

**CHRONOS
COSMOS:**

**DEEP TIME,
OPEN SPACE**

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**SOCRATES
SCULPTURE
PARK**







Introduction
Jess Wilcox

May 5th-September 2nd, 2019

Chronos Cosmos: Deep Time, Open Space transforms Socrates Sculpture Park into a gateway to the galaxy, presenting artworks that consider space, time, and matter in relationship to celestial entities and earth-bound processes. The exhibition celebrates fifty years since the Apollo 11 mission in which humans first stepped on the moon and 100 years since Arthur Eddington's measurements of light bending around the sun's gravity during an eclipse corresponded with and popularized Einstein's theory of general relativity. Only this spring, another astronomical event occurred: scientists released the image of the black hole at the center of the galaxy Messier 87, compiled from data from 8 observatories through the globe, pictured as the spooky halo that was predicted.

Informed by planet Earth's place amid a vast universe, these works zoom far out – featuring cosmic perspectives, various scales of time and space, and speculative gestures. Each artist's own notions of time, history, space, and site challenge the reigning system regulated by technocratic and colonial standards. The works each take on a unique approach to marking time through various means: the tracking of the harvest seasons, listening to the ebb and flow of tides, catching the shadows of the sun, the deep time of the earth's crust, the movement of the stars, or the changing conceptions of the order of the universe and the tools we employ to support our theories. While the references to what we may call the natural world may be front and center in these works, each also has its own take on the implications of the human world and its entanglement with our cosmos, our way of ordering space, time and matter. Like a constellation of stars, together these illuminating works take on distinct meanings to each new set of eyes. Viewers are invited to fill in the gaps with their imagination and make their own connections.



Miya Ando
Radcliffe Bailey
Beatriz Cortez
Alicja Kwade
William Lamson
Eduardo Navarro
Heidi Neilson
MDR (Maria D. Rapicavoli)
Oscar Santillán





Miya Ando

銀河 *Ginga (Silver River)*, 2019

Steel and fabric

10 × 3.5 × 200 feet

Meandering through the Park, Ando's textile banner *Ginga (Silver River)* embodies the Japanese word for galaxy, reflecting the relationship between the natural and human-imagined ordering of the world. The piece connects two phenomena associated with time: a flowing river and the movement of the stars. *Ginga* also references the myth that inspires the Japanese summer Star Festival, Tanabata. In this myth, the Sky King becomes frustrated when his daughter, the Weaver Princess, is distracted from her weaving by her beau the Cow Herder. In reaction, the Sky King separates the lovers, putting the Silver River (the Milky Way) between them. Once a year on the 7th day of the 7th month, magpies build a bridge across the sky allowing the lovers (represented by the stars Vega and Altair) to reunite. This day is known throughout Japan as the one when wishes come true. Ando's shimmering textile celebrates this celestial journey and tracking of seasons.













Radcliffe Bailey
Vesse/III, 2018

Steel, conch shell, stereo

150 × 104 × 104 inches

Nasher Museum of Art at Duke University; Museum purchase with funds provided by
the Nancy A. Nasher and David J. Haemisegger Family Fund for Acquisitions

Courtesy of the Artist and Jack Shainman Gallery

This sonic sculpture extends Bailey's afro-futurist explorations. The hulky structure simultaneously evokes a space capsule and a bunker, yet upon entrance offers a spiritual experience. Visitors attention is drawn upwards by sound. An open view of the sky frames a conch shell hovering overhead, emanating an expressive murmur. Blending temporalities, represented with sounds of railroads, ocean, crackling fire, and dogs, the soundtrack was made in collaboration with Okorie Johnson and recorded on a full moon. *Vesse/III* suggests a fluid ordering of spacetime where past, present, and future mingle in memories and anticipation of lived experience.









Beatriz Cortez

Tzolk'in ●, 2018

Steel, motor, battery, timer, solar panel, acrylic, lacquer marker
64.5 × 64.5 × 132 inches

Tzolk'in ●●, 2018

Steel, motor, acrylic, lacquer marker
64 × 68 × 94 inches

Courtesy of the artist, Clockshop, and Commonwealth & Council, Los Angeles

Inspired by and named after the 260-day agricultural calendar of the Maya, the hypocycloid motion produced by the gears on the sculptures enacts both linear and cyclical time. While these two works' pyramidal shapes draw the eye upwards to the sky and the Maya also tracked the 365-day solar year, these calendars sync with the rhythms of earthly patterns — the length of human gestation and the corn harvest. The concepts of simultaneity abounds in these works: the coupled locations at the far points of the Park, the ancient and industrial aesthetics, and the dualism symbolic of immigrant experience for the artist.













Alicja Kwade
REVOLUTION (Gravitas), 2017

Stainless steel, stone
99 × 139 × 137 inches

Courtesy of the Artist and 303 Gallery, New York

REVOLUTION (Gravitas) evokes micro and macro scales, Platonic geometry and organic form, and terrestrial and celestial matter. The crossing rings are reminiscent both of planetary orbits in space and Niels Bohr's diagram of the atom, uniting two fields of observation that inform our idea of space and time. These visuals paired with the title playfully suggest the paradigm shift — a revolution — that occurred with Einstein's theory of general relativity, which proposed not only that time was relative, but that the force of gravity warps spacetime.





SOCRATES
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SOFRAN Blvd





William Lamson
Sub Terra, 2019

Concrete, earth, metal scaffolding, aluminum, water
12 × 10 × 30 feet

Sub Terra, a multiple platform installation performs the long percolation of geologic time through a series of water catchments, filters, and both accreted and eroded matter. Cast concrete elements resembling stalagmites, lunar surfaces and fossils act as imprints of aggregated and instantaneous time. Conceived as a slow fountain, the piece cycles not only water but particulate minerals into the earth. Set on a stepped scaffolding suggestive of stone quarry cut patterns, *Sub Terra* poetically diagrams planetary time.













Eduardo Navarro
Galactic Playground, 2019

Concrete, paint, text, sunlight
42 feet diameter, gnomon: 7 feet tall, diameter 21 inches
Courtesy of the Artist, Galeria Nara Roesler, and SITE Santa Fe

The sun sets the rules of the game in *Galactic Playground*, Navarro's hexagonal arena for observation and play. Operating similarly to a sundial, the shadow of the central gnomon points to instructions painted onto the vibrant ground. The artist's texts suggest alternate modes of embodying space and time within the universe, such as "the sun is a bronze key. Take this key and open an inner door." Like the way that the position of a clock's arms direct us to engage in certain activities — waking, sleeping, eating, commuting — *Galactic Playground* urges Park goers to situate themselves in the vastness of the universe and to undertake otherworldly actions. The texts suggests space and time as relative and culturally embedded.





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the w

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sta de mar que se mira al espejo por primera vez

te yourself

ind is an animal. pet him

come a statue that commemorates time

Heidi Neilson

Moon Arrow—long duration, 2019

Electronics (rasberry pi, arduino, servos,) mixed materials

3 × 3 × 7 feet

Heidi Neilson's *Moon Arrow* is programmed to point to the moon, whether invisible in the sky or on the other side of the globe. The piece marks time through lunar movements and re-orientes us to our position in the vastness of the galaxy, as small blips on an enormous orb spinning through space. Installed along the East River with a view of Manhattan, viewers can see the arrow sync and diverge with the tides and flow of city activity. A time lapse of the project is available on the website moonarrow.net











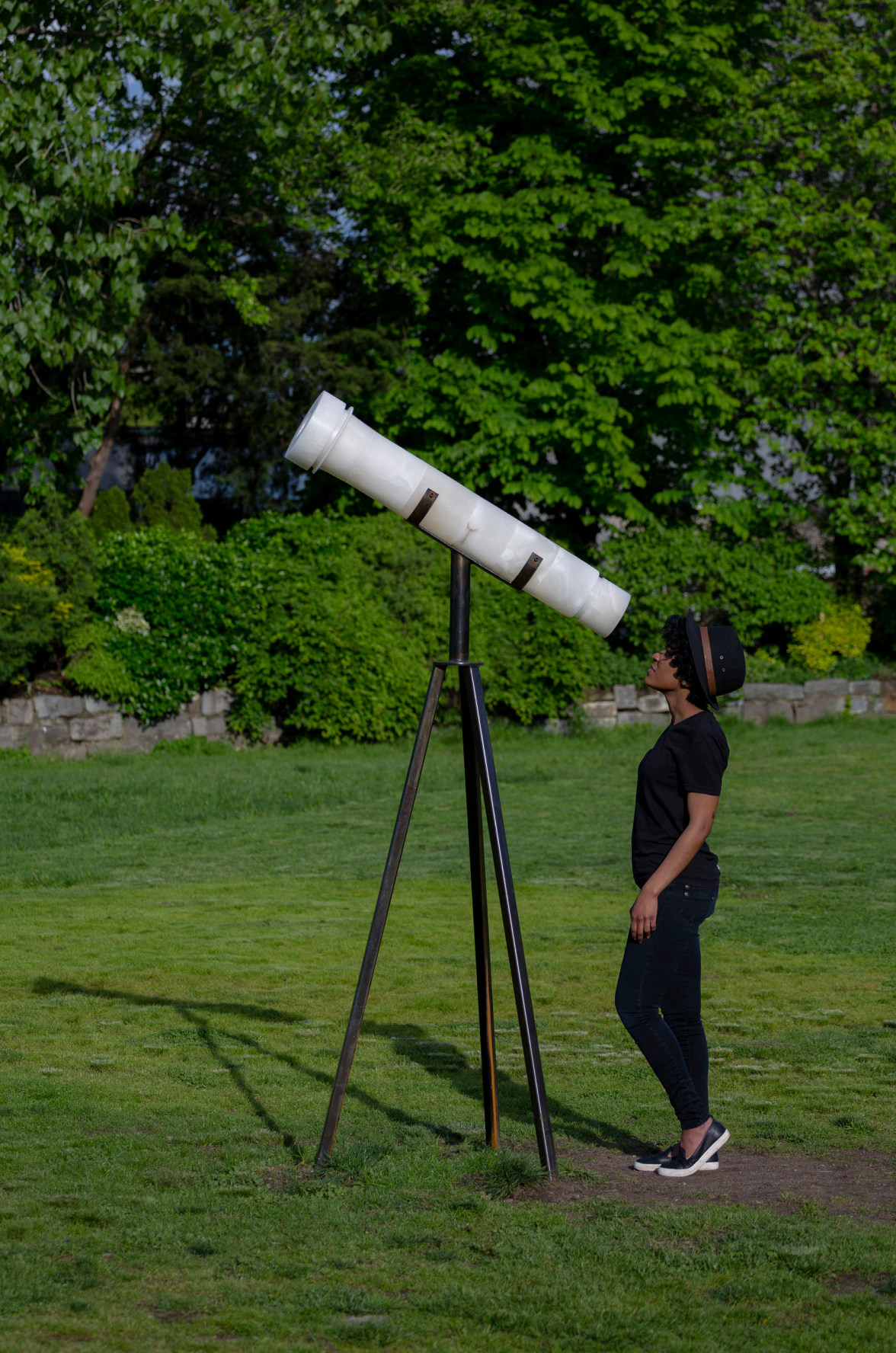


MDR (Maria D. Rapicavoli)
A Starry Messenger, 2019

Alabaster, glass lenses, steel
8 × 2 × 4.5 feet

MDR's (Maria D. Rapicavoli) new commission explores time and space through combining anachronistic and contemporary aerial telescopic technologies. Modeled after Galileo's telescope and facing the Polar star, this alabaster-carved sculpture presents elements of his 16th century observational drawings of space digitally collaged with satellite images randomly selected by the artist. The artist will create a new image collage to be shown in the telescope to mark each new moon of the lunar cycle.









Oscar Santillán

Solaris: The desert looking at itself, 2017

Vinyl print and lens made from Atacama Desert sand

Billboard: 10 × 28 feet; Lens: 8.5 Ø × 1 cm

Courtesy of the Artist and PARQUE Galería

For *Solaris*, Santillán gathered sand at the Atacama Desert, melted it into glass and then polished it into a photographic lens. This 'desert eye' was brought back to Atacama and used to photograph the landscape while capturing its relationship to the sun, stars and moon. The Atacama has been called an astronomer's paradise and is home to numerous large telescopes because its arid climate provides clear skies. The piece suggests the desert is a knowledge-holding observing subject rather than a passive object of contemplation.





WEST ARLING FORD PARKS & RECREATION DEPT





WELCOME TO SOCRATES

SOCRATES PARK

Map and contact information



SOCRATES SCULPTURE PARK

TOURNEY OF THE MONTH

JUNE

FRIDAY, JUNE 10 10:00am - 4:00pm
FRIDAY, JUNE 17 10:00am - 4:00pm
FRIDAY, JUNE 24 10:00am - 4:00pm
FRIDAY, JUNE 30 10:00am - 4:00pm

JULY

FRIDAY, JULY 7 10:00am - 4:00pm
FRIDAY, JULY 14 10:00am - 4:00pm
FRIDAY, JULY 21 10:00am - 4:00pm
FRIDAY, JULY 28 10:00am - 4:00pm

AUGUST

FRIDAY, AUGUST 4 10:00am - 4:00pm
FRIDAY, AUGUST 11 10:00am - 4:00pm
FRIDAY, AUGUST 18 10:00am - 4:00pm
FRIDAY, AUGUST 25 10:00am - 4:00pm

SEPTEMBER

FRIDAY, SEPTEMBER 1 10:00am - 4:00pm
FRIDAY, SEPTEMBER 8 10:00am - 4:00pm
FRIDAY, SEPTEMBER 15 10:00am - 4:00pm
FRIDAY, SEPTEMBER 22 10:00am - 4:00pm
FRIDAY, SEPTEMBER 29 10:00am - 4:00pm

OCTOBER

FRIDAY, OCTOBER 6 10:00am - 4:00pm
FRIDAY, OCTOBER 13 10:00am - 4:00pm
FRIDAY, OCTOBER 20 10:00am - 4:00pm
FRIDAY, OCTOBER 27 10:00am - 4:00pm

NOVEMBER

FRIDAY, NOVEMBER 3 10:00am - 4:00pm
FRIDAY, NOVEMBER 10 10:00am - 4:00pm
FRIDAY, NOVEMBER 17 10:00am - 4:00pm
FRIDAY, NOVEMBER 24 10:00am - 4:00pm

DECEMBER

FRIDAY, DECEMBER 1 10:00am - 4:00pm
FRIDAY, DECEMBER 8 10:00am - 4:00pm
FRIDAY, DECEMBER 15 10:00am - 4:00pm
FRIDAY, DECEMBER 22 10:00am - 4:00pm
FRIDAY, DECEMBER 29 10:00am - 4:00pm





About the Park

Socrates Sculpture Park is a community engaged New York City waterfront park dedicated to supporting artists in the production and presentation of public art.

Since 1986 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 more than 1,000 artists on its five waterfront acres, providing them financial and material resources and outdoor studio facilities to create large-scale artworks on site.

Socrates is free and open to the public 365 days a year from 9am to sunset and is located at the intersection of Broadway and Vernon Boulevard in Long Island City, New York.





Support

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Socrates Sculpture Park is grateful for the support of its generous and dedicated Board of Directors and Staff:

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Images are provided by Scott Lynch, Sara Morgan, Nicholas Knight Studio, Jess Wilcox and Socrates Sculpture Park.

Design

Megan Lee

All the artwork descriptions written by Jess Wilcox.

Cover: *Vessel*, 2017 © Radcliffe Bailey. Courtesy of the artist and Jack Shainman Gallery, New York.

**Socrates Sculpture Park is on the ancestral lands
of the Lenape, Canarsie, and Matinecock peoples.**

**Open daily from 9am until sunset
Free Admission**

 socratessculpturepark.org

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