

SUMMER OF LOVE: FOUND AND LOST

Organized by HOPE SANDROW

1 - Geoff Hendricks

- *Headstand For Ben Vautier* 27 April 2008 Chez Malabar et Cunegonde, Nice, France
 - *Headstand 22 March 2011* Nirox Foundation Studio Cradle of Humankind, South Africa
 - *Headstand for Emmett Williams* 4 April 2005 NY City
 - *Headstand 12 August 2009* The Secret Museum, Monti Lessini Verona Italy
 - *Headstand 4 April 2011* Kommetjie Beach Cape Town, South Africa
 - *Headstand For Jill Johnston* 17 May 2009 Tompkins Cove, New York
- Color postcards in multiples, 4.25 x 6"

Headstands have been a performative complement to my painting of sky. The first object I painted with sky was a pair of old work boots in the summer of 1965. I liked the way they brought together a person, earth and sky. The headstands coming a little later, do the same. Head to the earth, feet into the sky and the world is turned upside down. They are like bonsai performances.

Geoff Hendricks, June 2013



2- Hope Sandrow with Peter Hujar

Self Control

18" x 22 1/2" Silver print, 1/3 September 1984

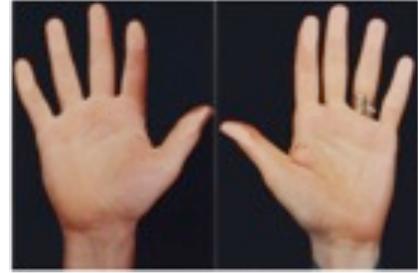
This portrait of Peter, my mentor, very dear friend, reflected his belief that artists retain control of their work, their vision: Peter triggered the flash at the moment of his choosing while I posed the camera. Peter passed much too early from our lives due to the AIDS virus - October 11, 1934 – November 26, 1987. This portrait was one in the series *Back on the Streets* (1982-85, Manhattan) that explored universal experiences, such as walking the streets, and objective issues in art criticism. Such as challenging the notion of a woman on the street as the object of the male gaze. The images relate to inside/outside, physically and metaphorically: portraits of East Village artist colleagues posed amidst the moneyed corridors of Wall Street. Referencing contemporary issues of equality and civil rights in the Reagan years, set amidst the architectural "masterpieces" headquarters of corporations such as this one by American Express; reframed "modern" and "tradition" - re-contextualized our representation and identity.

Hope Sandrow, 1986



3 & 4 - Christopher French

TouchUntouch CFTS,
Oil on chromogenic photographs mounted on wood panels
24 x 36 inches 2000



At One Extreme

Oil on chromogenic photograph mounted on wood panel
39 x 35 inches 1999

The tension between the physicality of touch and the often fleeting nature of sight has become my metaphor for the perceptual tension between looking and touching, comprehension and intuition evoked by the word haptic. My catalyst was discovering a book of Braille paper on the streets of New York in the 1980s. The textures of the raised dots suggested a world of meaning waiting to be discovered, a perfect foil for the illusionistic possibilities of paint and line. After painting abstractly on Braille paper for a dozen years, I began to combine photographic imagery overlaid with painted depictions of identification systems, such as an individual's fingerprints or Braille-coded lists of the sitter's distinguishing characteristics. This portrait series, which I titled vital statistics, led to larger works that juxtaposed a photographic portrait of a sitter with overlays of identity markers and texts from literature about the nature of perception. At *One Extreme*, for example, meshes my self-portrait, my fingerprint pattern, and a Braille version of a passage from Roberto Calasso's *The Marriage of Cadmus and Harmony*, which I think neatly summarizes the artist's dilemma between depicting perceived reality or recording internal perceptions and responses to that reality:



At one extreme of the mental image lies our arrangement of form, and its self-sufficient and sovereign existence. At the other lies our amazement at the chain of connections that reproduce in the mind the necessity of the material world.

Diptychs from the *TouchUntouch* series depict couples who present their raised hands to the camera as if leaving an imprint upon the atmosphere, the painted residue of their fingerprints an indication of the delicate nature of our impact upon the world and each other.

—Christopher French, 2013

5 - Hope Sandrow

Untitled, June 5, 2013
20" x 8" x 8" each Glass Bell Jar, Glass Bowls, Water sample from *Within a Golden Rectangle*, *Open Air Studio*

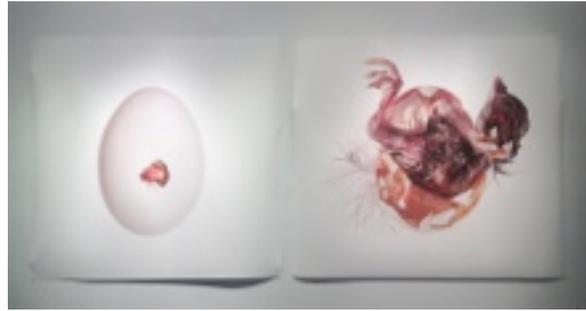
Untitled will be a progressive record of the interaction between a sample of water, taken outdoors from *Within a Golden Rectangle* sited at *Open Air Studio*, with that "inside the White Cube" described by Brian O'Doherty (1976, *Artforum*) as the ideology of the gallery space" during the length of the exhibit. One in a series of onsite studies *On The Road* investigating climate change by means of art and social history as reference points.



6- Hope Sandrow with Ulf Skogsbergh

Nature Morte. Gallus Gallus. Padovana. 2012
44" x 44", 44" x 49" Digital Color Prints, 2013

Unseasonably hot temperatures, attributed to global climate change, dehydrated the nutrients within the egg that provide much needed food for the developing embryo. As a result all but a few chicks made it out of their shells, the lack of humidity causing their skin to stick to the shell of the egg. This experience combined with unusually warm temperatures the following March caused Shinnecock Family Flock to move their breeding season ahead by two months the following year: when the amount of chicks born doubled the numbers of the flock.



7 & 8 - Almond Zigmund

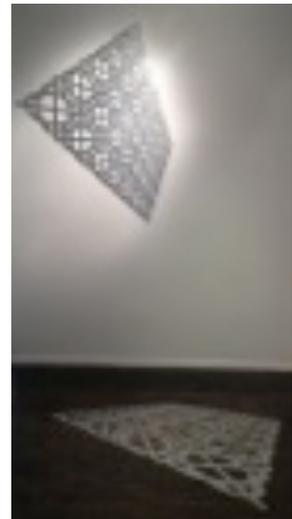
Fluorescent Slope
enamel on MDF, 16" x 16" x 3 1/2" 2011

Sliver Planes I & II

40" x 49" 34 1/2" x 58" Enamel on Hand Cut Paper 2006

My work strives to sharpen our perceptions of space while exploring the nature of opposition. Combining crisp geometry, vivid color, and intricate patterns, my drawings, sculptures, and installations often suggest walls, barricades, enclosures, and other aspects of the built environment. My architectonic works tend to engage the eye and the body at once, offering generous amounts of visual stimulation while also inducing visceral reactions to the virtual and actual spaces I create.

Almond Zigmund, June 2013



9- Hope Sandrow

Caterpillar in Water, one in a series of twenty five images
19" x 19" Silver print 1991

This photographic series is part of a study which investigate Man's passive nature to an endangered environment. Exploring this subject through a study of our relationship to water, in-disposable garbage and an evolved insect life which has adjusted to making a home within these deteriorating conditions. Images juxtapose items of found plastic garbage such as bottles, egg cartons and styrofoam containers with human subjects, who's fragility if threatened by the eternal nature of material which will never decay. Other photos from this series confront the fact that while our ability to survive in this man made climate is in jeopardy, certain insects have adjusted in a Darwinian manner to further dwell such as this Caterpillar, to reproduce and thrive. Hope Sandrow, 1989



10- Jameson Ellis

<i>Knife</i>	2010	11" x 2"	
<i>Belt 1</i>	2008	2" x 3"	Toolbelt Prototype
<i>Belt 2</i>	2009	2" x 3"	Toolbelt Prototype
<i>Belt 3</i>	2009	2" x 3"	Toolbelt Prototype
<i>Belt 4</i>	2009	2" x 3"	Toolbelt Prototype

I make paintings, drawings and objects informed by a preoccupation with the implications of technology and the mechanical processes of fabrication. This is partly autobiographical, as my father was a designer for the army and I grew up immersed in the aesthetic of implements of war and the awareness of our complicated relationship to them, and partly topical, as the present state of the united states privileges our technological advantage over other nations and highlights the conflict between technology, ideology and idealism which remains an essential component of the human condition.

In the course of my painting career I have developed increasingly sophisticated techniques for applying paint with industrial brushes on plastic grounds to bring painting into the post space age 21st century and also to draw attention to the incredible amount of control we attempt to exert on our environment. The process of developing the means to do this has lead me to make functional mechanical products as ends in themselves. These pieces include a belt multi tool and knife with chopsticks based on a mongolian nomadic eating knife.

Jameson Ellis, June 2013



11 & 12 David Martine

Courtesy of Shinnecock Nation Cultural Center and Museum

Traditional style Shinnecock arrow quiver utilizing stitching methods with modern rope and cordage. Hand-carved Native bow made of wood. Made by David Waukus Martinez, Uncle of David Martine, Shinnecock Tribe."

Marietta Kellis, portrait of a Shinnecock Elder, circa mid/early 20th century
Courtesy of Shinnecock Nation Cultural Center and Museum



13 - David Martine

Shinnecock Sachem Mandush
Acrylic on Canvas 2007

David Martine is of Shinnecock/Montauk, Chiricahua Fort Sill Apache-American Indian heritage from his mother Marjorie, a classically trained opera and concert singer. His father, Thomas Siklos is a Hungarian music director, organist and voice teacher.

His Shinnecock great-grandfather, Charles Sumner Bunn, was a master wood-carver of shore-bird decoys and was a professional guide and hunter. Charles' father was a whaler who sailed around the world participating in the New England whaling industry which flourished in the early 19th century. David's uncle was a commercial artist, wood-carver and photographer. David's Hungarian grandfather, Arpad Siklos, was a famous architect who designed the Vatican Embassy in Budapest and was knighted by the Pope in the Order of Saint Sylvester.

His Chiricahua Apache ancestors included famous chiefs Victorio and Mangas Coloradas, being a member of the same tribe as Geronimo, war-leader and medicine man. His Apache great-grandfather was Chin-Chee, a warrior with Geronimo's band and was killed while fighting the U.S. Cavalry. His step-great-grandfather, Martine, was U.S. Army Apache Scout who helped persuade Geronimo to surrender in 1886. The entire tribe was held prisoners-of-war of the U.S. from 1886 to 1913. Native American, historical art, therefore, has been a natural area of exploration for David's art and the primary occupation of his mind since college training in art school. artistic interests, working in Native American museums, currently, Director/Curator of the Shinnecock Nation Cultural Center and Museum.



14 - Sabina Streeter

Sag Harbor Whaling Captain Master of the ship "Remolus" the bark "Elizabeth Frith" et al.
Courtesy of the Sag Harbor Whaling museum
Mixed media on silk .

SAG HARBOR WHALING CAPTAINS

The whaling captains of Sag Harbor were mid-19th Century blubber oil barons who briefly reigned as the financial, political, and cultural leaders of their day. In style if not in content, they presaged the emergence of 20th Century oil and gas barons and the Internet entrepreneurs of today. They were courageous risk takers, bold innovators, and sometimes cruel masters. Unlike later generations of capitalist moguls, however, they were always hands-on participants in their ventures. From the helms of their whaling ships, they pushed their crews and themselves to the physical, mental, and spiritual limit under extremely harsh and dangerous conditions on the high seas -- all in pursuit of illustrious fame and immense fortune. By the late 1800s, the whaling industry had crashed with repercussions that eerily foreshadowed the worldwide economic crash of 2008. Once proud and wealthy men went bankrupt. Their families lost social status, financial security, and in many cases, hope for the future. The remnants of some of the storied whaling ships can still be found in some Sag Harbor homes, often recycled as foundations, floors, and beams. Sadly, many of these invaluable materials are being destroyed amid contemporary gut renovations. That makes it even more urgent to preserve the unique zeitgeist of that bygone historical era by honoring the great whaling captains with portraits that depict them at the height of their tragically foreshortened glory. Sabina Streeter, June 2013



15 - Francis Cape

Utopian Benches

Utopian Benches, The Shakers

Wood, 9 x 47 x 16

Utopian Benches, Snow Hill Nunnery

Wood, 11.5 x 73.25 x 16

Utopian Benches, The Society of True Inspiration in

Amana, 12.25 x 81.25 x 16



“Utopian Benches” is about communalism as opposed to individualism. A bench is a seat that we share; it is also non-hierarchical, we sit at the same level. For the project I remade benches that were, for the most part, made for and/or used by communal societies.

To date I have reconstructed twenty benches using available examples and measured drawings. The focus of the work is the nineteenth century American intentional communities, particularly those with a craft tradition, most famously the Shakers, but also the Amana Inspirationists, the Zoar Separatists and the Harmony Society. My intention is for the benches, as shared seating, to represent community and, as examples of craftsmanship, to propose a reconsideration of value. The project also aspires to address the legacy of resistance to capitalist-driven individualism that formed the founding ideals of American groups once referred to as “communisms” and “socialisms”. As such, it advocates ways in which an increasingly outmoded category of furniture, the bench, might be instrumental in exploring the importance of community and collective ownership. The benches are used to propose a site of meeting, discussion and social idealism embodied by the form itself. Francis Cape, 2011

16- Nobuho Nagasawa

Nuke Cuisine

1992, Los Angeles, California Offset print on aluminum can size variable

Nuke-Cuisine,” is an edition of the 835 “Cloud of Mushroom” soup cans. 835 is the number of the “announced” nuclear test in America, since 1945 to date. The soup can introduces, a recipe called, “Split Peace Soup.” The Atomic tests have continued during the time when Pop Art emerged in an American culture, and the silkscreen of Andy Warhol’s Campbell soup series hit the galleries.

Characterized by themes and techniques drawn from popular mass culture, such as advertising and comic books, the location of the Atomic tests in the desert landscape became a popular tourist’s destination targeted for the Nuclear Family.

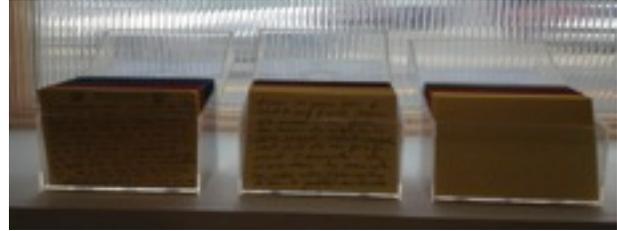


This installation is a portion of my solo exhibition “The Atomic Cowboy,” and addresses an array of ecological concerns by bringing to light a human frailty, buried beneath the glitz of Pop Art genre. Nobuho Nagasawa, June 2013

17 - Hope Sandrow with Robin Tewes

The Other Side of the Rainbow

Color Cards, Boxes 1992 size variable



The Other Side of the Rainbow provides an interactive forum that documents the experiences of contemporary women and men. This growing archive, that can be viewed and read by the public, presents the lives of individuals in their own words, on their own terms. This provides a context for experience that does not alter its expression or shape to fit prescribed meaning: it simply reveals. More than a gathering of separate testimonials, it is an expanding collective memory of our ongoing lives...making real the stories behind the statistics. The topic is sexual abuse: which includes verbal and physical harassment and rape, covering the spectrum from being treated in a condescending manner to physical violation. Vivid and poetic, spontaneously written as if these words were on the tips of the writers' tongues during the art exhibitions "The Subject of Rape" Whitney Museum of Art (1993), Sawtooth Center for the Arts North Carolina (1993), WAC Art at the Anchorage Creative Time (1992). This made us realize the cathartic need for releasing memories since most of us in keeping silent, have suffered alone. Hope Sandrow and Robin Tewes, 1993

18 - Hope Sandrow

Spaces Untitled (Skinned)

from the Trilogy *Memories Spaces Time*

18 1/2" x 22 1/2" Artist Proof 1/1 Silver Print Fragment 1994



"What is the answer?" (silence) "In that case, what is the question?"
Gertrude Stein, last words 1946

Images of silhouetted male figures and female figures and hands have been torn from their ground: now fragments of them. The material is the emulsion layer of a Silver Print: skinned from the paper's fiber base while soaking in water. The immersion in water personifies purification rituals, recomposing the "skins" embodies the fragmented nature of recollection. Some are pinned back together and others placed in paper boxes question issues of identity and representation, examined in *Hope & Fear* (1986) and *Untitled* (1987-88). In *Memories*, the viewer gazes at fragments from those of my own and those of women living in homeless shelters participating in Artist & Homeless Collaborative. In *Spaces*, The figures and hands of the embracer are reconfigured fragments from male and female bodies, arms outstretched, examining issues of gender and representation. Light falling on the Silver Print Fragments resembles light reflections on water, soaking the prints corresponds to water comprising more than half the mass of the human body. Stripping the emulsion from its paper base and stacking paper boxes to form fragmented walls and columns refers to the deconstruction of cultural beliefs and traditions essential for a reconfiguration out of the past. A contemporary context found in the "Silueta" series of Ana Mendieta and constructed boxes of Donald Judd. Hope Sandrow, 1994

19 - Gabrielle Selz

Forgetting Basket,

19 1/2" x 9 1/2" text with color photograph June 2013



20 & 21 - Allan Wexler

Exchange

36" x 15" x 17" each

2008 Courtesy Ronald Feldman Gallery

One plus Two

36" x 22" x 20" each

2007 Courtesy Ronald Feldman Gallery

Exchange and *One Equals Two* are two examples in a series of investigations of the ordinary chair. These chairs act as metaphors for human interaction. They are the blank canvases that allow me to investigate the relationship between Function and Poetry, between Fine Art and Applied Art, between Art and Architecture.

They are the backdrops and props for the theater of ordinary life.

I explore the other side of function; the poetry of chair, table, cup, floor, nut and bolt. I want a floor to defy gravity and for a staircase to be an anti gravity device. I want the staircase to be the journey from wakefulness to sleep. I want windows to become eyes that filter and transform the world outside. I want to become a different person on the other side of the door. I want to read a door. I want to believe in a wall. I want to have a conversation with a chair. I want a light bulb to carve away the darkness. I want a corridor to be a symphony, to tell a story. I want the corridor to have a beginning and an end. I want the corridor to be endless and to have an end. I want a faucet to become a waterfall.

Allan Wexler, June 2013



22 - Sabina Streeter

Transition, Charcoal on Paper 55" x 51"

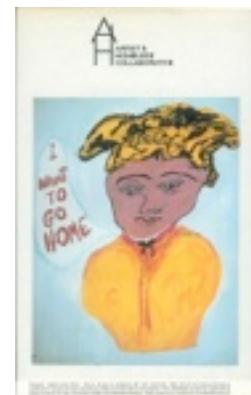
The work "Transition" explores the loss of childhood and the new challenge of adulthood. The painting depicts the artist's daughter, Lily, age thirteen, and her childhood friend, Julian, age fourteen.



23 - Hope Sandrow, Artist and Homeless Collaborative

Documentation in text and photographs, two volumes, 1990-1996

The Artist & Homeless Collaborative (A&HC) is an innovative public art project in which artists and arts professionals create artworks with women and children without their own homes, living in New York City shelters. The collaboration connects art to life, where conceptual ideas take form as social activism cultivating self expression and self representation.

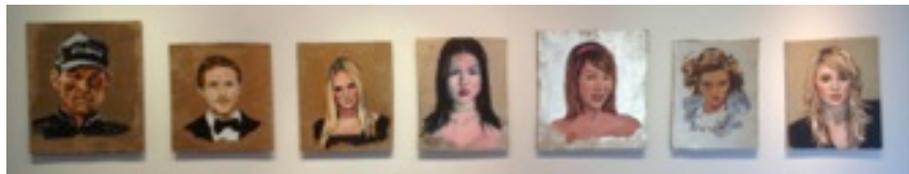


"I often wondered what the quotation meant 'Without art a nation perishes or is reduced to the bare essentials of life.' This being compared to this shelter means the same. With art we are better because of these positive efforts." - Resident Lonzetta Poole

The relevancy of art to community is exhibited in art works directly addressing the relationship art has to each one's lives. Such as the marginalization, often isolation, of the artist in American society as well as the position of those who do not fit "in". A&HC was created by artist Hope Sandrow as an interactive public art work (founded in 1990) in which her colleagues have the opportunity for dialogue and make art onsite with residents of the Park Avenue Shelter for Homeless Women.

24 -WalterRobinson

Lance Armstrong
Ryan Gosling
Heather Graham
Jessica Alba
Shemale
Shemale
Olsen
Paint on Cardboard,
Sizes Variable



They're portraits, done in acrylic on cardboard, with the background painted in with gold enamel. The background was inspired by gold-ground Florentine icons; it amused me to associate contemporary celebrities, as well as what you might call sexual adventurers, with a format previously reserved for saints. As for the cardboard, well, I wanted the works to feel casual, non-precious. I don't really have a good reason to paint celebrities. It's not a novel subject; in fact, it's an omnipresent one. One image, of Katherine Heigl (which is not in "Found and Lost"), I found on a subway poster advertising a film. In this case, I was amused by the notion of preserving an image that would be both widely seen and fleeting. But the source for most of the others is the internet, largely paparazzi photographs. It was the curator of the show, Hope Sandrow, who pointed out that these pictures fit into a "Found and Lost" framework. Fame is nothing if not subject to vicissitudes, as the career of Lance Armstrong so plainly shows. As for "She-Male" (2010), well, her lost-and-found is perhaps more elemental, having to do with gender, and more interesting, both carnally and theoretically.

Walter Robinson, May 2013

25- 28 Deborah Willis

25 - *Mara* from the *Mother Wit* Series
20" x 24" Archival Inkjet Print 2008



28 - Number 1, 2, 3 from the *Mother Wit* series each 10" x 10" Archival Inkjet Print 2008
The photograph is an instrument of memory, one that explores the value of self, and family in documenting everyday life. Photographing friends, family members, and objects is a transformative act, one that can instill a sense of joy and dignity in both the photographer and the subject. The word *progeny* means offspring, and the maternal force is a primary theme in this work. I express the concept of reproduction in images of pregnant bellies,

overlaid with texts quoted from women recollecting the words of wisdom about womanhood, relationships, love, and survival. The emphasis is on the importance of storytelling in generating the knowledge that is passed on from mother to child. It is the cadence of these narratives that informs the content of our memories and shapes the way that we visualize and interpret the world. Storytelling is central to the tradition of oral history. It is an archiving method that relies on the passage of the word as a means of documenting culture.

26 - *Waiting I*, from the *Body Builder Series* 20" x 20" Archival Inkjet Print 2000 In the "Bodybuilder Series" what I am trying to do is focus on the female body, contextualized and situated in the present, pointing to how work is manifested physically in the black female body, shorn of covering, and developed and amplified in muscles and tendon, shoulders and calves. The depiction of physical work and its impact on the development of the body has oftentimes been relegated to men and, thus, the world of physical work is constructed as one that is gender specific. This series attempts to speak to that notion and how the black female body, if viewed under the lens of actual work, deconstructs and re-configures the image of women, pointing to literal strength, and not figurative, emotionally-specific moments.



27 - *Washboard Stomach* from the *Body Builders Series* 20" x 20" Archival Inkjet Print 2000

29 - 30 Hideaki Ariizumi

Remembering the Melody in the Garden

We often find ourselves repeating a melody again and again singing in your brain or mouth. Sometimes, I find myself trying to remember a melody, like when driving a car. I was chasing Harry Belafonte songs (I do not know where suddenly came up to me,) as many as I could remember. It surprised me finding that his and Bob Marley's music are so close, may be not a surprise. One time I was also driving and tried hard to remember the melody from Carmen, and I failed.

Space is often described using a music. Le Corbusier worked together with a music composer, as well as an architect, Iannis Xenakis for his Sainte Marie de La Tourette. Kazuo Shinohara wrote that "what lost is an echo of a space". My ambition here is to create a soft space with minimal linear members which evokes musical rhythm or melody in a garden. Hideaki Ariizumi, June 2013



31 - Brooke Bofill

Fragility, study 2

Constructed from materials that will discolor and disintegrate over time, the serpentine sculpture is representative of all biological matter that changes and disappears over time. The process of adapting to disturbed ecosystems and the impermanence of life. The Peconic River is home to the rare Eastern Hognose Snake, which currently the population is listed as a “Special Concern” species by the New York State Department of Environmental Conservation. It is believed that its diminishing numbers are due to either, commercial and residential development, leading to loss of habitat and/or herbicides and pesticides running off into the Peconic River. Brooke Bofill, June 2013



32 - 39 Maria Elena Gonzalez

INcidents

eight works in aluminum, sizes variable 2013

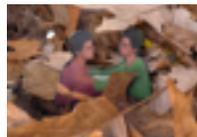
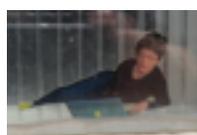
a-Search / b-Place / c-Balance / d-Voice / e-Work / f-Embrace / g-Drill / h-Gaze

The idea of a sculpture park particularly the scale of its parts and its relationship to Nature probably was the genesis of this work. Previously showing at Storm King, a 500-acre Sculpture Park with many mammoth pieces by various giants of my beloved field, was a definitive experience for me.

By comparison, “INcidents” in “summer of love: found & lost” at Art Sites, is tiny. However, the experience of encountering the work in the multiple spots is not. The sense of discovery, when one discovers the discrete sculptures, is I hope, an experience of wonder. In this case, we are not overpowered or overwhelmed by height or weight, we are beckoned to search, pause and place ourselves in another “land.” It makes us aware of Nature and our surroundings, by shifting our relationship between the Macro and the Micro.

Normally the use of the “figure” in my work is the viewer him/herself, however in this work, I used photographs of friends and myself, to create a pantheon of common activities to populate the various points in the site.

Maria Elena González, June 2013



40 - Nicole Hixon

Untitled

recycled tires, steel, rope size variable 2013

The hypnosis of everyday life keeps the wheels constantly spinning. In a society that is (literally) 'driven on wheels' I find the cycle confusing and dizzying. Life rolls on and continues just as freely as the wind blows.
Nicole Hixon, June 2013



41 - Nobuho Nagasawa

Dragon plane, Tachikwa City, Tokyo, Japan
cast iron 1994

The ancient name for Japan was Akitsu, meaning dragonfly. The tree grate – a metamorphosis of a dragonfly turning into an American military airplane – is designed for the former American military base site in Tokyo, where dragonflies have disappeared due to the industrialization, and the construction of the military airfield after the WW II. When Nagasawa was asked to install a stand-alone sculpture in the City of Tachikawa, she refused the offer of placing a “plop art.” Instead, she planted additional trees in the streetscape to emphasize the need to revitalize the urban ecology and paid homage to the massive tree planting campaign of 7000 Oaks of Joseph Beuys, which she witnessed in Germany.



42 - Christine Sciulli

Marking Place Marking Change

It's a curious thing about paths. They seem to imply an ease of passage, but they at once provide and deny access. Some paths work against an A-to-B approach in an effort to force leisure into conveyance. In these cases, it's not unusual to see how the crowd flies worn by popular demand. The pathway trope figures prominently in our language and invokes a reading of the history, experience, belligerence, and conformance of those before and after [trailblazer, happy trails to you, the road to victory, the road to ruin, the straight and narrow, to cross paths with, a cake walk, the path of least resistance, the war path, down the garden path, the road to hell is paved with good intentions and so on.] Paths should often be approached with skepticism according to both common sense and popular maxims. Taking a path denies novel discovery. They are exciting to come upon, especially when lost in the woods, and are often filled with mystery or local lore (such as the white slashed Paumanok Path). The paths I've developed here have their humble beginnings as a series of flag-marked places. The smattering of 2000+ points dotting the landscape defines a network of lines. By the end of the installation, as the lines are followed with a mover,



The flags I've used to mark place here are used to describe various utilities beneath the surface or to delineate demolition or new construction. According to New York State Law, pink (used in the circles) is for survey marking and orange (used for the pathways) is used to denote communications. Through my childhood these flags conjured apprehension as they served as harbingers of expansive farmland loss (I grew up in a tract house on a developed horse farm, but the last one in wants to be the last one in...) One's own monumental change is a tiny marker flag on the timeline of existence.
Christine Sciulli, June 2013

43 - Caterina Verde

40.9169° N, 72.6625° W the misfortunes of virtue at the heart of the fertile delta in the land of hyperreal

Location:

Exposed ruination; invisible sublimation: an intimate portrait of love.

An installation that incorporates environmental elements from the delta of Riverhead, positioning of an itinerant sort that dangles from the edges of hyperreality. The two locations - 1. under exterior stairs and 2. the house foundation carcass to left of Artsites main building.



Note: The installations will morph over the summer.

Of the last few to many years, I have been interested in positioning - globally and personally. Such as on a basic level --how we position ourselves to succeed, to fail, to live in close proximity to others, to assert our place in the world, to strategize psychologically etc. Riverhead is positioned at perhaps the most female of geographical places on the east coast. A kind of crotch but really it's a delta, The fertile place. And yet Riverhead has been maligned and positioned as the ignored part of the Hamptons....it might not even be considered as part of the Hamptons.

Culling from my French Heritage, I began with the French Revolution --but my title reference to Justine written by the Marquis de Sade is much earlier. Justine, is the virtuous of two sisters who rather than dishonor herself submits to a life of abuse and cruelty. And others who could have helped her chose rather to abuse her further. Quite cleverly de Sade poses the double tined question about the nature of virtue and whether indeed it is virtuous. I will leave it at that, as it is

a more in depth conversation that I have room for here.
In the decaying foundation of the structure is, "Revolution Pants" - an indoor outdoor drawing in a "for sale sign" tucked into the remaining foundation of a small structure to the left of artsites. The unknown lower half scutters across the ruins. and is the lead-in to the rough hewn enclosure under the stairs which can only be viewed from the outside and refer us back to that which is ignored. You have to almost use binoculars to see some elements... of which I would rather people experience than I explain. I use French as a calling back to my childhood, and the sixties of that time....the next year was May 68, a pivotal time in France. Structure/shelter, deterioration, the river, the fertile delta, and phallic containment, all essentials of life.
Caterina Verde, June 2013



44 - Nicholas Warndorf

A Portrait Over Time (Riverhead)
discarded papers, detritus collected around the area of Art Sites,
Riverhead, resin 2013

I am fascinated with trash as a source of information. Trash is the remnants of consumption – the proof of an action. Similar to consumer data collected from purchase histories, trash provides information regarding an individual, community, or culture, and in relation provides information regarding values, interests, preferences, needs, and desires. I approach my work with trash as portraiture. Through this work I hope to both discover and provide an image, or at least a fragment of an image, of the wants, needs, and tastes, of the people that created the trash.

Nicholas Warndorf, June 2013

