

METABOLIC STUDIO

**LAUREN BON AND METABOLIC STUDIO
PARTICIPATE IN TREES NEVER END AND HOUSES NEVER END
SKY HIGH FARM'S INAUGURAL BIENNIAL
ON VIEW JUNE 28 – FALL 2025
SKY HIGH FARM, 11 MAIN STREET, GERMANTOWN, NY.**

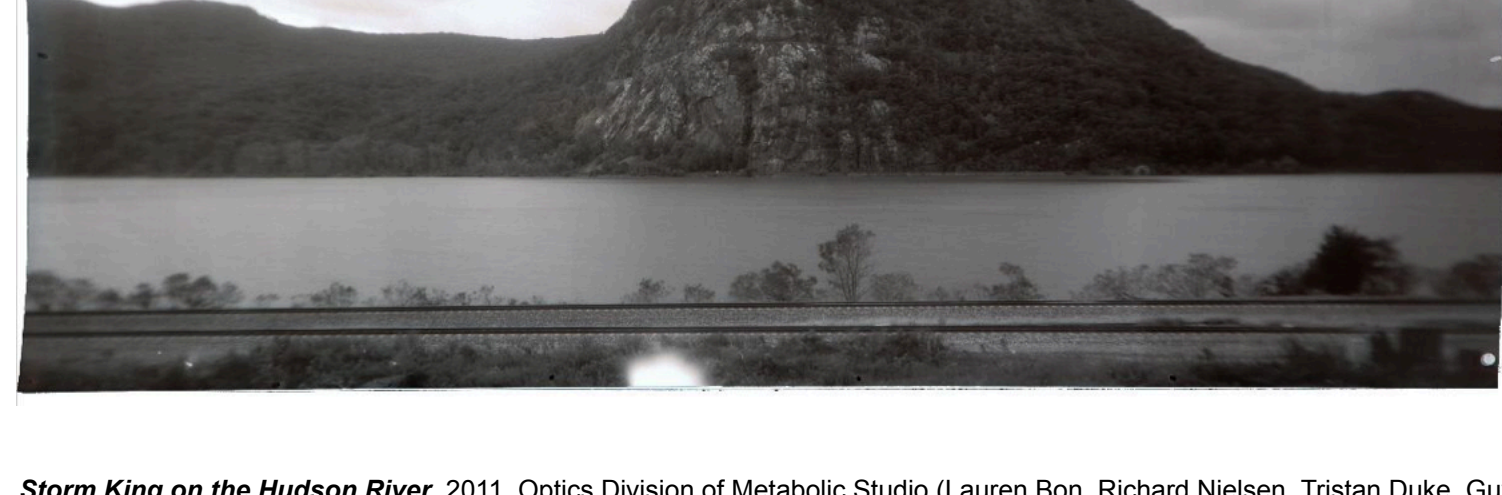
LOS ANGELES – Lauren Bon and Metabolic Studio's Optics Division will present *Liminal Camera* at the inaugural Sky High Farm Biennial Exhibition opening June 28, 2025 in Germantown, NY. The three monumental photographs from the *Liminal Camera* project will be on view just steps from the Hudson River, whose layered history as a colonized waterway is central to the work.

In 2011, Metabolic Studio's Optics Division undertook an ambitious journey: transforming a standard shipping container—the global unit of trade—into a giant pinhole camera. This mobile camera, aptly named *The Liminal Camera*, was placed on a barge and traveled up the Hudson River to photograph the river's infrastructural legacy from within the vessel of commerce itself. The Hudson, among the first rivers to be made captive by early colonists, served as both subject and medium in this act of witnessing.

Two of the large-scale images being shown—*Hoosic 1* and *Hoosic 2*—were commissioned by MASS MoCA in 2016 to document the transformation of Building 6 into contemporary galleries. These photographs have been on view at MASS MoCA since the building opened to the public in 2018.

Metabolic Studio's photographic practice is rooted in landscape and material investigation. The Optics Division approaches photography not just as image-making, but as an elemental and infrastructural act: interrogating where the silver, salts, and water necessary to make photographs come from—and what histories those materials carry. This aligns with the Studio's broader inquiry into water, colonial legacy, and systems of extraction and control.

The Hudson River works will now return to the riverbank as part of the Sky High Farm Biennial, inviting new reflection on place, power, and the lingering infrastructure of empire.



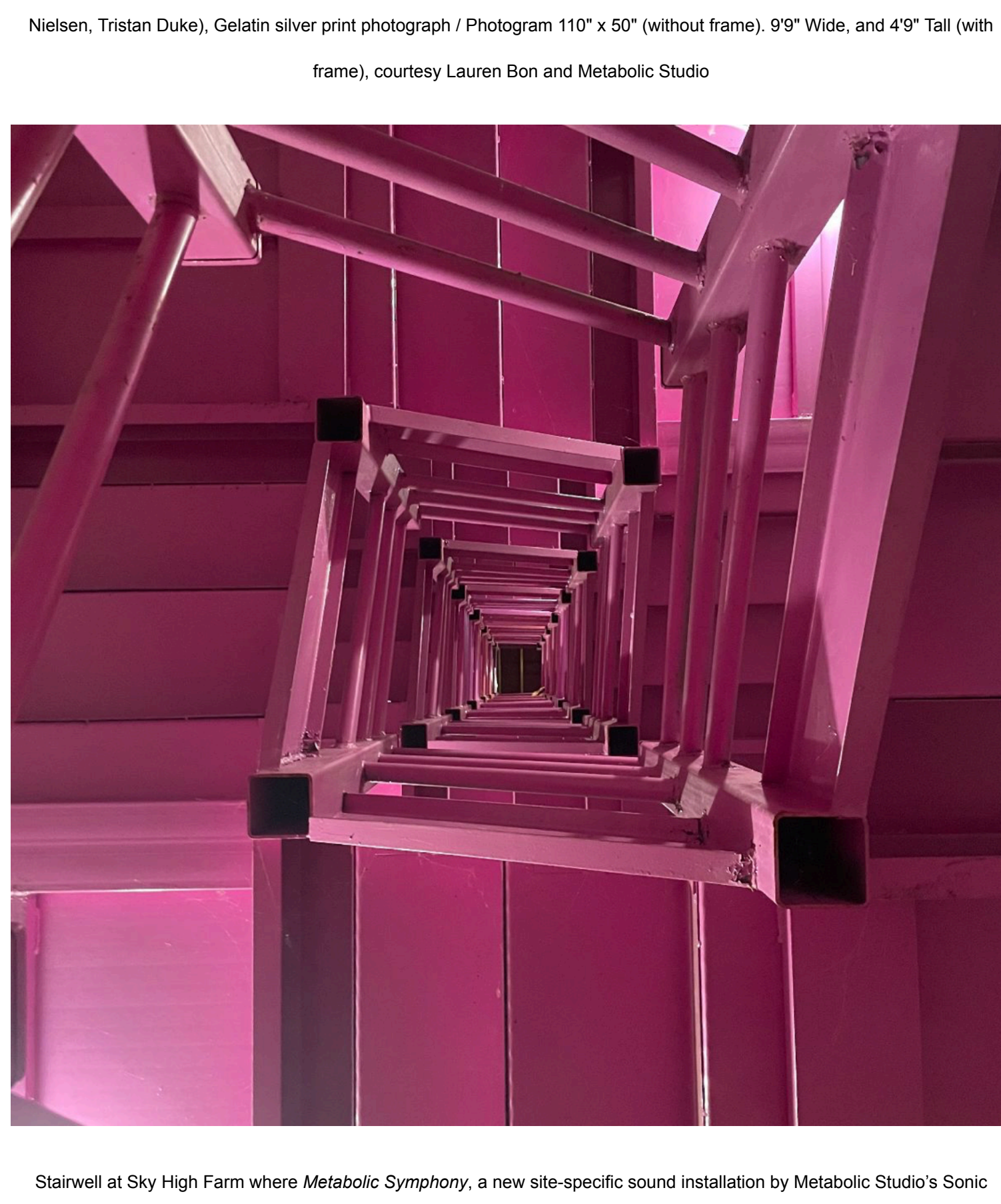
Storm King on the Hudson River, 2011, Optics Division of Metabolic Studio (Lauren Bon, Richard Nielsen, Tristan Duke, Guy Hatzvi, Joshua White), Gelatin silver print, 47 x 98 x 3 inches (with frame), courtesy Lauren Bon and Metabolic Studio



Hoosic: The Beyond Place 2, 2016, Optics Division of Metabolic Studio (Lauren Bon, Richard Nielsen, Tristan Duke), Gelatin silver print photograph / Photogram, 114" x 50" (without frame), 99" Wide, and 49" Tall (with frame), courtesy Lauren Bon and Metabolic Studio.



Hoosic: The Beyond Place 1, 2016, Optics Division of Metabolic Studio (Lauren Bon, Richard Nielsen, Tristan Duke), Gelatin silver print photograph / Photogram 110" x 50" (without frame), 99" Wide, and 49" Tall (with frame), courtesy Lauren Bon and Metabolic Studio



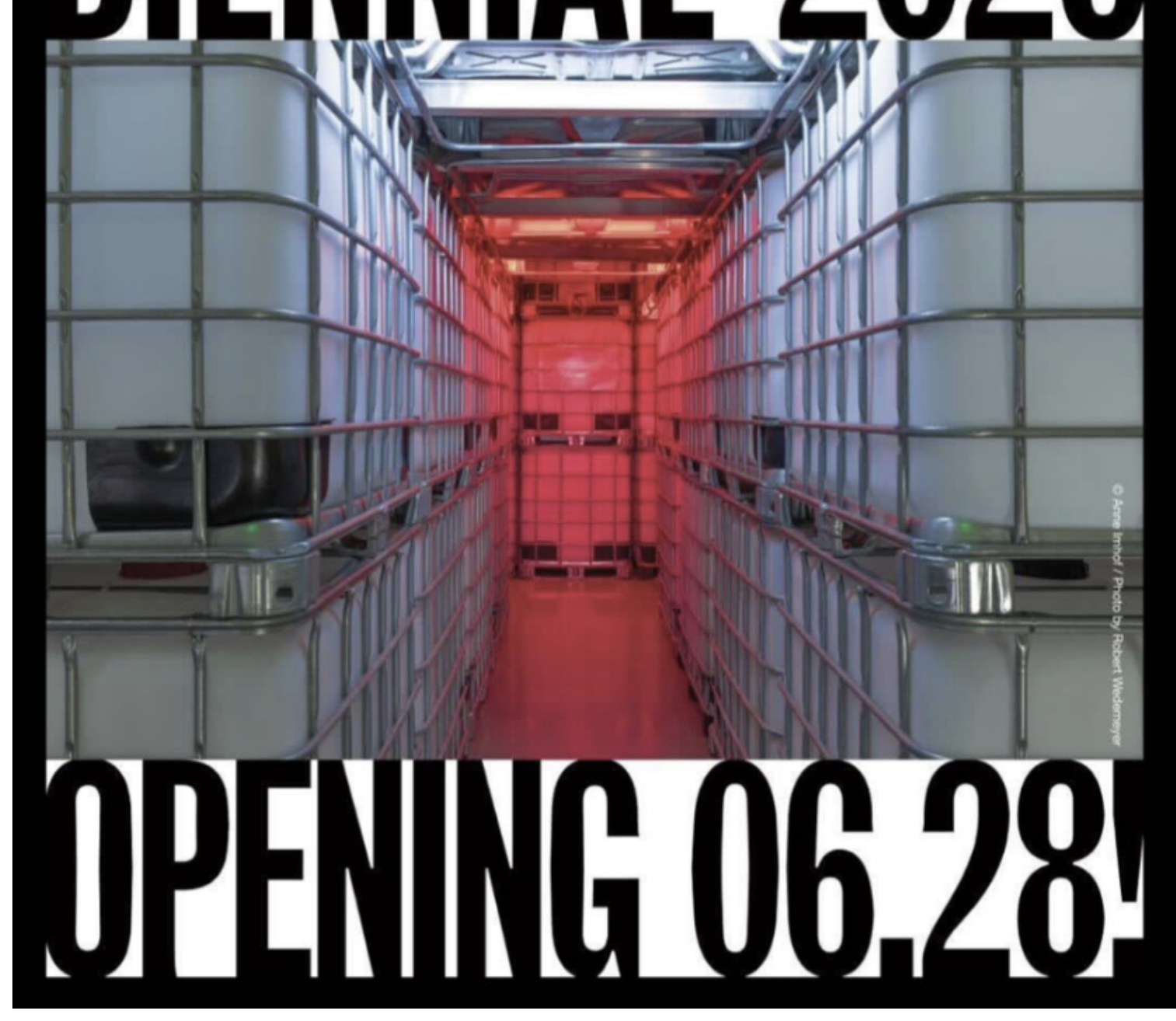
Stairwell at Sky High Farm where *Metabolic Symphony*, a new site-specific sound installation by Metabolic Studio's Sonic Division will be presented.

Metabolic Symphony: A Sonic Mapping of the Hudson Valley

Also debuting at the Biennial is *Metabolic Symphony*, a new site-specific sound installation by Metabolic Studio's Sonic Division, located within the pink stairwells of the former Apple Factory. Composed by Lauren Bon in collaboration with Maya Bon and Ryan Albert, the piece draws on pollinator recordings gathered from fields across the Hudson River Valley.

Designed as a 24-hour immersive soundscape, *Metabolic Symphony* will evolve over time, with new recordings added as the season progresses. The stairwells will function as resonant chambers—vessels for memory, movement, and multispecies presence. Live performances will accompany key ecological thresholds such as the autumn equinox, connecting listeners to the cyclical heartbeat of the land.

Metabolic Studio's Sonic Division has long explored sound as a form of mapping—an echo-location of place, memory, and meaning. Additional sound works can be heard through the Studio's long-running field recording broadcast on Dublab, *Out There*, available here: <https://www.dublab.com/shows/out-there>



About Sky High Farm

Sky High Farm is committed to community-centered research and action to contribute solutions toward urgent and long-term issues at the intersection of climate, agriculture, food access and education. Their work responds to urgencies in the food system by proposing a dynamic model – moving beyond a single issue to understand and the history of interconnecting nutrition security, economic and health disparities, and the history of structural, racial, and educational injustice.

Now on view through fall 2025 in a historic apple cold storage warehouse along the Hudson River in Germantown, NY, the biennial brings together more than 50 artists from around the world, including **rafa esparza, Felix Gonzalez-Torres, Harrison Studio, Roni Horn, Anne Imhof, Brian Jungen, Nance Klehm, Tschabalala Self, Rudolf Stingel, Rirkrit Tiravanija, and Ben Wigfall and Communications Village**, to explore themes close to Sky High Farm's work at the intersection of climate, agriculture, food and education.

Sky High Farm is a non-profit organization (501(c)3). The inaugural biennial is a fundraiser for the organization and is free and open to all. More information and plan your visit [HERE](#).

About Lauren Bon

Lauren Bon is an American environmental artist and activist and a 2025 Guggenheim Fellow in Fine Arts. Her practice, Metabolic Studio, explores self-sustaining and self-diversifying systems of exchange that feed emergent properties that regenerate the life web.

Part of a global art cohort addressing our current environmental crisis, Bon uses living systems and infrastructure to create durational, large-scale, place-based projects, and performance, photography and sound to activate these works and engage her audiences. Through her multidisciplinary approach, Bon has carved out a space between land art, conceptual art, and transmission art. Her questioning of the status quo and persistent alteration of civic infrastructure demonstrates the power of artists to provoke change and shape opinion through soft diplomacy.

Some of her works include *Not A Cornfield* (2005-2006), which transformed and revived an agricultural field in downtown Los Angeles into a thirty-two-acre cornfield for one industrial cycle; *100 Mules Walking the Los Angeles Aqueduct* (2013), a 240-mile performative action that aimed to reconnect the city of Los Angeles with the source of its water for the centenary of the opening of the Los Angeles Aqueduct. Her studio's ongoing work, *Bending the River* (2011-) aims to utilize Los Angeles' first private water right to deliver 106-acre feet of water annually from the LA River to over 50 acres of land in the historic core of downtown LA. This model can be replicated to regenerate the 52-mile LA River, reconnect it to its floodplain and form a citizens' utility. A recent work of disturbance ecology, *Moving Mountains* (2024-), will use transplanted mountain soil rescued from the Topanga Canyon landslide to create a series of novel ecosystems along the industrial corridor of the LA River.

During *Getty PST ART: Art & Science Collide*, a landmark event that opened in Fall 2024, Bon's work was presented across Southern California at sites including California State University Dominguez Hills, Fulcrum Arts, and the La Jolla Historical Society, as well as in her solo exhibition *Concrete is Fluid* at Honor Fraser.

Bon is a proponent of an Indigenous-centered Traditional Ecological Knowledge (TEK) plan to advance long term climate solutions grounded in justice and sustainability. She and Metabolic Studio with Patrisse Collors, the Center for Art and Abolition, Anawaklmekek, the Chief Ya'anna Vera Rocha Regenerative Learning Village, and the Gabriellino-Shoshone Nation of Southern California are co-sponsoring a petition for a *Climate Resilient Los Angeles* addressed to city, state and federal entities demanding immediate and long-term change and the adoption of this plan following firestorm catastrophes in Los Angeles.

Bon's work has been exhibited at Desert X, as part of the collateral events of the 59th edition of La Biennale di Venezia; at Los Angeles County Museum of Art (LACMA); The Hammer Museum at UCLA; The Exploratorium; DePaul Art Museum; The George Eastman Museum; The Massachusetts Museum of Contemporary Art (MASS MoCA); The Museum of Contemporary Art Detroit (MoCAD); Les Rencontres d'Arles, France, and The Hirshhorn Museum and Sculpture Garden. She has also appeared on panels at Art Basel, UC Berkeley College of Environmental Design, and World Expo 2025.

Websites

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