EAF13: 2013 EMERGING ARTIST FELLOWSHIP EXHIBITION
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September 8, 2013- March 30, 2014

Thordis Adalsteinsdottir
Diann Bauer
Michael DeLucia
Tamara Johnson
Anthony Heinz May
David McQueen
Kenneth Pietrobono
Aida Šehović
Sandy Smith
Edouard Steinhauer
Chris Boyd Taylor
Justin Randolph Thompson
Hong-An Truong
Gustabo Velazquez
Myung Gyun You
On September 8, 2013 Socrates Sculpture Park opened *EAF13: 2013 Emerging Artist Fellowship Exhibition*, an annual public exhibition that features new work by fifteen artists to watch. Awarded a 2013 fellowship and summer residency in the park’s outdoor studio, each artist responded to the park’s unique waterfront and urban environment with conceptual and formal artworks that were visually compelling, subtly mysterious and, at times, provocative. Rather than being a zeitgeist or thematic exhibition, each artist created a distinct artwork (and in some cases, performance) that embodied his or her innovative exploration of sculpture in the public realm. Local and global subjects were presented alongside one another, with topics such as the history, ecology, and the panorama of the park confronting broader topics of international politics, militarization, and popular culture.
Throughout summer 2013, these 15 artists created their work in Socrates’ open studio facilities on park grounds where both the creative process and finished artworks are accessible to broad and diverse publics – a transparency that differentiates Socrates from many other arts organizations and shapes its programming, philosophy, and goals. For many of the EAF13 artists, engagement with the community, visitors, fellow artists, and the physical landscape became a significant influence on their art-making processes and their final installation.

Several sculptures were activated on the September 8th opening. Edouard Steinhauer projected a series of graphic patterns and textures across his installation, *Large Horn*, which played optically against the landscape and the sculpted form. Aida Šehović invited the public to interact with her installation by competing against one and other on her military-grade obstacle course. Also during the exhibition opening,
INTRODUCTION
Justin Randolph Thompson used his installation for an original performance that featured a local high-school marching band, heightening the narrative and context surrounding his sculpture *Brutus Jones*.

Several of the exhibiting artists chose to maintain a continuous engagement between artwork and public throughout the duration of the seven month exhibition. Sandy Smith’s collection of colorful deck chairs allowed visitors to relax by the water’s edge; Kenneth Pietrobono’s *Selections From The Modern Landscape* dotted the park with social and political commentary; and every night David McQueen’s fallen lighthouse relayed Morse code messages across the East River, using Twitter as a platform to translate and share the coded messages to a broader public. Each of the artworks in EAF13 responded to the conditions of the park, either socially, spacially, or conceptually.
THE ARTISTS
THORDIS ADALSTEINSDOTTIR

*Bear Eats Man*, 2013

Wood, spray foam, concrete, spray paint, and enamel paint
8.5’ x 3’ x 4’

Thordis Adalsteinsdottir’s sculpture entitled, *Bear Eats Man*, is a commentary on the adversarial, and at times violent, confrontation between “man” and “nature.” Using shingled wood for the bear, and spray foam concrete for the man, each are rendered to be mysterious and crude universal archetypes.

Situated in a grove of trees within an urban park, this narrative depicts a dramatic moment of attack and death. Man is depicted with eyes wide open, nude and in state of adrenaline-fed shock. The wild bear looms over the man, sinking his teeth into the man’s shoulder, who succumbs to the physical power of nature, exposing his own vulnerability. The tableau of figures is pessimistic of a future where Man and Nature peacefully coexist.
DIANN BAUER

*Icarus, Meet Apollo, 2013*

*Painted wood*

6’10” x 14’ x 30’ *(not including platform)*

Located in a shaded area of the park atop a wooden platform, Bauer’s *Icarus, Meet Apollo* is a sprawling reworking of forms, inspired by the 1969 architectural folly built by Victor Pasmore called the *Apollo Pavilion*. *Icarus* incorporates text excerpted from Modernist architectural manifestos and literature and is rendered by dramatic black and white graphics that reference a confluence of art historical references from Russian Constructivism and Futurism, to Pop and Bauhaus Modernism. Pasmore’s *Pavilion* was rooted, perhaps blindly, in the ideals and purity of utopian architecture. He once described it as “architecture and sculpture of purely abstract form through which to walk, in which to linger, and on which to play, a free anonymous monument which, because of its independence, can lift the activity and
EMERGING ARTIST FELLOWSHIP
psychology of an urban housing community on to a universal plane.”

_Icarus, Meet Apollo_ physically reflects Pasmore's optimism in its open and inviting form, but also acknowledges a reality of contemporary urban life and the inevitable chaos and fallibility of the utopic aspirations of societies.
MICHAEL DELUCIA

Untitled, 2013
Mixed hardwood timbers
8’ x 30’ x 9.5”

DeLucia slices the landscape with an imposing wall that, due to its intensely intricate surface, changes textures and appearances in different lights and at different angles.

The wall is made of reclaimed lumber that has been processed through a computer numerical control (CNC) router machine.
The natural buckling, cracking, and curling of wood both resists and submits to the pre-programmed geometric cuts creating a disturbed moiré pattern. The effect translates a phenomenological experience of screen-based computer models into a physical reality.

From a distance the geometry creates a shimmering line that plays between painterly and digital. Upon approach, the vibrating geometries fade and the real materiality and physicality of the wood becomes the primary experience.
TAMARA JOHNSON

A Public Pool, 2013
Concrete, aluminum, plaster, paint, plastic, seed
1’4” x 31’ x 20’

In New York City, every inch has a history. Sometimes that history is clearly visible in the present and sometimes it's lost. There are also moments when history lingers in a space through decay or neglect, nature creeps in, and a landscape that was once recognizable transforms into something foreign.
How long does it take for a new landscape to become familiar? And what does it mean to construct that new space? These are the questions that Tamara Johnson raises with her installation entitled, *A Public Pool*, at Socrates Sculpture Park.

With this installation, Johnson is also recalling a memory of a pool in the front yard of her childhood home in Waco, TX. In attempting to connect two places, past and present, she elicits a range of emotions, from a humorous prank to the tragic reality of a forgotten space. While on the one hand the pool summons memories of summer, tan lines, and sunscreen, it also exudes a sense of non-function buried underneath the overgrown grass. Perhaps we also feel the sadness of the artist’s attempt to construct one space to conjure the comforting memory of another.
ANTHONY HEINZ MAY

Re:Spectré, 2013
Poplar
9'7” x 1’8” x 3’

On October 29, 2012, Superstorm Sandy submerged Socrates Sculpture Park, flooding the landscape with over four feet of water. The combination of moist soil and high winds destroyed several trees within the park.

For his project at Socrates, Anthony Heinz May resurrected one of those trees, reanimating its trunk through a deconstructing process he calls “pixelating nature.” The resulting installation is a rearrangement of miniature units, or modules, of the formerly thriving plant that exposes the blurred line between the real and the artificial. Each unit is a regular cube of what was once a whole tree trunk, now delicately placed in a chess-like grid. As each unit builds on the last, a larger form appears that is at once exploding with life and completely artificial.
DAVID MCQUEEN
one of us may have been sleeping, 
so I'll try telling you again tonight, 2013
Wood, beacon, incoming text messages
9'6” x 9'6” x 14'
One of us must have been sleeping, so I’ll tell you again tonight is an interactive recreation of the lantern room of the Blackwell Beacon (situated directly across the river from Socrates on the northern point of Roosevelt Island).

McQueen’s beacon, however, is more ghost than lodestar, seemingly crashed onto the park’s shoreline. Its fallen state is a sad tribute to the lighthouse it faces, which is itself a vestigial monument to a more analog moment in our industrial history.

With this in mind, McQueen has assigned a different, more poetic, function to his collapsed lighthouse and calls upon viewers to text a message that “was left unsaid” to (718) 473-9985.

Every evening at sunset during the exhibition, the sculpture receives and then translates the text messages into Morse code and, using light projected from its beacon, broadcasts these messages to its sister lighthouse and to the world at large.

Opposite page image courtesy of Joshua Rivera.
KENNETH PIETROBONO

Selections From The Modern Landscape, 2013

Text and existing plant life

Dimensions variable
Selections from the Modern Landscape is a conceptual exercise and the only park-wide installation of EAF13. Pietrobono seeks to meld the often competing elements and contradictory environments of the modern and the natural landscapes.

Within Socrates Sculpture Park, in an attempt to realign the visible landscape and bridge this disconnect, Pietrobono has renamed and organized over 90 distinct species of the natural world to reflect the unseen dynamics of the modern social and political landscape.

Pietrobono’s plant identification signs often blend in with the natural beauty that surrounds them and serve as subtle reminders of our present condition. The signs refocus our attention, compelling us to consider our roles in the landscape with honesty, patience, and empathy for those with whom we share it.
POTENTIAL VALUE

pretium materiae
AIDA ŠEHOVIĆ

Obstacle Course: Patriot Challenge I, 2013
Wood, steel, hardware, wire, tires, mulch, sand
7’ x 115’ x 10’

Occupying a space between sculpture and architecture, Šehović’s installation exists as both a work of art and a fully functional replica of a military-grade training course. Displaced from its native military context, this human scale course exists as a monument to the men and women who have trained vigourously to serve their country. Simultaneously, in this open public park, the work takes on an air of playfulness, accessibility, and participation.

The installation toggles between play and training, fun and the deadly business of combat training. This multilevel engagement complicates the references to American militarism and creates a vibrant sculpture and space for an open exchange and public dialogue.
SANDY SMITH
Intermezzo, 2013
Oak, printed canvas
Dimensions variable

IS. The word is repeated making dizzying patterns across the canvas fabric of fifty reclining deckchairs, laid idyllically in rows at the edge of the park. IS. It is a verb that implies definition. It is affirmative and rooted in the here and now.
In 1934 the façade of the Fascist Party’s Roman headquarters was a wall of text, more specifically, just one word, repeated over and over: SI (the Italian “YES”). Framed by this forcefully affirmative mural of Yes’s there was an image of the face of Mussolini, peering out and commanding the acceptance of Fascism with its literal figurehead.

The SI (YES) of Mussolini and authoritative nationalism becomes the IS of today. YES, the plea for acceptance and forward thinking, and IS, associated with self-definition and a desire to assert the present. Smith’s deck chairs support this contemplation, with a range of cheery colors to choose from, a relaxing posture to adopt, and a view of the outcome of generations of YES / IS forward thinking. Through furniture design and attractive graphics, Smith creates a subtle form of philosophical and political populism in a waterfront public park.
EDOUARD STEINHAUER

Large Horn, 2013
Steel, wood, concrete
18’ x 6’ x 6’

Steinhauer was deeply affected after witnessing his first bullfight and was inspired to create an artwork in memory of the event. While artists such as Ernest Hemingway chose to admire the sport of bullfighting for its examination of fear, death, and courage, Steinhauer found the sport a disturbing exhibit of waste and carnage.

The experience led him to create Large Horn, a swooping, monumental structure that celebrates life and challenges the value of death for sport. His sculpture serves as an alternative form for appreciating the environment, including the animals that live in it. Like the stadium that hosted Steinhauer’s bullfight, the piece is made from raw, untreated cement. The material feels harsh and cold to the touch, a viscereral indicator of the spectator’s experience.
CHRIS BOYD TAYLOR

Conewango, 2013
Wood, paint, canvas, hardware
9’ x 9’ x 16’

This monumental work establishes a unique, interactive relationship between the viewer, the object, and the park’s landscape. The work exudes its own stability and energy, which draws us towards it. The large-scale cone shape and shockingly bright hues – vibrant red exterior and cheerful yellow interior – are enticing and welcoming to passers-by. Throughout the exhibition, viewers explore the work and forge new interactions with the seemingly simple form. Children climb inside the cone, slide down the interior ramp, and chase one and other around the piece. Some viewers look through the smallest end of the cone like a viewing portal, while others communicate through the sculpture, letting the shape amplify sound. Without any kinetic components or instructions for interaction, Conewango is able to direct attention, focus voices, and dictate movements.
JUSTIN RANDOLPH THOMPSON

Brutus Jones, 2013
Wood, safety rubber, quilt fragments, speakers, steel, 1949 truck
15’ x 19’ x 7.5’
Brutus Jones is a mobile sculpture and performance venue based on the work of several historical and fictional figures, including the architect Alexander Jackson Davis, who designed the community of Ravenswood, Queens (where Socrates is located), and the singer and actor Paul Robeson, who starred in the film, The Emperor Jones (shot at nearby Kaufman Astoria Studios) and performed in Peekskill, New York.

Thompson’s sculptural installation combines multiple mediums and backgrounds, drawing from battering rams initially used in Ancient Rome to break rock in quarries, to the Jamaican tradition of do-it-yourself sound systems with an array of re-utilized speakers. This ram is built onto a flatbed tow truck, similar to the one from which Robeson performed his historic concert in Peekskill (also Thompson’s birthplace) in 1949, and its head is a sculpted portrait of Robeson himself.

The structural elements of the sculpture are laden with references to the gothic façade of the Belmead Plantation Mansion in Powhatan, VA and is patch-worked with quilt
fragments and squares. This complex, hybrid, and non-linear connection to history and political discourse deepens the discussions around cultural, socio-economic, and racial hierarchies when transformed into a singular visual experience.
EMERGING ARTIST FELLOWSHIP
HONG-AN TRUONG
To Speak A Language, 2013
Angle iron, cement, electrical wires, amplifier, speakers, sound
4’ x 24’ x 8’
This large sculptural sound installation consists of fabricated electrical poles and public address speakers, which are arranged as if they had just toppled to the ground. The work meditates on the history of the post-colonial French and American presence in Vietnam through language and sound. While French colonialism left indelible marks on the Vietnamese cultural landscape -- architecture, cuisine, language, and religion -- the remaining elements of American imperialism were perhaps more psychological.

Hinting at the traces of colonial power through the residue of its aural history, the installation emits a musical soundtrack composed of French, Vietnamese, and English language words – a marching tune by French Legion soldiers, Vietnamese Catholic chanting and an acoustic version of Jefferson Airplane’s “Somebody To Love,” an American pop song popular in Vietnam during the war. These three diverging audio sources link together to form an audible glimpse of colonization and decolonization in Vietnam.
GUSTABO VELAZQUEZ

*Untitled, 2013*

Cedar, plastic carboys, east river water, steel
14’ x 48’ x 48’

Velazquez’s totemic elegant grid contains neat rows of 16 five-gallon prefabricated plastic carboys, each filled with East River water. The carboys hover above the landscape on tall metal legs, like a science experiment in the sky.

The refined lines of the grid distance the water within from the surrounding environment, including the nearby East River, from where it came. In contrast to this obstructive effect, the form is derived from water delivery trucks ubiquitous in Mexico City, where Velazquez spent several years. While there, he relied on these vehicles for his daily drinking water. At Socrates, the role of the form has been warped -- the water, taken locally, is non potable, the framing is restrictive and inaccessible, and the entire system is stationary. The physiological disconnect between water and source however, is consistent in both.
MYUN GYUN YOU

The Lotus Land, 2013
Plastic bags, wire, lumber, steel
30’ x 24’ x 21’

A enormous bright and energetic piece, The Lotus Land creates a harmonious connection with both nature and human society through an unlikely material – 15,000 plastic bags. Standing thirty feet in the air with a diameter of nearly twenty-five feet, the form is seemingly boundless. The continuous fluttering of the loosely woven blue bags creates an endless space that emanates from the unseen center of the work and adds an ephemeral quality of natural energy to this mountain of waste.
ABOUT
EMERGING ARTIST FELLOWSHIP

Each year, EAF artists are selected through an open, competitive application process. For 2013, Socrates Sculpture Park launched an open call in the fall of 2013 and received nearly 300 applications for fifteen commissions. These were reviewed by a committee that included Meredith Johnson, curator, Creative Time, and Yasmil Raymond, curator, Dia Art Foundation. As part of the program, fellows are awarded production funding; a five-month residency in the park’s outdoor studio; and access to the space, facilities, materials, equipment, and on-site staff expertise to create original public art for a widely viewed seven-month exhibition at Socrates.

To learn more visit: socratessculpturepark.org
SOCRATES SCULPTURE PARK

For over 28 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 over 1,000 artists on its five waterfront acres, providing resources to create large-scale art works on-site.

Open 365 days a year, the park also offers art making workshops for children, teens, and adults, event-based programming, and an outdoor international film series — all free and open to the public. The park’s existence is based on the belief that reclamation, revitalization, and creative expression are vital to the survival, humanity, and improvement of our urban environment.
SUPPORT & THANKS
EAF13 is made possible by the generosity of the Jerome Foundation, Lambent Foundation Fund of Tides Foundation, the National Endowment for the Arts, and the New York Community Trust.

The Exhibition Program at Socrates Sculpture Park is supported by Bloomberg Philanthropies, Charina Endowment Fund, Mark di Suvero, Maxine and Stuart Frankel Foundation, Agnes Gund, the Henry Luce Foundation, Ivana Mestrovic, and the Thomas W. Smith Foundation.

Socrates Sculpture Park’s Exhibition Program is also supported, in part, by public funds from the New York State Council on the Arts, a State agency, and from the New York City Department of Cultural Affairs in partnership with the City Council.
Special thanks to the City of New York, Mayor Michael R. Bloomberg, Queens Borough President Helen M. Marshall, City Council Speaker Christine Quinn, Assemblywoman Catherine Nolan, and Council Member Jimmy Van Bramer.

Socrates Sculpture Park is a New York City public park and thanks the NYC Department of Parks and Recreation, Commissioner Veronica C. White.
Photography

Images are provided by courtesy of Nate Dorr, and by the artists and Socrates Sculpture Park.
Socrates Sculpture Park is grateful for the support of its generous and dedicated Board of Directors and Staff.

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