EAF14:

2014 EMERGING ARTIST FELLOWSHIP EXHIBITION
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September 7, 2014 - March 22, 2015

Matt Callinan
Jordan Griska
Meredith James
Fitzhugh Karol
Lilian Kreutzberger
Zaq Landsberg
Heidi Lau
Amanda Long
Christopher Mahonski
Kimberly Mayhorn
Eto Otitigbe
Brie Ruais
Edward Schexnayder
David J. Wilson
Dane R. Winkler

Socrates Sculpture Park
P.O. Box 6259, 32-01 Vernon Boulevard
Long Island City, NY 11106 USA

Socrates Publishing 2014
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About EAF14

Support
The Emerging Artist Fellowship (EAF) Exhibition is an annual exhibition across Socrates Sculpture Park’s five-acre waterfront site in Queens, New York throughout the fall and winter. Every summer, Socrates provides fifteen artists with a four-month studio residency in the park’s outdoor facilities, which offer an open, communal space to create new public artworks. With the EAF program, the candidness of creating new works for and in the public realm is the catalyst for new ideas and understandings.

For so many artists, EAF is a first opportunity to create large-scale artworks, to present their concepts and ideas in an open outdoor setting, and to have their work affect a diverse public, comprising national and international audiences. In this way, Socrates serves as an important step in the evolution of their practice, providing support that begins with their tenure at the park and continues to benefit them throughout their careers.
Making a semi-permanent outdoor video sculpture is a really wonderful and challenging experience.
-Amanda Long

I’ve been visiting Socrates for years and to be chosen to participate in the program has been a wonderful experience. . . I’ve always had an interest in public art, so by having the opportunity and support to do so has been an amazing experience. I do have plans to apply for more opportunities in public art spaces and Socrates provided the platform for me to build on.
-Kimberly Mayhorn

I learned a lot about public interaction and planning.
-David Wilson
The site and the ability to build a large scaled art project that is directly experienced by a wide public audience is unparalleled. It is truly fortunate and rare for artists at an early stage in their careers to have this as a possibility.
-Edward Schexnayder

The program gave me the opportunity to experiment with new materials, fabrication techniques and sculptural concepts.
-Eto Otitigbe

I found the park itself very inspiring... The project has already opened a lot of doors and opportunities for me. I feel really lucky to have participated in the program. I’m now able to think of ideas for work on a grand scale.
-Meredith James
The interaction with the public was magical. . . I am very thankful for the overlapping programming in the park. . . It was truly an energizing experience in planning, building and within the aftermath it is still informing directly new concepts and proposals elsewhere.

-Fitzhugh Karol
**MATT CALLINAN**

*Office Supply Cubicle*, 2014

Plexiglass, wood, office supplies

12' x 8' x 8'

*Office Supply Cubicle* takes a familiar space – an office cubicle – and recontextualizes it as a matrix of consumables that responds to the contemporary state of material dependency. Constructed from and patterned with ready-made, mass-produced products, the work points to the dominant dynamics of modern consumption and accumulation. Amid homogenized standards, objects and people lose their distinguishing features, while ubiquitous big-box retailers encourage insatiable demands.

Callinan’s cubicle highlights the fetishization of these objects, where each small product, seemingly innocent, becomes a brick in a modern tower of babel. The cubicle – its walls assembled with colorful office supplies – is a space both intimate in size and execution. A modern day shrine, *Office Supply Cubicle* questions the value of these possessions by disconcertingly exposing their general uselessness.
How often does one consider the vulnerability of the built environment, even despite recently devastating natural disasters? Inspired by such events – most notably Superstorm Sandy – Jordan Griska’s Dolos aims to bring vulnerability to light by reminding us how quickly and unpredictably familiar landscapes become threatened – and threatening.

Since the 1960’s, dolosse have been used in cities across the globe to protect waterfronts from wave erosion. Typically they are massive, interlocking concrete structures, whose imposing and substantial forms can dissipate and deflect wave energy.

Griska’s singular Dolos, however, is made from clear Plexiglass, and set seemingly precariously along the bank of the East River. To some, Griska’s Dolos may be an aesthetic waterfront installation; but for others, its material fragility and impracticality portends the limits of our capabilities against natural disasters.
MEREDITH JAMES

Far from this setting in which I now find myself
2014
Wood, latex paint
12’ x 12’ x 24’

Meredith James explores the workings of perception, the fallibility of observation, and the inconsistency between what one sees and what is before them through her interpretation of a typical Ames Room.

An “Ames Room” is a three-walled trapezoidal interior room built with a false perspective. While it may seem to be any ordinary room, an Ames Room will appear to be growing or shrinking from a specific viewpoint, as a person walks from one side of the room to the other. For her site-specific work, James builds on this concept, translating the traditional Ames room into a formal garden with pathways and formal topiary, fabricating a park-within-a-park.

Inspired by the 1961 film “L’Année dernière à Marienbad,” Far from this setting in which I now find myself appears surreal and dreamlike and opens itself to Socrates’ land-
scape, furthering the complexity of its illusion. This relationship to space and vision grants us mobility between fantasy and reality, and challenges the viewer to question the relationship between what is seen, what others see, and what is actually present.

Over eight weekends, the artist attended her installation to photograph park visitors and document them in the optical illusion. Documentations from these participatory events are preserved on socrates website, socratessculpturepark.org/meredith-james/
Fitzhugh Karol's *What’s Progression* is a sprawling installation of massive carved raw timbers. Karol's linear forms conflate the nearby urban skyline and rolling tree-lined mountain ranges.

An expressive and abstracted iteration of an urban landscape, *What’s Progression* is
situated at the intersection of two environments: the East River and Manhattan – further emphasizing the tension and juxtaposition between the two. Karol’s wooden forms are coded, familiar, and sensual. Deliberate carvings across its surface produce intimacy and incidence that evoke the human imprint upon a vast landscape. While a representation of our surrounding environment, Karol’s work is also a visualization of connection and an attempt at reconciliation, bridging the gap between the landscape and human scale.
LILIAN KREUTZBERGER

*Untitled*, 2014

Poplar

30’ x 28’

Lilian Kreutzberger’s white constructed installation lies unevenly overlooking the East River. Laid horizontally at ground level, *Untitled* attempts to replicate and fragment a 20th century “wonder” - the modern skyscraper - by carefully recreating a fragment of the façade of New York’s Time & Life Building, which opened in 1959 by Harrison, Abramovitz & Harris. The grid-like remnants recall the source structure like a lost memory, appearing to have recently toppled from across the East River and bleached of all distinguishing details.

The two-dimensionality of Kreutzberger’s piece raises questions about the relationship between conceptual models and their actual execution. While the quasi-literal reconstruction of this architectural relief aims for the efficiency, reason, logic, and perfection of the archetype; in comparison to the source, *Untitled* feels undeniably human and light. Creating
tension between intention and reality, concept and reconstruction, *Untitled* implicates the pursuit of ideals with eventual failure and collapse.
ZAQ LANDSBERG

Skywatch Spider, 2014
Wood, steel, Plexiglass
17’ x 28’ x 28’

Deployed in the city’s neighborhoods since 2006, the New York City Police Department’s SkyWatch towers have since been used as a police tactic to curb criminal activity through aerial video surveillance. Looming over the park’s grounds, Zaq Landsberg’s SkyWatch Spider is a replica of a NYPD SkyWatch tower, made more ominous by a new feature: eight arachnid legs.

By elevating the conversation surrounding surveillance and policing to a grotesque extreme, Landsberg’s spider provokes its viewers to question the relationship between power, privacy, and public safety. SkyWatch Spider emphasizes the absurdity of these structures, which New Yorkers have accepted, perhaps reluctantly, as fixtures in their streets and neighborhoods. SkyWatch Spider creates a situation in which viewers must confront both the work itself – with its elements of the absurd – as well as its literal footing in reality.
HEIDI LAU

*The Cave*, 2014
Stucco and glazed ceramics
Dimensions variable

Nestled in the park’s more bucolic section, Lau’s dense, textured ceramics transform a cobblestone stage and flowering archway into an otherworldly alter.

*The Cave* – an intimate and eerie semi-architectural form – is an ethereal womb-like structure, coated in fragile ceramic stalactites that sprout like crystal fingers from all sides, evoking a fossilized cave from a mystical realm.

Miniature ceramic forms encircle the main totem and run up the cobblestones like enigmatic animals or ritualistic remnants in an alternate sci-fi world that Lau has handcrafted. Her overall installation is simultaneously recognizable and unique, recalling organic elements and alerting us to potential alien compositions.
AMANDA LONG

*Portal*, 2014

HD display, computer, camera, stone, acrylic, natural garden
5’ x 5’ x 5’

Amanda Long’s *Portal* is a live-feed video installation that mediates between the body and the environment, and the magical and the real. Using surveillance cameras to track the movements of visitors and surroundings, *Portal* inputs and processes live video through custom software and then reflects the effect back onto an imbedded screen. The smallest movements – even shifts in shadows – elicit visual feedback and become a conversation between the screen and the outside world. The screen itself is embedded in a portal, installed as an extension of the park’s garden walls, amid flora and fauna.

The installation creates an alternate universe, where the live feed converges into the surroundings, becoming at once the viewer and the viewed. Long’s piece is intimate and self-referentially site-specific. In this respect, *Portal*
does not simply reference the famous Lascaux caves in southern France, or Nam June Paik’s television gardens, but also the myth of Narcissus: how long can we stare at ourselves, without being self-aware?

Though *Portal* is no longer on view in the park, the project can be viewed as an interactive video through the Chrome browser. This digital iteration of *Portal* functions similarly to the sculpture: www.portalrgb.org
CHRISTOPHER MAHONSKI

Spurious Brood, 2014
Timex Ironman watches
Dimensions variable

Christopher Mahonski traces our evolving relationship to nature and time with Spurious Brood, an installation of hundreds of digital wristwatches infesting the park’s trees. By strategically setting each clock’s alarm, Mahonski creates a digital symphony that performs daily in the park at 4:00PM and 5:00PM.

With each crescendo, this haunting aural experience is enhanced by the subtle blue light that each watch emits while “chiming.” Celebrating the setting sun and the rising moon, the resounding digital chorus of the flickering and glowing watches references the luminous wings, dark opalescent bodies, and wild sounds of the cicadas. Mahonski’s installation composes sound and light, all while artificially – but no less earnestly – reproducing a natural phenomenon.

Special Thanks to Timex Ironman
KIMBERLY MAYHORN

Balance, 2014
Steel, wood, gravel

Kimberly Mayhorn’s Balance is a poised, larger than life abstract portrait that is autobiographical and architectural. The sculpture stands on tall, thin “legs” that hold up a mesh bodice that in turn frames and reflects the built environment across the river. Mayhorn’s towering form and gravel pier look towards the water and out over the distant architectural landscape.

The placement of the figure poses a delicate and calculated balancing act: its elevated platform supports and displays this “body” several feet in the air linking the public’s gaze to a form of gender objectification. And yet the choice of industrial materials and the reflection of the mammoth architecture nearby presents Balance as a confident and resilient form.
ETO OTITIGBE

Corner, 2014
Viroc, vinyl, plywood
5’ x 5’ x 10’

Eto Otitigbe’s Corner is an interactive multi-planar surface that looks similar to and plays off of Socrates Sculpture Park’s preexisting infrastructure. Corner feels both artificial and organic: despite being constructed from concrete, its form resonates as a natural growth or a crystal emerging from the ground.

Otitigbe designed Corner using parametric architectural software that translates mathematical phenomena prescribed by the Fibonacci sequence of numbers (1, 1, 2, 3, 5, 8, 13…). The structure is complete with space for sitting and admiring the skyline views, and as such is a true extension of the park’s existing architecture. Straddling the line between innovation and tradition, Corner provides visitors with new perspectives of the park and its surroundings as yet unseen.
Forced From Inside And Outside: Pillar, Vessel, And Brick Kiln Base, 2014
Pit-fired ceramic: Vessel: 30” x 25” x 25”,
Pillar: 60” x 20” x 15”, Base: 48” x 48” x 5”

Forced from Inside and Outside is both self portrait and public ephemera to a private performance. Two ceramic forms were made from distinct blocks of clay that each weighed 300 lbs, representing the combined weight of Ruais and her partner. Through an intimate and physical process, each block has become an embodiment of the couple.

Ruais and her partner created the pillar by pressing and pushing the outer edges of the clay upward, extending the physical limits of both the clay and the artist. Conversely, they created the vessel by clawing out from block’s center. The ceramics were fired outdoors, an action made evident by the charred brick floor. The installation is at once final product and relic of the personal process that brought it into existence.
Edward Schexnayder’s *Homeland* is a feat of manipulation that has been constructed to engage and alienate the viewer. Situated close to the park’s entrance, *Homeland* is a wall of alternating one-way and two-way mirrors that slices a simple picnic table in half.

The wall limits viewing and movement from one side of the table to the other, intentionally disorienting and frustrating the viewer. By offering, then retracting “a seat at the table,” *Homeland* highlights the importance of position and privilege in defining one’s perspective. Situated in Queens, NY, the most ethnically diverse county in America, this installation confronts the implications inherent in such an experience and is especially well positioned to examine persistent dichotomies of inclusion and alienation, insider and outsider, and transparency and obfuscation.
DAVID J. WILSON

06.Sixt_een. O Four, 2014
Wood, air, water, metal, resin

Powered by water, 06.Sixt_een. O four merges sound, sculpture, and ecology to channel the rich history of Queens. The title of the work, 06.Sixt_een. O four, references June 16, 1904, the date on which the story of James Joyce’s Ulysses unfolds. Here in New York, this date recalls the PS Slocum shipwreck, which took over 1,000 lives in the East River. Combined, the date and title point to the temporality of the sounds being produced, to the cyclical nature of Joyce’s novel, and to the engineering of the Slocum.

Wilson’s organ is constructed from piano parts and factory seconds from the Steinway Piano Factory in nearby Astoria. Similar parts comprised now-obsolete instruments that once populated 19th century public halls and churches. By situating his modern-day water organ on the waterfront, Wilson recontextualizes the archaic in the current narrative of public space and environment, recycling both material and narrative at once.
EMERGING ARTIST FELLOWSHIP
DANE R. WINKLER

Moon Lasso, 2014

Reclaimed lumber, steel, light, Plexiglass, water
35’ x 48’ x 12’

Raised on a small farm in upstate New York, Dane Winkler offers Moon Lasso as a personal narrative melded with perspective on the urban environment surrounding Socrates Sculpture Park. This towering installation combines elements from Winkler’s rural upbringing, with local, more urbane elements, creating both material and conceptual juxtapositions that engage viewers through the interactive application of hard craftsmanship and poetics.

Moon Lasso consists of a rustic bridge constructed from patinated salvaged lumber that appears anachronistic in Socrates’ post-industrial environment. A lamppost, dimly glowing each night, extends above the apex of the bridge, already elevated over 25’ from the ground. Looking into the placid glow of the lamppost, traversing the bridge, or kicking at the dirt and old lumber underfoot, nostalgia is all but impossible.
EMERGING ARTIST FELLOWSHIP

The annual Emerging Artist Fellowship (EAF) Exhibition is a cornerstone of Socrates Sculpture Park’s visual arts programming and is widely acclaimed for the ambition, breadth, and innovation of the works on view. Featuring fifteen artists, this year’s EAF14 is a survey of the compelling and diverse state of sculpture today.

EAF14 artists were selected through a highly competitive process that attracted a broad field of nearly 300 candidates, reviewed by the park’s curatorial advisors Anne Barlow (Executive Director, Art in General) and Joe Sheftel (Joe Sheftel Gallery, New York). EAF14 artists are awarded a grant, a four-month studio residency, technical and administrative assistance, and access to materials, tools and equipment to facilitate the production of new sculptures and installations for exhibition in the park.
SOCRATES SCULPTURE PARK

For nearly 30 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 site-specific large-scale art works in the public realm.

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.
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Socrates is incredibly grateful for the materials and manpower donated by our long-standing partners: Build It Green! NYC, R & R General Supply Co, Materials for the Arts, Plant Specialists, and Spacetime C.C.
Open daily from 10 am until sunset
Free Admission
Free weekend shuttle service via LIC Art Bus

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Photography
Images are provided by the park’s photographer, Nate Dorr, the artists, and Socrates Sculpture Park.
Bottom: Installation, *Far from this setting in which i now find myself*, Meredith James.