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EAF16: Emerging Artist Fellowship Exhibition

SOCRATES SCULPTURE PARK ANNOUNCES 15 RECIPIENTS OF 2016 EMERGING ARTIST FELLOWSHIPS

EXHIBITION OF NEWLY CREATED WORKS TO OPEN AT SOCRATES SCULPTURE PARK ON SEPTEMBER 25

2016 fellowship winners join the ranks of the over 250 artists who have received Emerging Artists Fellowships at Socrates since the park's first fellowship award in 1995.

FOR
IMMEDIATE
RELEASE

Opening:
September 25, 3pm – 6pm

Park Hours:
Open daily, 10am – dusk

Admission:
FREE

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Image Courtesy of EAF16 artists Dachal Choi and Mathew Suen

New York, NY (August 24, 2016) – Socrates Sculpture Park is pleased to announce the recipients of the 2016 Emerging Artist Fellowship. From June through September, EAF artists work on-site, negotiating the physical and conceptual opportunities of large-scale production in the park's outdoor studio space, culminating in *EAF16: Emerging Artist Fellowship Exhibition* that will open to the public on September 25, 2016. The annual EAF Exhibition is a cornerstone of Socrates Sculpture Park's robust visual arts programming, widely acclaimed for the ambition, breadth, and innovation of selected contemporary works. A singular opportunity for rising artists to create ambitious, large-scale public art, EAF annually provides 15 artists with an open studio, monetary support, and institutional expertise.

Diverse in subject, materials, and approach, each site-specific work will address social, ecological or political issues that are pertinent to the past, present, and future of the park as it marks its 30th anniversary year. The 2016 Fellows are:

Liene Bosqué

Travis Boyer

SOCRATES
SCULPTURE
PARK



Andrew Brehm

Sable Elyse Smith

Lea Cetera

Dachal Choi and Mathew Suen

Onyedika Chuke

Galería Perdida

Dylan Gauthier

Dmitri Hertz

Madeline Hollander

Olalekan Jeyifous

Lia Lowenthal

Elizabeth Tubergen

Bryan Zanisnik

The 2016 EAF artists were selected through a highly competitive open call process that attracted 275 candidates, reviewed by the park's 2016 curatorial advisors **Larissa Harris** (Curator, Queens Museum) and **Amanda Hunt** (Assistant Curator, Studio Museum, Harlem). The EAF exhibition is distinct in its mission to foster individual artist projects rather than present an overarching theme, and the current *EAF16* artists will join the ranks of EAF alums such as Hank Willis Thomas (*EAF06*), Wade Guyton (*EAF03*), and Sanford Biggers (*EAF01*).

The projects featured in the 2016 exhibition will be:

- Making a claim for the artistry of architectural ceramic, **Liene Bosqué's** *Terracotta Impressions* is a brick structure referencing elements of the historic New York Architectural Terra-Cotta Works building nearby on Vernon Boulevard. The artwork's clay cladding bears imprints of local architectural features captured by the park visitors during performance walks that the artist led in the neighborhood during her residency.
- **Travis Boyer's** *Open Casting: Selena* melds inquiries into fandom, public design, and cultural identity into the structure of a lamppost. Inspired by impromptu collections of objects decorating New York City street lamps, the sculpture's empty baskets create space for acts of public reverence—a form of expression and identification. The lighting elements are based on commemorative cups for Selena, the Tejano music star of great adulation, who died in 1995 at the age of twenty-three, becoming an icon of a borderless and barrier free America.
- In his piece *AMAMML*, **Andrew Brehm** adapts an '89 Jeep Comanche into a vitrine for a playful kinetic installation and a coded system for viewer engagement. Decked with period car accessories, the truck becomes a habitat for a family of mechanical butterflies. In deference of the famed WWII encryption skills of the Comanche "code talkers" of the Great Plains (whose name the truck bears), the artist enciphers directions to initiate the work's kinetic component. *AMAMML* proposes sculpture as exchange, tasking viewers to solve a riddle and rewarding them with a gift.
- **Lea Cetera's** *Design Within Reach* is a series of enamel painted steel chairs based on iconic designs of Modernist architects Marcel Breuer, Ludwig Mies van der Rohe, and Le Corbusier.



By presenting counterfeits of luxury designs in durable materials in a public park, Cetera makes accessible what is typically available only for private consumption.

- *AQ625: Site on the Move*, a billboard and web-based project by **Dachal Choi** and **Mathew Suen** envisions a speculative and astonishing situation in which Socrates Sculpture Park floats into the sky, leaving a sinkhole behind. The billboard promotes a working website that hosts a series of six artist projects that engage in dialogue surrounding this absurd scenario of the park's sudden migration.
- In his ongoing research project "The Forever Museum Archive" (2011-Present), **Onyedika Chuke** uses objects to index histories related to public dissonance, international politics, and culture at large. *FMA: The Untitled_Circa 2000* is an expansion of this project, featuring casts of the winged feet of Hermes, the Greek god of transitions. In dialogue with natural elements, icons of the ancient world transform meaning and tone, opening new avenues of vision.
- **Dylan Gauthier's**, *Accidental Flight* explores the aesthetic, conceptual, and transcendent aspects of flight and invention in a two-part project. The artist pairs a large-scale sculpture based on the triangular-trussed kites built by Alexander Graham Bell with a monthly publication of kite patterns ("scores") for visitors to take away, assemble, and fly. There will be a kite flying performance one day per month throughout the duration of the show during which a new kite pattern is launched.
- **Dmitri Hertz's** pair of sculptures in steel and cement present the risk and possibility of dice as interactive fate-making tools. With a regular numbering system inscribed on their faceted surfaces, these irregular forms question how to decrypt an indiscernible meaning.
- **Madeline Hollander** presents a series of site-specific performances that draw choreographic inspiration from government mandated public signage for safety protocols and "life-saving" techniques, such as the Heimlich maneuver posters, TSA pat-down, CPR, and airplane safety cards. Highlighting the gap between the verbal, visual and corporeal spheres, the piece investigates interpretations of accepted notation systems and their corresponding physical movements.
- **Olalekan Jeyifous's** *Condition of Exile* presents an icon of composite building emerging from a twisting trunk-like tower. The rising motion of the structure and building looming overhead suggest the aspirations one can find in recent luxury housing developments and their simultaneous detachment from the larger community, and reflect on complicated issues of gentrification and displacement found throughout the globe—and in Long Island City in particular.
- **Lia Lowenthal** reconstructs a grand piano into a sculptural exegesis on embellishment in display culture and architecture. Informed by the knowledge of how organs are structurally integrated into cathedrals, *Dilated Surpintel* envisions musical instrument as architectural model. Featuring an arcade and flying buttresses, the piece accentuates the seductive quality of play between interior and exterior space.
- In glowing blush tone, etched with a custom pattern relief, the phrase "MORE LIGHT" floats up from or sinks into the ground, depending on the viewer's perspective. The three dimensional text, titled *All Else Is Pale*, is a continuation of **Galeria Perdida's** investigation of how the design, color, surface and context of words inflect and disperse meaning. An expressive squiggle characteristic of desktop publishing cuts through the letters, allowing the sun's rays to penetrate text.
- **Sable Elyse Smith's** *And Here is a List of Names* is a sculptural twinning of photography and roadside signage that examines the idea of 'the public' that it addresses and how language and images shape collective identity. The image offers views of violence, black male subjectivity, gender slippage, and police/citizen interaction, rendering fragmented narratives just as its mural backdrop suggest. In the park, this vernacular image produced in a prison for private consumption confronts the public sphere that perpetuates its production.



- Imagining a future urban landscape of Queens, **Elizabeth Tubergen** constructs a set of free-standing architectural elements. Disassociated from any overarching organization, these forms illustrate the realization of the current trajectory of urban development. Titled *Apparition*, proposing a vision of the eventual, these absurd non-utilitarian structures foresee a capricious yet pluralist and all-embracing borough.
- **Bryan Zanisnik**'s installation revolves around a fantastical narrative about Astoria-born Christopher Walken and features concrete cast busts of this distinctive actor. Encased in an information display case, a comic by collaborator Eric Winkler chronicles the artist's discovery of Walken's history in the neighborhood and his adventures in the park.

The exhibition will be accompanied by a digital catalogue to be added to a growing digital library of e-publications and videos available at socratessculpturepark.org/digital.

Support

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About Socrates Sculpture Park

For thirty years Socrates Sculpture Park has been a model of public art production, community activism, and socially inspired place-making. Known for fostering experimental and visionary artworks, the park has exhibited more than 1,000 artists on its five waterfront acres, providing them financial and material resources and outdoor studio facilities to create large-scale artworks on-site. Socrates is free and open to the public 365 days a year from 10 am to sunset and is located at the intersection of Broadway and Vernon Boulevard in Long Island City, New York.