EMERGING ARTIST FELLOWSHIP 2012
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Introduction

Each year Socrates Sculpture Park selects artists to produce outdoor artworks within the park. Reflective of our time, these artists are making public artworks that are subtly mysterious, visually compelling and at times provocative. Economy, spirituality, Americana, language and our built/natural world are subjects explored in this presentation of emerging artists to watch. Rather than being a specific zeitgeist or collective exhibition of a theme, each artist has produced artworks (and in some cases performances) that embody their individuality, passion and exploration of art in the public sphere. Projects include a 1965 Ford Mustang painted white with corn rowed racing stripes, slabs of concrete snapped from compression, the virgin Mary cast in birdseed and a stunning 35' flag pole woven with security straps are among the sculptures in the exhibition.

Unique to anywhere in New York City, artists are awarded a grant and a residency in the Park's outdoor studio and provided with technical support to facilitate the production of new outdoor sculptures for exhibition in the Park. The artists develop their projects throughout the summer in the open studio and on site in the landscape, offering visitors the opportunity to experience the creation of the works that are then installed in the Park. The sculptural works in this exhibition are presented in a heavily used public park, ethnically diverse community and situated within a beautiful waterfront area of Queens with a view of the Manhattan skyline. The 2012 Emerging Artists are: Jarrod Beck, Melissa Calderon, Fei Cui, Brent Dickinson, Sarah Dornner, Tamar Ettun, Jessica Feldman, Ben Hall, Charles Harlan, Hugh Hayden, Chang-Jin Lee, Fernando Mastrangelo, Bundith Phunsombat, Jeff Williams, and Seldon Yuan.

Emerging Artist Fellows are selected annually by curators who have singular knowledge of contemporary art. The 2012 Selection Committee members are:

-Tom Eccles, noted curator and Executive Director of the Center for Curatorial Studies at Bard (2005-present). From 2006-2010, Eccles was the curatorial adviser to the Park Avenue Armory, during which time he was a “correspondent” for the Venice Biennale, 2009. For nearly a decade, Eccles was Director of the Public Art Fund in New York City (1996-2005) where he curated more than 100 exhibitions and organized numerous outdoor projects in collaboration with major New York City institutions.

-Eric Heist is the Founder and Director of Momenta Art, an artist-run institution that seeks to expand the dialogue of art by showing work by young artists or artists’ who are not well represented in commercial galleries. He is also an Adjunct Professor at Pratt Institute (2007 to present).
Quarry is a large visual void that levitates over the waters-edge like the vessels that docked just a few feet away, when the shore was used as a barge terminal. From a distance, the work appears as a broad line drawn across the Park, marking the boundary between land and water. As a visitor approaches the piece, the dark plane seems to hover over the water, asserting a new horizon before the view of the Manhattan skyline. This painterly sculpture was burnt in situ, to create a field of black, varying in density and tone, reflecting and absorbing light.
Indivisible depicts an oversized paper-crown, as commonly found at fast-food and budget chain restaurants, painstakingly executed in heavy metal. The choice of subject, scale, and material evinces the illusion of wealth and prosperity that extends to the realities of socio-economic disparities. Despite this critical stance, Calderón auspiciously lines the interior floor of the crown with four-leafed clovers, assuring us that her outlook is hopeful and symbolizing that luck is tangible for those who take the time to peer into the crown’s void.
In *Tracing the Origin XVII*, Cui Fei lyrically composes bronze-casts of natural elements (grapevines) to resemble an ancient Chinese manuscript. The elements of this work refer to a former origin or future state—from vine to calligraphy, from calligraphy to bronze. The sculpture, located below knee level, calls attention to the surrounding natural environment, suggesting the connection to nature is still very present. The visual experience remains paramount to any potential legibility. The work hovers close to natural and lexical references, but always remains rooted in the abstract and non-objective. Each bronze element is fundamentally sculptural, enhanced by its manmade materiality.
Pulpit at Peacock Cemetery, Medford NJ, is an abstracted monument that wavers between fact and fiction. For this multi-media installation, a bird squawks continuously from a single pulpit, emanating an unintelligible sermon from an unseen preacher. The installation is a cryptic allusion to the story of Adonijah Peacock, a gunpowder manufacturer, decapitated in an explosion while working for Washington’s Army in 1777. The real Adonijah Peacock is buried near Dickinson’s hometown and is the subject of his fascination and imaginings.
GOD! MY HEAD!!

GOD! MY HEAD!!

Adonî – master, lord, head
Jah-yah-yahweh – God
God! My Head!!
Pole Trap is a vertical column composed of a woven pattern and rooted with three isometric lines. Appearing to be simultaneously two and three dimensional, the work exists in its own deceptive and illusionistic space in which impossible Escher-esque shapes can live. To create Pole Trap, Dornner mastered triaxial weaving, a technique used for centuries in Japanese basket making (Mutsume-ami) and more recently for technological and aeronautical applications, to form a pattern known as ‘tumbling blocks’. Woven with careful precision, the pattern resembles dimensional stacked cubes that appear to maintain their size with distance, forever extending both up and down.
One Thing Leads to Another: Part 3 is a working installation and multi-media performance, inside an overturned hot air balloon, reanimated through dance, music, and shifting physicality. The project invokes themes of labor, and movement through exploration of multiple vantage points of the itinerant body. Dancers move from one end of the balloon to another, each weighted by various object-obstacles, making an effort to complete specific tasks while negotiating the inflated, changing environment. Music played by an ensemble of PVC wind instruments conceived by Yonatan Gutfeld around the concept and physicality of an act of blowing. While playing, the musicians participate in inflating the balloon by moving air particles in a way that manifests the idea of labor. The audience moves freely through the balloon, witnessing the evolving narrative.
Just off-shore, this rowboat filled with pennies cryptically waits in the water, drawing attention to mythological and contemporary notions of financial and spiritual prosperity developed around the vital resource of water. The title of the work, *Obol*, references the Greek myth of placing coins on the dead's eyes or under their tongue in order to pay Charon, the ferryman who took dead souls across the River Styx to the underworld. The weight of the amassed pennies, a small, nearly worthless currency, undermines the equilibrium of the boat, threatening to sink it and warning viewers (and perhaps potential passengers) of capital's strain on security and well-being.
Two stacks of plywood form temporary minimal monoliths near the north entrance to the Park. Individuals are encouraged to repurpose the elements of this work in any amount, for any use, transforming the stacks from stationary structures into agents of giving and participation. Viewers cannot only acquire the work, challenging the traditional commodification of artworks and objects, but are also empowered to determine their own level of participation. Ephemeral in form, the work leaves its impression on Socrates grass as a reminder of its past and a possibility of its new home.
Roll Gates consists of four readymade, steel roll-gates, unmodified except for their relationship to each other. Assembled not as substitute for a door, but as a functionless representation of a door, which can only offer an ambiguous depiction of a gateway. Inspired from a patchwork of sources, from the Kabba at Mecca, to the Ishtar gate from ancient Babylon, and to contemporary urban industrial architecture, Harlan creates an uncanny experience, stunting viewers as they attempt to enter a gateless gate.
For American Hero #4, Hayden pointedly exploits and clashes vernacular forms, visually reinterpreting and reimagining potentially contradictory notions of culture. Contemporary African-American identity, represented by two stripes of cornrowed hair, is placed squarely within a symbol of classic Americana, a Ford Mustang muscle car. The appropriation, though odd and humorous at first glance, expresses the artist’s hopes for a fresh unprocessed context for understanding and interpreting contemporary and historic cultures.
The translucent almost intangible body of this inflatable plastic Buddha floats serenely in the East River, inviting a moment of contemplation for passing Park visitors. The mass of the Buddha, ten-feet high in its seated position, is clear and light, offering gentle reflections of the sky and river area, while also composing sightlines of the City behind it. Despite the ever-grinding urban background, the Buddha’s kitsch balloon body bobs peacefully with equanimity and detachment.
With *Feed*, Mastrangelo is enlarging and re-sculpting an iconic religious statue, a 3-foot Virgin Mary commonly found in apartments or outdoor gardens, with birdseed, adding mystery and new layers of interpretation. Birds (e.g. Eagle, Dove and Pigeon, Raven and Sparrows) are referenced throughout Christian literature and art. The material connects the Virgin Mary to the symbolism of various birds – peace, innocence, strength, maternal protection, ignorance, and humility. The work may ultimately cease to be recognizable as the Virgin Mary as birds consume the birdseed. This transformation is an important element to the Mastrangelo’s exploration of a metamorphosis of meaning that is not entirely controlled by the creator of the image.
Wayfinding: 100 NYC Public Sculpture is a site-specific project that guides viewers without the need for travel or motion and questions how a journey within a specific geographic sphere can be a work of art in itself. The installation is composed of 100 directional signs, each with a drawing of a public sculpture in New York City and the distance (mapped with GPS coordinates) between the source-sculpture and the sign at Socrates. Viewers participate in this project by experiencing each original sculpture, whether through the original works or their representational drawn counterparts, calling attention to the space between object and audience. See and download an online map at www.wayfindingNYC.com.
This degenerative sculpture visually reveals the stress of calculated force on a physical material. At once frightening and intriguing, the four slabs of concrete seem to defy their physical constraints by bending, nearly to their limits, from the imposed pressure. Like engineers at a laboratory, we the viewer can only study with wonderment and curiosity the exposed effects of unseen forces on a tangible medium.
A line of handmade letters is illuminated seemingly at random, challenging the reader to convert forms into words, text, language, and ultimately, perhaps, an idea. The transformation of the individual shapes into information changes the act of reading from passive to active and questions how form/landscape/context/setting interrelate with content. This piece incites curiosity and tasks the mind to determine what is and isn’t language.

The poem reads:
I must name
to find I do not know
how I was made
HOW WAS MADE
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Materials</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>JARROD BECK</td>
<td>Quarry</td>
<td>2012</td>
<td>Wood, steel</td>
<td>48” x 720” x 180”</td>
</tr>
<tr>
<td>MELISSA A. CALDERÓN</td>
<td>Indivisible</td>
<td>2012</td>
<td>Corton steel, copper, and four-leaf clovers</td>
<td>120” x 480” x 1.5”</td>
</tr>
<tr>
<td>CUI FEI</td>
<td>Tracing the Origin XVII</td>
<td>2012</td>
<td>Bronze castings (unique) stone</td>
<td>96” x 72” x 28”</td>
</tr>
<tr>
<td>BRENT EVERETT DICKINSON</td>
<td>Pulpit at Peacock Cemetery, Medford NJ</td>
<td>2012</td>
<td>Wood, Magic Sculp, paint, sound</td>
<td>66” x 48” x 36”</td>
</tr>
<tr>
<td>SARAH DORNNER</td>
<td>Pole Trap</td>
<td>2012</td>
<td>Aluminum, nylon, steel</td>
<td>420” x 180” x 180”</td>
</tr>
<tr>
<td>TAMAR ETTUN</td>
<td>One Thing Leads to Another: Part 3</td>
<td>2012</td>
<td>Hot air balloon, fan, cement, wooden wheel, car parts, steel</td>
<td>65” x 70” x 70” (600” x 600” with balloon inflated)</td>
</tr>
<tr>
<td>JESSICA FELDMAN</td>
<td>Obol</td>
<td>2012</td>
<td>Rowboat, pennies, mixed media</td>
<td>23” x 48” x 141”</td>
</tr>
<tr>
<td>BEN HALL</td>
<td>Thumb and Scale</td>
<td>2012</td>
<td>Plywood</td>
<td>84” x 48” x 192”</td>
</tr>
<tr>
<td>CHARLES HARLAN</td>
<td>Roll Gates</td>
<td>2012</td>
<td>Steel</td>
<td>120” x 150” x 150”</td>
</tr>
<tr>
<td>HUGH HAYDEN</td>
<td>American Hero #4</td>
<td>2012</td>
<td>1965 Ford Mustang, acrylic, synthetic hair, resin</td>
<td></td>
</tr>
<tr>
<td>CHANG-JIN LEE</td>
<td>Floating Echo</td>
<td>2012</td>
<td>Transparent inflatable Buddha, wooden circle base</td>
<td>120” x 120” x 96”</td>
</tr>
<tr>
<td>FERNANDO MASTRANGELO</td>
<td>Feed</td>
<td>2012</td>
<td>Birdseed</td>
<td>156” x 60” x 60”</td>
</tr>
<tr>
<td>BUNDITH PHUNSOMBATLERT</td>
<td>Wayfinding: 100 NYC Public Sculpture</td>
<td>2012</td>
<td>100 signs for NYC public sculpture, distance drawn from GPS coordinates between each sculpture and wooden post at Socrates Sculpture Park</td>
<td>84” x 36” x 36” (each post)</td>
</tr>
<tr>
<td>JEFF WILLIAMS</td>
<td>Compression and Tension Table</td>
<td>2012</td>
<td>Cast concrete, rebar, steel - all thread</td>
<td>161” x 161” x 109”</td>
</tr>
<tr>
<td>SELDON YUAN</td>
<td>How I was made</td>
<td>2012</td>
<td>Acrylic, wood, LED Neon</td>
<td>14” x 480” x 2.5”</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

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