EAF 05

SOCRATES SCULPTURE PARK
2005 EMERGING ARTIST FELLOWSHIP EXHIBITION
SEPTEMBER 10, 2005 – MARCH 5, 2006

MARC GANZGLASS
DAVE HARDY
KLARA HOBZA
MARGARET LEE
NOAH LOESBERG
KELLY PARR
HANNA SANDIN
DAVID SHAPIRO
HYUNGSUB SHIN
JONATHAN VANDYKE
CONTENTS

3. INTRODUCTION by Alyson Baker
5. ESSAY by Kara Vander Weg

8. MARC GANZGLASS
10. DAVE HARDY
12. KLARA HOBZA
14. MARGARET LEE
16. NOAH LOESBERG
18. KELLY PARR
20. HANNA SANDIN
22. DAVID SHAPIRO
24. HYUNGSUB SHIN
26. JONATHAN VANDYKE

29. Exhibition Checklist
30. Acknowledgments
32. Notes on Contributors
    Credits

EAF05 ADVISORY COMMITTEE

ANNE ELLEGROOD
CORIN HEWITT
MICHAEL JOO
KATY SIEGEL
REBECCA SMITH
INTRODUCTION

Socrates Sculpture Park is the only site in the New York Metropolitan area specifically dedicated to providing artists with the opportunity to create and exhibit large-scale sculpture and multi-media installations in an outdoor environment that encourages interaction between artists, artwork and the public. Located in an industrial section of Long Island City, Socrates is a waterfront park that overlooks the East River and the Manhattan skyline; the site is an affecting and inspiring place for artists to work and a spectacular setting for the presentation of public art.

Socrates is open free of charge year-round and is uniquely situated to make both the creative process and the finished artwork accessible to a broad and diverse audience. Because of the many remarkable artists who have participated in the Emerging Artist Fellowship Program, the Park has become world renowned as one of the best venues to see changing exhibitions by some of the most promising new talents in contemporary outdoor sculpture, but it is also a neighborhood Park where our local community can enjoy nature, walk their dogs, go fishing - and where their children can play.

As an artist workspace and exhibition venue, the Park presents both the creative process and finished artworks. Visitors to the Park can see works in progress, speak with the artists as they are making and installing their projects, and watch sculptures evolve over the course of the weeks or months that the artists are in residence. By the time a work is completed and installed on site, many regular visitors know the artists quite well and are familiar with the sculptures on exhibit.

For many of the Fellowship artists, this is a very unusual way to work. The creative practice, normally confined to the privacy of a small studio, becomes an interactive process in an open public sphere. Artists are often asked about their ideas, working methods and reasoning while they are still developing the work and many visitors come to the Park with their own areas of expertise that can be very helpful to the Fellows. For an artist who is casting concrete for the first time, a conversation with a local mason, stone cutter or architectural mold maker, can inform the piece in ways that compliment the interaction with their peers in the EAF program.

Socrates is grateful to the many contributors who have given generously to the Emerging Artist Fellowship Program. The New York Community Trust and the Jerome Foundation continue to sustain the program while the Altria Group and the Milton and Sally Avery Arts Foundation have partnered with us again this year to provide additional funding. We are thrilled to welcome two new contributors to the EAF program: the Elaine Dannheisser Foundation and the Starry Night Fund of Tides Foundation. Their combined patronage has allowed Socrates to foster a wide range of creative ventures and realize the potential of a remarkable and truly unique venue for the production and presentation of innovative new sculpture.
ONE SPACE, MANY FACES

by Kara Vander Weg

There is no singular experience had by a visitor to Socrates Sculpture Park. One might approach the park on foot, by scooter, after a stroll from the subway, or by driving past the manufacturing facilities on Vernon Boulevard. Once there, it is possible to encounter local residents fishing from the riverbank, art professionals making a Saturday tour of the area’s museums, or a cyclist enjoying the sun. Sounds of children calling out to one another intermingle with the thumping bass of a passing car, waves smacking the wooden remnants of the century-old barge terminal at the water’s edge, and wind chimes. The park is an alternate to the white cube of a gallery—artist Margaret Lee describes it as “my urban industrial magic garden”—and it is a recreational slice of grass for neighborhood families. From its inception, the park has been poised to accommodate a diverse audience that falls outside of the traditional art public, and the means by which the 2005 EAF participants addressed this broader context illustrate the inclusive nature of today’s site-oriented art practices.

When the plans for Socrates were first announced by the Athena Foundation in 1985, New York was in the midst of revitalization. After lean financial years and the social troubles that accompanied them in the 1970s, the city had begun to restore order to its architectural spaces and develop entirely new ones, such as Battery Park City in lower Manhattan. Since the 1960s, the presence of outdoor sculpture in the urban environment had been a mark of economic stability and societal tranquility, and in the 1980s, Mayor Ed Koch instituted a Percent for Art program funding artwork for the city’s new construction projects. However, art that is intended to inspire can also function as a symbol of political power: In 1985, Richard Serra’s Tilted Arc, a monumental sculpture bisecting the Federal Plaza in lower Manhattan and commissioned by the General Services Administration, was the focus of a legal confrontation between government office workers and art supporters. At the time, this conflict was cited as an example of how public art could polarize, rather than unify, its audience. A resolution came in 1989 with Tilted Arc’s removal from the plaza, an action which Serra equated with the destruction of the site-specific piece.

Against the cultural and physical backdrop of Manhattan, Socrates began as an unconventional sculpture park built on a landfill and former garbage dump in Long Island City. While the city provided the site, much of the funding for the park came from private sources. Local residents were hired to help clear the land and maintain it—an involvement which contributed to their ownership of the property—and from the park’s inception, many visitors to the space were outside of the art world. With its open expanse and close proximity to founder Mark di Suvero’s sculpture studio, the park provided artists with the space and technical facilities to work in a scale that was impossible in a Soho gallery. While the art on view was, in some cases, similar to large-scale sculptures that the same artists had created for downtown building atriums, the Socrates environment was less restrictive.

The cultural community of Queens has developed considerably over two decades, and the landscape of Socrates has evolved. Yet the park remains a fairly unstructured oasis in the midst of residential buildings, factories, a retail center, and an abandoned lot. Aside from benches located around the parks’ perimeter, there is no permanent furniture. There are several groves of trees and plantings near the water, although none is overly groomed, and walking paths have been laid throughout the site. There are few barriers so that the public is permitted nearly unrestricted access to the works on view. One of the few outdoor sculpture sites in the metropolitan area, Socrates remains today one of the most inclusive. There are no entrance fees, nor is there the sterile formality that surrounds the display of public works on view in City Hall Park or Rockefeller Plaza. As in 1985, not all Socrates users specifically enter the park to view the art.
The site of Socrates was a discernable influence upon the artists who participated in the 2005 EAF program. Hyungsub Shin’s *Electree II* drew upon the physical context of the urban park by conflating the industrial and natural. His organic trees and shrubs, fashioned from man-made materials, seemed to sprout from the concrete stairs. Jonathan VanDyke specified *Involuntary House* as a “site conditioned” factor of its surroundings. Quite literally so, as the paint-filtered rainwater that passed through the structure and stained its interior, marking specific weather patterns and time. Location was also an influence to participants: The scale and placement of Noah Loesberg’s *Frame and Panel Door* acknowledged the park’s seductive city views and deliberately obscured a segment of them, thereby exaggerating the pseudo-historical “monument to a style of craftsmanship that we romanticize and which, if not lost, is inaccessible or unaffordable.” Dave Hardy’s *I Can See Your House from Here* visually and conceptually linked the borough to the city’s metropolitan center by flanking the Manhattan skyline with a pair of concrete lions, an ode to the grandiose facades of Queens residential architecture.

In some cases, the working process expanded the sculpture’s frame of reference outside of the immediate physical area. Gantry cranes and an outdoor studio oversee the park and introduce the general public to the process of art making. Artist Klara Hobza remarked that “It was very important to have the park as a studio. When you are really out there and working, it leads to visual and conceptual decisions that might not come up if you were working in an enclosed space.” Through Hobza’s visits to the park, which is rife with birds, she selected the topic of her project, *Nay, I’ll Have a Starling*, which referenced the 1890 release of eighty starlings in Central Park. The greater New York area was also the subject of David Shapiro’s *Left for Dead*, in which the flotsam of the city was rescued and methodically labeled as sculptural relics, perhaps a metaphor for the undervalued Queens community. Hanna Sandin’s *Stalagmite Formation, July 22, 2005*, alluded to a larger and more ambiguous audience, recalling “the structure of a city [in that it] can be understood as a meaningful trace of the daily flow of people.” Sandin recorded the physical passage of the Socrates inhabitants, with the sculptures’ amorphous forms cast from wax molds made through the repeated indentations of the park’s topography.

A dematerialized object was the result of Mark Ganzglass’s *Core Swap*, which referenced the Socrates neighborhood through its transitory on-site production process. Enacted by a truck-mounted auger that extracted twelve-foot core samples from the park, the “geologic joke” was completed when the samples were swapped and returned to the ground, creating misaligned sedimentary layers. Flat aluminum labels, fit to the exact diameter of the samples and placed on their surfaces, were subtle visible remnants of Ganzglass’s laborious process. A photograph record of the drilling was featured on the park’s entrance billboard. The elaborate execution of Ganzglass’s project, which resulted in a minimal physical form, acknowledged the environment of the park, and, in particular, the nearby presence of di Suvero’s monumental sculptures that require considerable labor for their making.

These strategies—a relationship to the physical or geographical surroundings, or an interactive and process-oriented response—are all considered examples of site-specific art practice and evidence how the definition has evolved over the twenty years of Socrates’ existence. No longer is the heroic sculpture deposited in a public plaza the only option for artists working in the public realm. With today’s more flexible vocabulary, “site” is no longer classified as a specific physical location, but rather as a cultural community. As Miwon Kwon has explained, such expanding notions of site increase the relevance of public art to a broader and, in some cases, a less-traditional audience. Since its founding, Socrates has promoted an innovative approach to the display of art and has encompassed a diverse community. Through the artistic approaches of the 2005 EAF participants, which reflect the greater artworld’s progressive attitudes toward public sculpture, Socrates further expands its welcoming pull.
1 Margaret Lee, in conversation with the author, July 12, 2007.
5 Klara Hobza, in conversation with the author, July 12, 2007.
6 Hanna Sandin, in conversation with the author, July 12, 2007.
7 Mark Ganzglass, in conversation with the author, July 14, 2007.
Core Swap is an installation of two aluminum plates that mark the location where earth cores have been drilled from the ground at Socrates Sculpture Park. A truck-mounted auger was used to bore down to a depth of 12' and the samples were then exchanged, filling the cavity left by the other drilling. The Broadway Billboard is a proscenium opening onto the location and activity of the event. The image is a mirrored depiction of the same truck and crew drilling at the two different sites in the Park.
"I Can See Your House from Here" is a pair of columns and an enclosed roof line that are surfaced in hundreds of printed vacuum pressed forms and guarded by a pair of concrete lions. Reminiscent of shingle style vinyl siding and artificial rock cladding, the sculpture references local architectural detailing while addressing issues of privacy and property lines.

Dave Hardy received a 2005 Elaine and Werner Dannheisser Emerging Artist Fellowship.
This installation is based on 18th Century illustrations of bird traps from a German manual on how to recognize, catch and tame wild birds. It references a group of birds that were transported from England to the US in the 1890s as a sampling of all the bird species mentioned in Shakespeare’s plays. Included in the shipment were 80 Starlings that were released in Central Park. Since that time, Starlings have bred very successfully multiplying to a current population of over 200 million.

Klara Hobza received a 2005 Elaine and Werner Dannheisser Emerging Artist Fellowship
Balancing Rock is inspired by a need to connect with nature by placing a personal mark on it. The artist has noted the prevalence of this genre of graffiti on naturally occurring balancing rocks. For this installation, the artist has carefully assembled a balancing feat that, in nature, could take thousands of years to construct. On it, she has etched a replica of a peace sign and the word “love” that were carved into the shingles of her childhood home by the previous owners.
Frame and Panel Door is assembled using the traditional carpentry methods for making a solid wood door with each panel carefully fitted into its surrounding components. Here, however, the relationship of the door's width and height have been inverted while maintaining a familiar proportion and orientation. Through a transfer of scale and material, this sculpture transforms a detail of architecture into a monument to the artistry of carpentry.
Coming Soon is an installation of two foam and steel facades inspired by the ubiquitous cardboard movie promotions used in theater lobbies. This sculpture collects partial images from several blockbuster films, layering them into planes of solid color. Here the form and support structure are highlighted and the glossy images of movie stars and digitally rendered characters are erased revealing both the pervasive nature and fleeting relevance of mass-marketed, big budget film culture.
This pair of concrete structures has been extrapolated from the topography of the ground on which they rest, turning depressions in the earth into sculptural forms. The original casts of the ground were dipped repeatedly into wax, slowly building small indentations and elevations into their present size. These full size wax forms were then cast in concrete to create two 'stalagmites', transforming their originating site into tall outcroppings.
Left for Dead is an installation of over 80 salvaged abandoned bicycle carcasses discovered on the streets of New York. They have been stationed throughout the Park in a configuration that references their original location and tagged to identify who found them, where and when.
Electree II is a grouping of four intricate shrub-like sculptures constructed of solid copper insulated wire, plastic caps and stainless steel clamps. Inspired by the temple ruins of Angkor Wat in Cambodia where the root systems of large trees entwine and infiltrate the architecture, this work uses common industrial materials to emulate the most complex constructs of nature.
Involuntary House is an enclosed two story structure with a roof that directs rainwater through its interior. The second story houses a series of ducts and basins that combine the rain with dried pigment. Over the course of the exhibition, layer upon layer of tinted water will trickle down into the ground floor creating evolving rivers of color over an elaborately constructed interior landscape.
EXHIBITION CHECKLIST

MARC GANZGLASS  pgs 8-9
Core Swap, 2005
Ink jet on seamless vinyl
10' x 28'
Core Swap, 2005
Aluminum markers, soil borings
8" dia. markers, 12' borings

DAVE HARDY  pgs 10-11
I Can See Your House from Here, 2005
Styrene, wood, metal, concrete
14' x 12' x 12'

KLARA HOBZA  pgs 12-13
Nay, I'll Have A Starling, 2005
Wood, steel
Overall dimensions variable

MARGARET LEE  pgs 14-15
Balancing Rock, 2005
Rocks
6' x 7' x 3' 6"

NOAH LOESBERG  pgs 16-17
Frame and Panel Door, 2005
Concrete
10' x 22' 8" x 1' 3"

KELLY PARR  pgs 18-19
Coming Soon, 2005
Steel, foam
10' x 16' x 23'

HANNA SANDIN  pgs 20-21
Stalagmite Formation, July 22, 2005, 2005
Cast reinforced Gypsum
4' 4" x 2' dia., 4' 8" x 2' dia.

DAVID SHAPIRO  pgs 22-23
Left for Dead, 2005
Abandoned bicycles, steel posts, aluminum signs,
vinyl letters
Overall dimensions variable

Locks and Chains, 2005
steel post, cut locks, broken chains
13' x 1' x 1'

HYUNGSUB SHIN  pgs 24-25
Electree II, 2005
Wire, wire connectors, clamps
Overall dimensions variable

JONATHAN VANDYKE  pgs 26-27
Involuntary House, 2005
Wood, plastic, fiberglass, plaster, rainwater, paint,
Tyvek®, hardware
14' 6" x 8' 3" x 8' 3"
ACKNOWLEDGMENTS

SOCRATES SCULPTURE PARK
BOARD OF DIRECTORS:
Mark di Suvero, President
Stuart Match Suna, Chairman
Ivana Mestrovic, Secretary and Treasurer
Gloria D'Amico
Agnes Gund
Hugh Hardy, FAIA
Richard Menschel
David Pincus
Brooke Kamin Rappaport
Ursula von Rydingsvard
Rev. Alfred R. Shands III
Thomas W. Smith
Janice Stanton

Ex-Officio
Adrian Benepe, Commissioner
City of New York Parks & Recreation

STAFF:
Alyson Baker
Robyn Donohue
Deborah Fisher
Lisa Gold
Joel Graessner
Tara Sansone

CREW:
Jeffrey Brown
Stephanie McCord
Audrey Capers
Kyle Herbin
Michael Allen
Laval S. Ediston
David Ward
Garreth Jacobs
Andrew Lee

Programs at Socrates Sculpture Park are made possible by the dedication of our volunteers, patrons and friends and by the generosity of:

• Altria Group, Inc.
• Milton and Sally Avery Arts Foundation, Inc.
• Carnegie Corporation of New York
• David R. and Vivien Collens
• The Cowles Charitable Trust
• Elaine Dannheisser Foundation
• Mark di Suvero
• Fifth Floor Foundation
• Maxine and Stuart Frankel Foundation
• The Horace W. Goldsmith Foundation
• Agnes Gund and Daniel Shapiro
• Richard and Ronay Menschel
• Ivana Mestrovic
• JPMorgan Chase
• National Endowment for the Arts
• New York State Council on the Arts
• Ralph S. O’Connor
• The Pincus Charitable Fund
• Brooke Kamin Rappaport and Richard A. Rapaport
• The Ross Foundation
• Robert Sterling Clark Foundation
• Rev. Alfred R. Shands III
• Mr. and Mrs. Thomas W. Smith
• Janice Stanton and Ronald Windisch
• Starry Night Fund of Tides Foundation
• Wylie Stecklow
• The Tulip Fund
• Von Rydingsvard and Greengard Foundation
• The Van Lier Fund in the New York Community Trust
The artists and Socrates Sculpture Park wish to thank the following people for their support, friendship and hard work during the preparation and installation of this exhibition:

Mark di Suvero
Chris Baker
Peter Barrett
Elizabeth Berger
Tom Bigelow
Ethan Breckenridge
Danny Bright
Nathan Diana
Bilyana Dimitrova
Adam Dougherty
Carla Edwards
Scott Farrington
Tova Friedman
Alyssa Gerber
Scott Gursky
Jesse Henderson
Kent Johnson
Michael Joo
Georgia Koutsoupakis
Deanna Lee
Shaun Leonardo
David Leschke
Sophia Leung
Emily Liebling
Matteo Martignoni
Ivana Mestrovec
Sean Minton
Lisa Mordhorst
Matt Morgan
Steven Mosier
Philip Murray
Mario Noto
Jeffrey Parrott
Cliff Pickett
Erik Schaefer
Andy Scheman
Steve Schukaetz
Igor Siddiqui
Gene VanDyke
Marc VanDyke
Claudia Wagner
Dennis Weithorn

Kim Wickers
Abbey Williams
Chris Yockey
Mika Yokobori

This exhibition is supported, in part, by public funds from the New York City Department of Cultural Affairs and by the Jerome Foundation in celebration of the Jerome Hill Centennial and in recognition of the valuable cultural contributions of artists to society.

Special thanks to the City of New York, Mayor Michael R. Bloomberg, Queens Borough President Helen M. Marshall, City Council Speaker A. Gifford Miller, Assemblywoman Catherine Nolan, City Council Member Eric Gioia, and the Department of Parks & Recreation, Commissioner Adrian Benepe.

Socrates Sculpture Park is grateful for generous contributions made by:

- Architectural Molded Composites, Inc.
- Harold H. Anthony, Inc.
- John P. Corrieri, Inc.
- E & T Plastic Manufacturing Co., Inc.
- Garlock East
- ImageKing Visual Solutions
- Independant Testing Laboritories Inc.
- Long Island General Supply Co., Inc.
- Materials for the Arts
- NYC Department of Transportation
- Plant Specialists
- Recycle-A-Bicycle
- SignExpo TriBeCa
- Spacetime C.C.

PLANT SPECIALISTS:
Grahame Hubbard
Hemchung Gangadeen
Lisa Gangadeen
André Gonzalez
Jermaine Hawkins
Sam Jabar
Peter Morris
Felicia Perez
Cathy Rushworth
NOTES ON CONTRIBUTORS

Alyson Baker is executive director of Socrates Sculpture Park, and curator of the 2005 Emerging Artist Fellowship Exhibition.

Robyn Donohue is the exhibition program coordinator at Socrates Sculpture Park, and project manager for the 2005 Emerging Artist Fellowship Exhibition.

Kara Vander Weg works at Gagosian Gallery in New York, where she coordinates exhibitions and publications. She was the editor of the 2007 John Currin monograph published by Gagosian, and she has written for Art on Paper, Contemporary, and Glass magazines.

CREDITS

Text: Alyson Baker and Kara Vander Weg
Project Director: Robyn Donohue
Photographs: Alyson Baker, Chris Baker, Steven L. Cohen, Billy Delfs, Bilyana Dimitrova, Robyn Donohue, Marc Ganzglass, Veronica Johnson, Socrates Sculpture Park archives
Design: Steven Mosier
Typeface: MetaPlus
Printing: The Studley Press, Inc., Dalton, Massachusetts

Published September 2007
Texts © 2007 by the authors
ISBN: 9780979795343

This publication was made possible by a grant from
THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS
with additional funding provided by
THE GREENWALL FOUNDATION