

***Summer of Love: Found and Lost*** was inspired in part by recent bombings in Boston, when college-aged brothers constructed hand-made explosive devices for the purpose of blowing others away. In stark contrast, is the act of “blowing your mind”, coined in the 60’s of student-led protests during the 1967 Summer of Love; that describes my engagement as an artist in the creative process. In the spirit of the 60’s, I have asked my colleagues to join me in showing works in a group exhibition that redefines the meaning of love and re-contextualizes the premise of “change.”

The work was selected with the intention of investigating issues, many related to abuses of power, that are as timely today as they were in 1967. The range of artists include those who are now the same age as those who led the 1967 protests (the age of many Occupy Wall Street members) and who attend SUNY Stony Brook (2013): Brooke Bofill’s *Fragility Study 2* decries wastewater contamination killing snakes; Nicole Hixon’s *Untitled* assemblage of used rubber tire treads that do not decompose, hang in a tree across from a car dealership; Nichols Warndorf’s *Portrait over Time (Riverhead)* collects what others cast off onto the road, reassembles them as a record in time struck into the ground.

To those making art in 1967, when Fluxus artist, Geoff Hendrick’s practice first included the act of a *Headstand* which has since been performed all over the world, including in my *Open Air Studio, On the Road* (2008).

Thousands of college students gathered in San Francisco and New York City to press for social and cultural change, equal and civil rights, environmental protections and conservation back then. The hope was for creating a better world known as the Summer of Love.

While the protests were primarily peaceful during a decade celebrating the first manned landing on the moon: it was also set amidst the backdrop of assassinations, bombings and armed confrontations by the Klu Klux Klan to the Weathermen. A major turning point, with reverberations till our times, was the effort to stop the Vietnam war. Destruction to people and place drew parallels to Hiroshima, as those investigated by Nobuho Nagasawa in *Nuke Cuisine* (1992) and *DragonPlane* (1994). That resulting mass destruction and killing underscored effects (in addition to pollution) of manufacturing before and after the Industrial Revolution. For example, automobile manufacturers altered production to weaponry. Shown side by side are finely machined tools, such as *Knife, Belt I-IV* (2008-2010) designed and made by Jameson Ellis, next to bows and arrows on loan from the Shinnecock Cultural Museum, recently hand crafted by Native Americans.

*Shinnecock Sachem Mandush* by David Martine (2007), portrays an Native American elder who’s cultural beliefs place humans on the same plane as that of flora and fauna, land belonging to all. Killing primarily for food aimed exactly opposite to that of the *Sag Harbor Whaling Captain* (2013) by Sabina Streeter, plundering marine life to create fortune. Profit driving policy at the expense of a healthy planet still practiced, calls into question the relationship of people to place... and the natural world in works placed outdoors. In *Marking Place Marking Change* (2013), Christine Scullin invites exhibition

viewers to follow lines of flags through the grass: as it grows creating footpaths that record human presence marking the environment.

Maria Elena Gonzalez *Incidents* (2013) challenges each viewer to carefully look at the landscape to discover them...their scale questions the western hierarchy of people over nature. Caterina Verde creates new space in time as well as place, in two neglected spaces that reference not only the French Revolution, geo-political location and positioning, such as that of Riverhead, but the geological sexuality of place and its use in *40.9169° N, 72.6625° W the misfortunes of virtue at the heart of the fertile delta in the land of hyperreality* (2013).

The subject of climate change linked to the survival of flora and fauna has been investigated in my work since a visit to the Acropolis in Athens (1986). Included here is a *Caterpillar in Water* (1991) navigating through puddles as a result of torrential rain storms. The humidity of this gallery space recorded in *Untitled* (2013); important to the longevity of the materials in the art works on view. As well as in the micro environment of an egg shell for a chick to properly develop in *Nature Morte* (2013) by Ulf Skogsbergh and myself, both image and the paper's curling edges.

The question of personal responsibility and rights in relation to the collective, remain a point of discussion since the founding of the United States and subsequent American Societies investigated in Francis Cape's *Utopian Benches* (2011). The right of individuals, such as free speech, to be openly gay the focus of this portrait of Peter Hujar, *Self Control* (1984), created by Hujar as a collaborative piece with me, to illustrate the point in time when conservatives aimed to end the NEA and prevent federal funding for research to cure AIDS.

That some issues return over and over again calls into question what might be social amnesia. What is memory? What is true? Is a memory true, or reshaped each time the thought comes to mind? The fragility of interpersonal relationships is the subject of Sur Rodney Sur's *Free Advice* (first presented July 2008; in *Genius Loci* at the Parrish Nov 2012; performed live for this exhibit July 6), in collaboration with me as part of the series *On The Road* - that consists of his conversations with people asking solutions to their problems. Also Allan Wexler's *One Equals Two* (2007) and *Exchange* (2008) investigate the relationship of human interaction as well as balance of power. *Transition* (2000), Sabina Streeter's portrait of her teenage daughter with a friend, exemplifies the loss of childhood, the challenges of adulthood.

*The Forgetting Basket* (2013) recounts Gabrielle Selz's mother's ordeal suffering through memory loss caused by Alzheimers.

The loss of innocence as well as self due to sexual predation is documented in hundreds of personal testimonials composing *The Other Side of the Rainbow* (1992-1993) by Robin Tewes and me. That could as easily have been written today due to that most assault is about power and women's status still has not been equalized with men; the disclosure of many thousands of assaults suffered by US

Military Personal as well as children victimized by Penn State's Sandusky. That being just one of many unresolved issues remaining from last century.

Fragments composing our collective consciousness as in Hideaki Ariizumi's *Remembering The Melody in the Garden (2013)* that has a rhythm all its own amidst the landscape. In the interrelationship of space, presence and emptiness of Almond Zigmund's *Sliver Planes I & II (2006)*, *Fluorescent Slope(2011)*: is the universe expanding or contracting?

While perspective on certain issues, such as security and surveillance have changed with time since Christopher French's *At One Extreme (1999)* and *TouchUntouch CFTS (2000)* were created due to advances in DNA technology. (Perhaps) a combination that threatens personal privacy this century built in the framework of last.

Since Warhol's remark about fifteen minutes of fame (1968), hype has been the tool for celebrity, with fame gained and lost in Walter Robinson's portraits of Lance Armstrong, Jessica Alba and others (2010-13). Beauty and what is considered beautiful is explored in the *Body Builders (2000)* by Deb Willis. And in close-cropped photographs of pregnant women's bellies, most often hers, that question the relationship of the self to motherhood in *Mother Wit (2008)*.

Public dialogue today is not vastly different from then on these critical issues, with the point often lost or distorted by the surrounding spectacle. A strategy also practiced by those who didn't want change emphasized the outsider status of those attending protests thereby trying to diminish their ability to effect change.

Happenings which I was too young to participate in but I would have if I could.

October 1967, I was named "Miss Cleaner Air" by the Camden County Community Air Pollution Committee. I was also coping from having been raped and assaulted - documented in *The Other Side of the Rainbow* as well as in *Spaces Untitled (1993)* from the trilogy *Memories Spaces Time (1992-1998)*.

Clearly the 1960's protests raised my consciousness, my hopes and dreams for a progression of advances, such as equal rights, shown in the art I've made personally as well as collectively when I invited artists to show with me. Some of those collective works included: Artist and Homeless Collaborative, the project I founded, with women and children living in homeless shelters, the Whitney Museum and MOMA. In that project I created programming and art works with my colleagues, as well as the Guerrilla Girls and Visual Aids; Material Matters, (commissioned by Creative Time for Art at the Anchorage), in which works that addressed issues related to the surrounding gentrification. And finally, I want to note an important influence in the direction of my work (such as the work in this show), my mentor, Peter Hujar (1934-1987), who would be close in age to Geoff Hendricks, if it weren't for the tragic global epidemic AIDS that claimed his life.

Hope Sandrow, 2013