebalanzo);
- Facebook: <https://www.facebook.com/UrbanResilienceInstitute>

