



EAF15: Emerging Artist Fellowship Exhibition

SOCRATES SCULPTURE PARK CELEBRATES FIFTEENTH ANNIVERSARY OF EMERGING ARTIST EXHIBITION

Kenseth Armstead, Charlotte Becket & Roger Sayre, José Carlos Casado, Torkwase Dyson, Carla Edwards, Davey Hawkins, Lena Henke, David Horvitz, Charlotte Hyzy, Melanie McLain, Kirsten Nelson, Freya Powell, Leah Raintree, Aaron Suggs, Noa Younse

FOR
IMMEDIATE
RELEASE

Exhibition Dates:
September 27, 2015 –
March 13, 2016

Opening:
Sunday, September 27
3 – 6pm

Park Hours:
Open daily, 10am – dusk

Admission:
FREE

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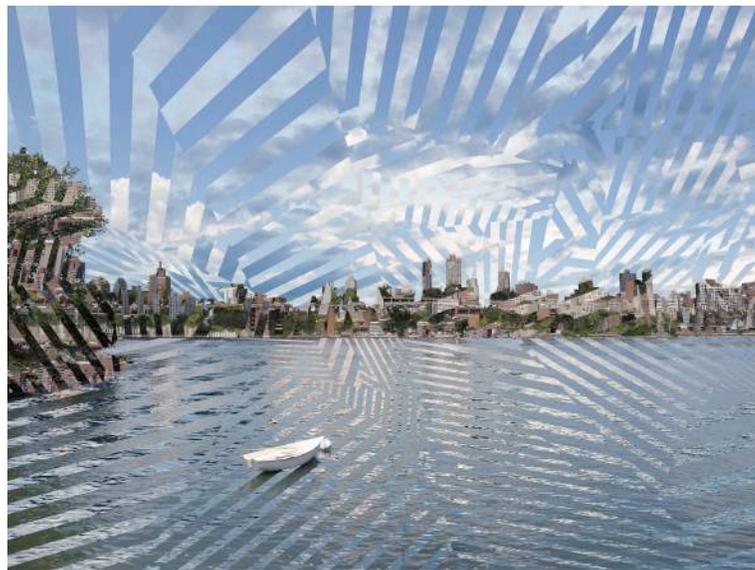


Image by EAF15 artist Aaron Suggs

New York, NY – Socrates Sculpture Park is thrilled to announce *EAF15: Emerging Artist Fellowship Exhibition* featuring fifteen new site-specific works by contemporary sculptors selected through a highly competitive open call process. *EAF15* marks the fifteenth anniversary of this annual exhibition program, a milestone we will mark during the opening reception on Sunday, September 27th from 3 to 6PM. The opening event will feature performances by *EAF15* artists José Carlos Casado, David Horvitz, and Melanie McLain. *EAF15* will be on view through March 13, 2016.

EAF15 emphasizes the breadth and vitality of contemporary sculpture by focusing on new commissions and ideas. Diverse in subject and approach, the fifteen works on view provide critical considerations on subjects ranging from modern interpretations of Romanticism to contemporary statuary, from explorations of urban design to the trajectories of the African Diaspora. Detailed descriptions of each project are included.

The annual EAF Exhibition is the cornerstone of Socrates Sculpture Park's visual arts programming and is widely acclaimed for the ambition, breadth, and innovation of the contemporary artworks on view. *EAF15* artists were selected through a highly competitive open call process that attracted 350 candidates, reviewed by the park's 2015 curatorial advisors **Gary Carrion-Murayari** (Curator, New Museum) and **Nora Lawrence** (Curator, Storm King Art Center). Selected *EAF15* artists were awarded a 2015 Emerging Artist Fellowship, including financial support, 24/7 access to the park's outdoor studio and facilities, as well as technical and curatorial support to realize the most ambitious work possible for the artist.

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.

Public Programs

On **Saturday, October 3rd** more than a dozen artist alumni from the Skowhegan School of Painting will activate the *EAF15* artworks on view during **SkowheganPerforms**, an afternoon of site-specific performance art that will take place from 1 – 5pm at Socrates Sculpture Park.

Support

EAF15: Emerging Artist Fellowship Exhibition is presented with the generous support of the Jerome Foundation, Milton & Sally Avery Arts Foundation, National Endowment for the Arts, The New York Community Trust, and New York City Department of Cultural Affairs, in partnership with the City Council. In-kind support has been generously donated by Build it Green! NYC and Spacetime C.C.

About Socrates Sculpture Park

For over 25 years Socrates Sculpture Park has been a model of public art production, community activism, and socially inspired creativity. Located on the industrial waterfront of Long Island City, Queens, Socrates is an epicenter of cultural programming, a producer of contemporary exhibitions, presenter of a multi-disciplinary performance series, and arts educator of more than 8,000 children and teens annually. The park is open, free of charge, 365 days a year from morning till dusk, and every program is FREE.

Socrates Sculpture Park's major exhibition and operating support is generously provided by grants and contributions from Bloomberg Philanthropies; Charina Endowment Fund; Cowles Charitable Trust; The David Rockefeller Fund; Deutsche Bank; the Sidney E. Frank Foundation; the Maxine and Stuart Frankel Foundation; Agnes Gund; Graham Foundation for Advanced Studies in the Fine Arts; the Lambent Foundation fund of the Tides Foundation; Pierre and Tana Matisse Foundation; Plant Specialists; Shelley and Donald Rubin; the Thomas W. Smith Foundation; Robert and Christine Stiller; and contributions from our Board of Directors. Additional support is provided by the New York State Council on the Arts, a state agency, and the New York City Department of Cultural Affairs in partnership with the City Council; as well as contributions from many generous individuals.

WORKS ON VIEW

Kenseth Armstead

Master Work: Astoria Houses, Building 24, 2015

Stainless steel, tar, feathers

15' x 36' x 36'

Kenseth Armstead's artwork, titled *Master Work: Astoria Houses, Building 24* will map the footprint of a single tower of the Astoria Houses, home to over 3,100 individuals and is located just north of Socrates Sculpture park. Composed of aluminum tubing and mixed media, the installation will mark the outline of the building's form in a reduced yet impressive scale. Unlike the eponymous housing tower, which is composed of solid brick and cement, Armstead's *Astoria Houses* will be minimal and porous, allowing light, visitors, and the landscape to filter through the structure in an active, inviting manner.

Charlotte Becket & Roger Sayre
***Full Tilt*, 2015**
Lumber, metal, plastic, paint, concrete, dirt
5' x 15' x 15'

Charlotte Becket and Roger Sayre work collaboratively on public projects that explore and reframe environmental materials and contexts. Their project for Socrates Sculpture Park, *Full Tilt*, will depict a neighborhood “bodega” façade tilted on its axis and embedded into the ground. The work speaks to the demise of local businesses while positing a playful altered reality, one in which the small neighborhood deli is relocated and operating in a parallel, horizontal universe. This work will be a reflection of the rapid commercial zoning, changing development presence, and economic disparity widespread in the neighborhood surrounding the park. The title *Full Tilt* suggests the literal collapse of a structure, as well as the consequences of economic and social shift on a community.

José Carlos Casado
***Trade*, 2015**
Archival printed aluminum, cattle panels, chicken wire
Dimensions variable

José Carlos Casado's *EAF15* installation, *Trade*, is inspired by the artist's 2014 expedition in the archipelago of Svalbard, in the Arctic Circle. While there, he witnessed how the effects of extreme climate change have uncovered new routes for polar exploration, opening the floodgates to conflicts over natural resources. Casado identifies this transformation of natural resources into objects-for-trade as an act of violence against nature—a terrorism of sorts. His brightly hued metal skins, each a unique texture created through an intense 3D digital investigation of human flesh simultaneously represent precious stones and parts of the body, linking the exploration of natural resources with human brutality and creating uncomfortable parallels between global warming, terrorism, commerce, and war.

Torkwase Dyson
***Site on Sight: 2 (The Door of No Return)*, 2015**
Rough cut yellow Alaskan cedar, found wood, zinc, acrylic
3' x 20' x 39'

Site on Sight: 2 (The Door of No Return) will address the intersection of identity, architecture, liminality, and the body through a geometric installation along the waterfront at Socrates. *Site on Sight* will reimagine the architecture of the *Door of No Return*. Sited in Elmina Slave Castle in the West African country of Ghana, the *Door of No Return* is where innumerable Africans were held before transport to slavery in the Americas, between 1637 and 1814. Dyson's *Site on Sight* will remake the Door into a form that integrates sky, ground, air, and water, allowing for an ethereal sensory experience. In interpreting and redesigning this historic space, Dyson will seek to reshape not only the physical architecture, but also the emotional narrative around this historic space. In providing a new context for this history, *Site on Sight* will positively contribute to an updated personal relationship for the artist and the site, and their shared history.

Carla Edwards
Gain and Cost, 2015
Concrete, wood, steel, pigment
Dimensions variable

Carla Edwards examines how dominant culture and its artifacts shape our sense of identity and self. Through appropriation, manipulation, and reconfiguration, the artist's material interventions alter the meaning of an original subject. At Socrates Sculpture Park, the artist will cast and carve a series of concrete and stone grottos to create a sacred, seemingly mythological site. The area surrounding this statuary will be landscaped in detail with plants and flowers, but the grottos will be left empty, creating a void for the public to project - and possibly even offer - their own devotional objects. Drawing from the grotto as a space for personal ritual, *Gain and Cost* will examine the positive relationship between personal identity, closely held belief, and artifact.

Davey Hawkins
Inclusions, 2015
Marine grade Styrofoam and concrete
Dimensions variable

Davey Hawkins' *Inclusions* is a low-lying, undulating installation that follows the topography of park-scape with an arrangement of cast cement vessels. Each vessel is formed and broken apart by Hawkins's collection of marine Styrofoam - synthetic blue foam that never degrades and continuously seeps into waterways, washing onto shorelines. Sited at Socrates Sculpture Park, a former illegal dumpsite and landfill, these cement blocks suggest that the archive of human intervention with the natural world is insoluble, and possibly endless.

Lena Henke
Stand Back, 2015
Golden niobe weeping willow, sand, steel
Dimensions variable

Lena Henke's installation *Stand Back*, will integrate animate and inanimate to create a whimsical tableau of a metal and sand sculpture sited beneath a weeping willow tree. The iconography of the melancholy weeping willow tree - a stand-in for classic Romantic depictions of death and nature - contrasts with the unsentimental industrial sand and metal materials. Sited together along the East River at Socrates Sculpture Park, the juxtaposition references and undermines many Romantic art historical depictions of the natural. For Henke, classic literary symbolisms of the willow tree, such as Shakespeare's "Hamlet" when doomed Ophelia breaks willow branches and tosses them into the river where she eventually drowns herself, furthers the emotional play of the three-dimensional artwork along the water.

The title, *Stand Back*, refers to a 1983 Stevie Nicks song of the same name. Nicks wrote the song on her wedding day and describes the song as being about "endings and beginnings" and includes the lyrics, "like a willow I can bend...", which references to the adaptability of the willow tree. Like the Nicks song, Henke's work *Stand Back* will morph and evolve over time, as wind and weather reshape the tree and the sand and metal structure, washing away art historical references with a contemporary sensibility. After the exhibition, the willow tree will remain installed permanently at Socrates Sculpture Park.

David Horvitz

lullaby for a landscape (All the Pretty Little Horses) / with hypnagogic garden, 2015
Fifty-four tempered aluminum alloy chimes tuned to the notes of the folk-lullaby *All The Pretty Little Horses*; various night blooming, sleep inducing, and sedative plants, including: Moon Flower (*Ipomoea alba*), Roman Chamomile (*Chamaemelum nobile*), Valerian (*Valeriana officinalis*), Night Blooming Jasmine (*Cestrum nocturnum*), and Flowering Tobacco (*Nicotiana sylvestris*). Performances at sunset with chamomile infusion, for times visit: socratessculpturepark.org
Dimensions variable in grove of trees

David Horvitz's *lullaby for a landscape* breaks down the melody of a lullaby into individual notes which each play from large chimes installed within the grove of trees at Socrates Sculpture Park. Individually, each chime is a fragment of a completed song that only exists within a singular moment of time. Collectively, the chimes complete the lullaby strain and progress temporally to evoke a surreal dream-state. Accompanying the lullaby is an installation of fragrant sedative plants that will bloom each evening throughout the fall, adding an alluring olfactory experience to the installation.

Charlotte Hyzy

Dessert Babes: Queer Fat Decadence, 2015
Local wood varieties, concrete, steel, foam, paint
Dimensions variable

Charlotte Hyzy's carved wood sculptures, *Dessert Babes*, playfully depict voluptuous or "plus-size" nudes as delicious confections. The sculptures are an attractive melding of idealized sugary sweets and the sensuous physiques that are traditionally associated with indulging in them. Hyzy's sculptures serve as an examination of societal perceptions of the female body and its preoccupation with an "ideal" weight and form.

Melanie McLain

Tactile Formation, 2015
Porcelain tile, high-density polyethylene, stainless steel, wood, vinyl, fabric, acrylic, cement
9' x 15' x 16'

Tactile Formation is a participatory architectural sculpture and performance series that draws together the interior design and functionality of health clinics, spas, and medical centers. In bringing the institutionalized health aesthetic outdoors, *Tactile Formation* blurs the separation between the interior and exterior realms and the divide between private and public action. This hybridized environment will invite viewers to interact with McLain's work by walking on, lying under, and grabbing onto different elements of her piece. To guide and prompt these interactions the artist is organizing accompanying performances, in which acrobats and masseurs will perform a series of choreographed movements that engage the sculpture and audience directly.

Kirsten Nelson

Displaced Corner, 2015
CMU blocks, cast concrete, color pigments, wood, orange safety netting
12' x 10' x 8'

Displaced Corner will evoke recognizable moments of a new building in a moment mid-construction. Like the construction it mimics, the sculpture will be assembled from cinder blocks, concrete, metal studs, rebar, and orange safety fencing. Together these materials will display the structural elements that are normally hidden from view, exposed only for a short time during the construction period. Each wall will contain a window opening, posing

as an architectural show model, or sample corner. While the exposed minimal structure will remain raw and reductive, ornate concrete patterns will decorate the surfaces like a faded façade, visually conflating the acts of creation and decay.

Freya Powell
***Active Turn*, 2015**
Steel, digital prints, styrene
5' 7" x 4' 5" x 4' 5.5"

Freya Powell's *Active Turn* will create an intimate and illusionist landscape along the park's waterfront. Looking into Powell's steel zoetrope will reveal a transition from representations of the existing cityscape to images of the ocean's open horizon. A zoetrope is a 19th Century optical device that creates the illusion of motion by spinning a progressive set of still images. For the artist, the horizon is a symbol not only of the limits of our knowledge, but also the potential of our imagination to understand beyond sensory experience. The animation of *Active Turn* will be subtle, initially echoing the skyline behind it; the images will provide a transportive opportunity to glimpse an open skyline while contemplating the unfamiliar.

Leah Raintree
***Another Land*, 2015**
Direct print on aluminum
10' x 10'

Leah Raintree's *Another Land* will be a two-dimensional black and white photograph inlaid in the ground of Socrates Sculpture Park, which will read as both an archaeological discovery and a sculptural intervention. *Another Land* is from the artist's ongoing series of photographic and sculptural works that take their point of departure and inspiration from Isamu Noguchi's carved stone sculptures. Noguchi was a distinguished Japanese-American sculptor, designer, and landscape architect whose renowned museum and foundation is only one block away from Socrates. Raintree's work will allude to Noguchi's manipulated stone "landscape tables," the physical geologic markings of glacial retreat, and the photographic documentation of cosmic bodies to form a new, otherworldly image.

Aaron Suggs
***Untitled (Dazzle Dinghy)*, 2015**
Plywood, fiberglass, epoxy resin, inkjet on fiberglass and sailcloth, rope, stainless steel
12' x 4'6" x 10'

In Aaron Suggs's fourth installment of his floating watercraft series, a sea-worthy boat will be patterned – from hull to sail – with a digital collage of images sourced from within Socrates Sculpture Park. For his previous iterations, Suggs built a monochromatic white boat, a trompe l'oeil camouflage boat, and a fully transparent boat. His latest vessel will float in the East River near the park's shoreline, extending the landscape of the park out into the water.

Noa Younse
The Ant Ensemble, 2015
Wood, acrylic, Arduino, XBee, NeoPixels
Dimensions variable

Noa Younse's *The Ant Ensemble* is a physical demarcation that slices through the landscape of Socrates Sculpture Park. For his installation, Younse will position unique wooden markers along the directional line of New York City's North-to-South avenues, creating a spatial and volumetric boundary that is further emphasized by illuminated points positioned on each unit. The static order of the cardinal minimalist line contrasts with the playful expressiveness of the animated illuminated components. The computational techniques the artist employs to program this animation generate a visual effect that pivots between night and day, visible and invisible, and fundamental order and chaos.

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