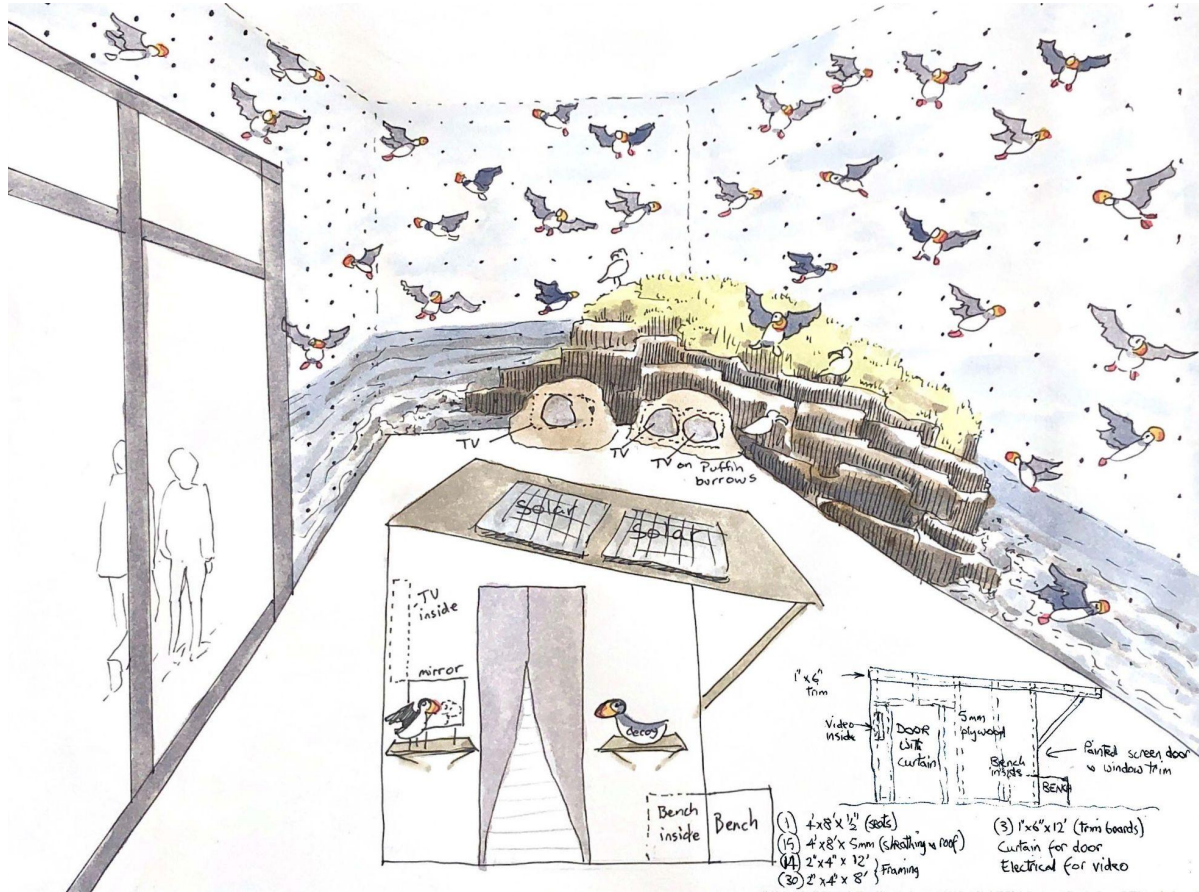


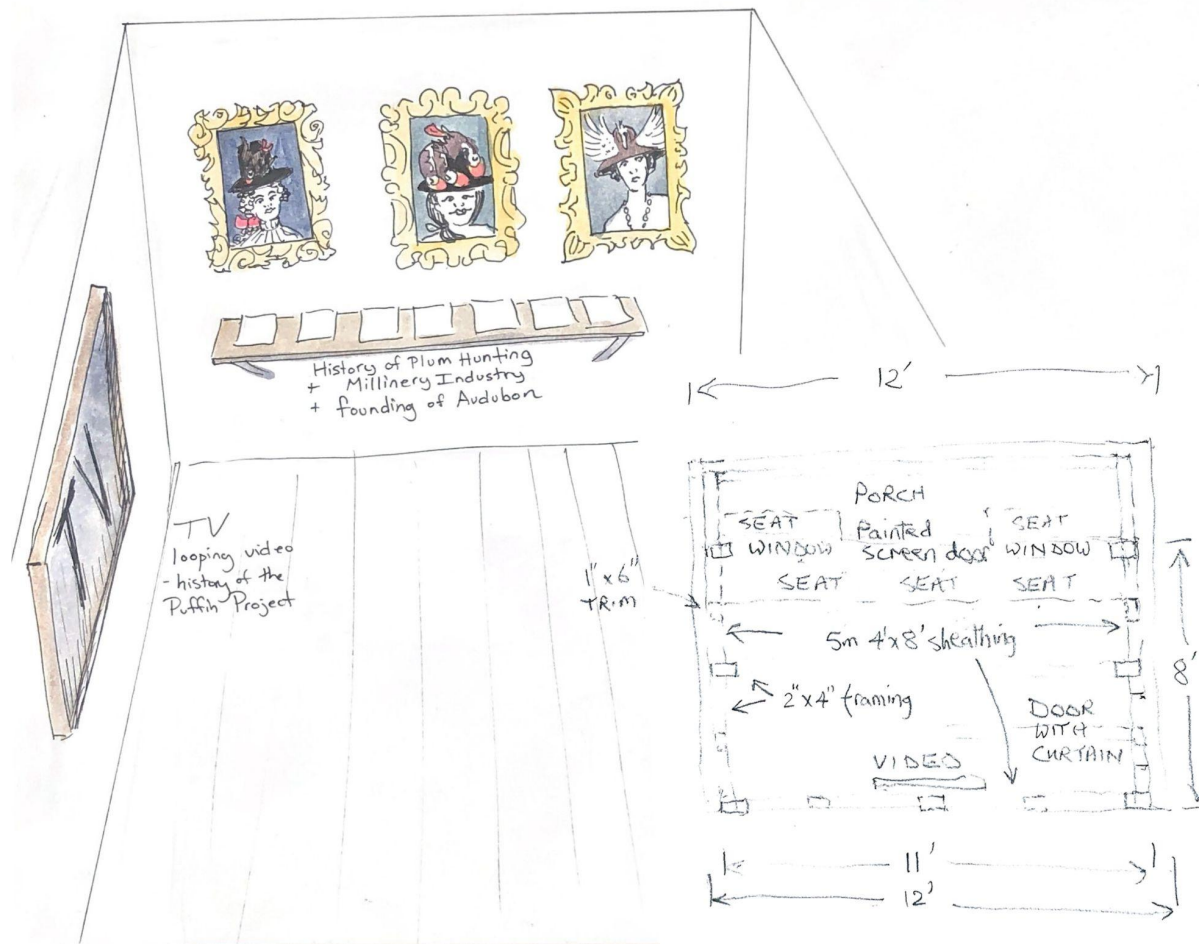
A LEGACY OF SEABIRD CONSERVATION: THE FUTURE IS IN YOUR HANDS celebrates the 50th anniversary of the National Audubon Society's Seabird Institute, formerly known as Project Puffin. Viewers add and remove Atlantic Puffins from the exhibit, simulating the challenges restored seabird populations now face as the effects of climate change are felt in the Gulf of Maine.



Through an interactive installation, **THE FUTURE IS IN YOUR HANDS** will illuminate the story of seabird conservation in Maine and how scientists have restored colonies of puffins and other seabirds, how women changed the face of Audubon and saved the lives of millions of birds, and demonstrate the fate of puffins and other seabirds from Maine and around the world if the warming effects of climate change go unchecked.

Inside the gallery, viewers will find a replica of the “Egg Rock Hilton” – the Research Station located on Eastern Egg Rock. Dioramas will cover the exterior walls and puffin decoys, mirror boxes, and bird calls, the same tools used to restore puffins, will transport the viewer to Eastern Egg Rock where researchers first restored Atlantic Puffins. The interior walls of the research station will highlight different eras of seabird conservation. One wall tells the tale of the Audubon women activists who challenged the feather-hungry millinerias as they gained agency over their own bodies and aesthetics by boycotting hats made of bird feathers and lobbying for protections against poaching nationwide. A video detailing the story of the Seabird Institute will be

installed on the second wall. The future of Maine is told with predictions of warming waters and rising seas in a display of the current and expected outcomes of climate change on the final interior walls.



After exiting the Research Station, **THE FUTURE IS IN YOUR HANDS** guides the viewer through the experience of poaching a puffin and observing the consequences of their individual actions in the depletion of the species. To interact with the installation, the viewer will be required to fill out an artificial hunting license. On the artificial hunting license, viewers will be asked a question prompting them to consider climate change and stewardship. The license gives the viewer permission to take a puffin off the wall and hang their hunting license in its place. If the bird is not marked as “Saved by Conservation” the individual will then be allowed to take the bird home with them. As puffins dwindle from the exhibit, the gallery will evolve into a bulletin board about the conservation and stewardship dreams of the community. The more participants, the greater numbers will grow, demonstrating the many ways that individuals can affect the future.

To recreate the success of the Seabird Institute, 1 out of every 30 puffins will guide the viewer to return it to the wall, declaring that it has been “Saved by Conservation”.

Eventually the only puffins remaining will have been “Saved by Conservation”. Viewers will no longer be able to take a puffin home with them but will experience the reality of today where puffins are preserved and protected from hunting and poaching.

Through videos and dioramas, viewers will discover the hard work and tenacity required to restore puffins and other seabirds, in the hopes that each viewer comes away with a greater understanding of the connection to human stewardship and ways that individuals can improve the planet. By participating in the destruction of a species, and by answering personal questions about climate change and stewardship, individuals confront their own roles in affecting change and consider the costs of inaction.

This installation is based on Pippin’s past “Canceled Edition” installation which creates a simulated species extinction where viewers remove birds from the wall until gradually the gallery empties.



Pippin Frisbie-Calder’s prints and installations have been shown widely around New Orleans, most prominently as a solo show at the New Orleans Contemporary Art Center. She has also exhibited at the Urban Institute for Contemporary Art in Michigan, Biennale Internationale d'estampe contemporaine, Canada, Indonesia, Denver, Maine, South Carolina and Rhode Island. She has held residencies at the Joan Mitchell Center, A Studio in the Woods, Big Cypress National Preserve, Jakmel Ekspresyon, Haiti and

AS220. She received her MFA in printmaking from Tulane University in 2017 and her BFA with honors from the Rhode Island School of Design in 2008.