Maren Hassinger
Steel Bodies, 2022
Ten steel and stainless steel sculptures, in groups throughout the Park
Courtesy of the Artist and Susan Inglett Gallery
On view June 9, 2022 – March 5, 2023
These nine sinuous steel sculptures, each with their own unique form and character, expand Hassinger’s exploration of vessels as metaphors for the body in space. Amplified to larger than human height, they invite the public to consider individual figures in relation to the environment—both ecological and social in character. Steel Bodies stems from a 2021 show at Susan Inglett Gallery titled, We Are All Vessels and further develops the idea that regardless of our size, shape, or any other identifying characteristic, we indeed are all related, all in need, and all capable of loving one another. Scattered throughout the park, visitors are encouraged to walk around and among them, experiencing new vistas of the landscape through their linear ribs.

Paul Ramirez Jonas
Eternal Flame, 2020
Five bge.grills, matches, steel, wood, concrete and smoke
This is a monument in the form of a functional and communal grill, designed to recognize the importance of dialogue and exchange. The work imagines cooking culture as both a symbolic and real eternal flame—there is always a lift cooking fire somewhere on this globe. The grills are open for public use during the Park’s open hours, which are every day from 9am to sunset on a first come, first served basis.

Daniel Shieh
Passage to TI-700 d (the New World)
Steel, rest, paint, light
Shieh’s sculpture takes its title from the name of a recently discovered Earth-sized planet with conditions that scientists estimate may be potentially habitable to humans, given the theoretical compatibility of water. The tunnel’s futurist aesthetic evokes the science fiction trope of the human search for life on another planet as a necessary outcome of environmental degradation on Earth. A lens presents an illuminated illusion of a sun at the end of a portal-like structure suggesting that space exploration as a solution for global warming is an illusive mirage.

To hear from the artist, dial 646-217-4440, then press 1 followed by the # key

Sean Desiree
Let Us Keep You Warm
Wood, pineglass, aluminum cans, and brass
Utilizing reclaimed Hemlock timber and aluminum cans sourced from the neighborhood, Desiree creates a cold weather shelter for pedestrians and public transit users. Inspired to address the challenges of winter (waiting in frigid shelters) for those dedicated to carbon reduction in transportation, the artist looked to communal activities for generating heat. Solar powered fans blow out the air heated by the black aluminum can composites within wind-blocking walls of the shelter. The artist’s shelter segments evoke a group of figures huddling, a simple act practiced by both humans and animals alike for thermoregulation, reminding us that a sustainable carbon-regulated future depends on communal action.

To hear from the artist, dial 646-217-4440, then press 2 followed by the # key

Randi Renate
Are we psychic coral-polyps?
Cedar and casin paint
Inspired by the anatomy and symbolic existence of coral polyps, Renate’s sustainably sourced, cedar-clad hollow is a space for collective gathering and learning. Coral are potent symbols in narratives about climate change. Rising temperatures and ocean acidification have produced massive die-offs of this fragile ecosystem, which is also the most biodiverse on the planet. The coral’s cooperation of thinking—a colony of many individual polyps together acting as a united creature—is a potential model for slowing global warming and repairing the damage we have already done to our planet.

To hear from the artist, dial 646-217-4440, then press 5 followed by the # key

Cheyenne Concepcion
Disappearing St. Malo
Wood, nylon nets and mylar
This work references the first Filipino settlement in the United States, founded in 1783, located in the bayous of Louisiana and now frequently submerged as sea levels rise. Concepcion reimagines the settlement’s architecture that resembles the bahay kubo, stilted houses native to the Philippines, with a lifted porch and a hat-shaped thatched roof made of mylar. The work reminds us that rising sea levels threaten cultural heritage as well as private property, but also highlights the ways in which communities have adapted, survived, and thrived amid water environments and adverse circumstances.

To hear from the artist, dial 646-217-4440, then press 4 followed by the # key

Koyoltzintli
Ticnu
Coy
This intimate work is presented in an ovoid arrangement and calibrated to coincide with the trajectory of the sun and start on the 2022 equinox in the legacy of Andean practice of astrononomical alignment. Embedding the concept of Nepantla or “in-between-ness” from the Nahuatl word of “middle”, Koyol draws from ancestral practices of indigenous land stewardship to acknowledge climate change and initiate the process of environmental remediation. Produced in workshops with the public over the summer, Ticnu presents ceramic ofedas or “offerings” to the Earth, in forms of local flora and fauna species that are threatened by climate change.

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