

A large, white sculpture of a man in a hat and long coat, holding a staff, standing in a snowy field with trees in the background. The sculpture is the central focus, with the man's body and limbs rendered in a smooth, white material. He is wearing a wide-brimmed hat and a long, flowing coat. He holds a long, thin staff in his right hand. The background consists of a line of trees with bare branches, suggesting a winter or late autumn setting. The ground is covered in a layer of snow, with some small plants and debris visible. The overall scene is quiet and somewhat somber.

**THE 2018 SOCRATES ANNUAL  
& EMERGING ARTIST  
FELLOWSHIP**

32-01 Vernon Boulevard  
Long Island City, NY 11106  
[socratessculpturepark.org](http://socratessculpturepark.org)

**The 2018 Socrates Annual  
& Emerging Artist  
Fellowship**

**SOCRATES  
SCULPTURE  
PARK**



## **ARTISTS**

Leilah Babirye  
Sherwin Banfield  
Amy Brener  
Lionel Cruet  
Nathaniel Cummings-Lambert  
Ronen Gamil  
Jesse Harrod  
Carlos Jiménez Cahua  
Leander Mienardus Knust  
Antone Konst  
Joiri Minaya  
Nicholas Missel  
Virginia Lee Montgomery  
Nancy Nowacek  
Audrey Snyder & Joe Riley



## **INTRODUCTION**

Building on a decades-long history of nurturing artists at early stages of their careers and seeking to expand their sculptural practices, The Socrates Annual is the culminating exhibition of fifteen artist fellowships that include summer-long outdoor studio space and stipends. The program is distinct in its mission to foster individual artist projects rather than present an overarching theme. Participating 2018 artists, whose diverse range of media include resin, rubber, wood, sound, metal, and textile, were selected by Socrates Director of Exhibitions, Jess Wilcox, and the Park's 2018 Curatorial Advisors: Connie Choi, Associate Curator, Studio Museum in Harlem, and Alex Fiahlo, Programs Director, Visual AIDS.





**LEILAH BABIRYE**

*Tuli Mukwano (We are In Love), #1*  
*Tuli Mukwano (We are In Love), #2*

Wood, metal, concrete, and found objects  
9 x 3 x 3 feet  
9 x 6 x 4 feet

Carved with a chainsaw from a giant pine log and adorned with found metal pieces, Babirye's piece depicts two pairs of intertwined figures who appear to exist outside the confines of gender binaries side by side. The title stands as a call for the public recognition of LGBTQI people persecuted throughout the world, from the artist's native Uganda to local communities within the United States.









**SHERWIN BANFIELD**

*A Cypher in Queens*

Steel, winterstone, wood, resin, cement, paper  
9 x 10 x 4 feet

Banfield draws on the forms of both the stacked speaker boxes found on the streets during Carnival and slit gongs, the tall painted wooden musical instruments made by Tin Mweleun of Ambrym Island in the Pacific, as inspiration for his three-part homage to Queens hip-hop legends Jam Master Jay, Phife Dawg, and Prodigy. In combining busts of these artists with the experience of listening to their music, Banfield celebrates their local and international legacies while also reflecting on the soundtrack of his adolescence.



I never  
Let a  
Statue  
tell me  
how Nice I am

Kick Hip  
Loop  
Blvd

Linden





SH  
YOU  
K

QUEENSBRIDGE



HOLLIS



I never  
Let a  
Status  
tell me  
how Nice I am

Linden





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JMJ

A CYPHER  
IN QUEENS  
SUBURBAN SANFORD

A CYPHER  
IN QUEENS  
SUBURBAN SANFORD



## **AMY BRENER**

### *Fort-Dress*

Steel, plexiglass, resin,  
pigment, found objects  
12 x 3 x 3 feet

Part shelter and part silhouette of female form, Brener's piece invites viewers to walk into and inhabit it as if they are wearing a dress. The structure's translucent resin panels are embedded with an arsenal of functional tools and gadgets, enticing passersby to closely examine everyday objects in a new context.

















## LIONEL CRUET

### *Reverb Space*

Interactive installation, multiple  
materials  
8 x 8 x 8 feet

Cruet's participatory installation takes form in a porous cube that visitors can enter. Each of its surfaces produces sound, taking cues from musical instruments—tambourines, strings, pipes, guiros—while the sand-covered floor provides texture and the translucent tarp ceiling colors the light within.









**NATHANIEL CUMMINGS-LAMBERT**  
*Corral*

Split rail fencing and posts,  
reclaimed wood, hardware  
58 x 58 x 4 feet

This labyrinthine installation is inspired by wooden animal pens found in rural landscapes of the western United States as well as the fence, gate, and stile networks that line public footpaths in the United Kingdom. The hybrid maze can be interpreted as a metaphor for accessibility, the organization of bodies in public space, and land rights, but the form itself invokes a sense of play that opens up the potential for exploration rather than entrapment.

















## **RONEN GAMIL**

### *Home(-) and Garden*

Steel, drinking cans, aluminum, copper wire, Plexiglas, flooring, paint, perennial woodland plants, compost, bulbs, woodchips, annual plants from seed, hardy annuals, shrub cuttings  
Tents: 18 x 32 x 32 inches each, garden dimensions variable

Combining a series of aluminum can-clad miniature tents evocative of homeless encampments with screening vegetation, Gamil creates a small-scale version of the socially produced landscape. The work is concerned with New York's thriving luxury real-estate market and broader urban planning issues, examining the active role that these factors play in generating and perpetuating chronic homelessness.











**Jesse Harrod**

*Flagging 1, 2, 3*

Paracord, metal, aluminum

23 x 10 x 4 feet, 14 x 10 feet, 10 x 10 x 3 feet



Harrod's work is constructed using traditional knot-making techniques to create abstract forms derived from sails, shipping and national flags and the shapes that 'kerchiefs make when hanging out of a pocket.

The flag colors are sourced from workshops with community members in the neighborhoods adjacent to the Park, and reference cultural symbols that serve as hidden messages legible within the community.

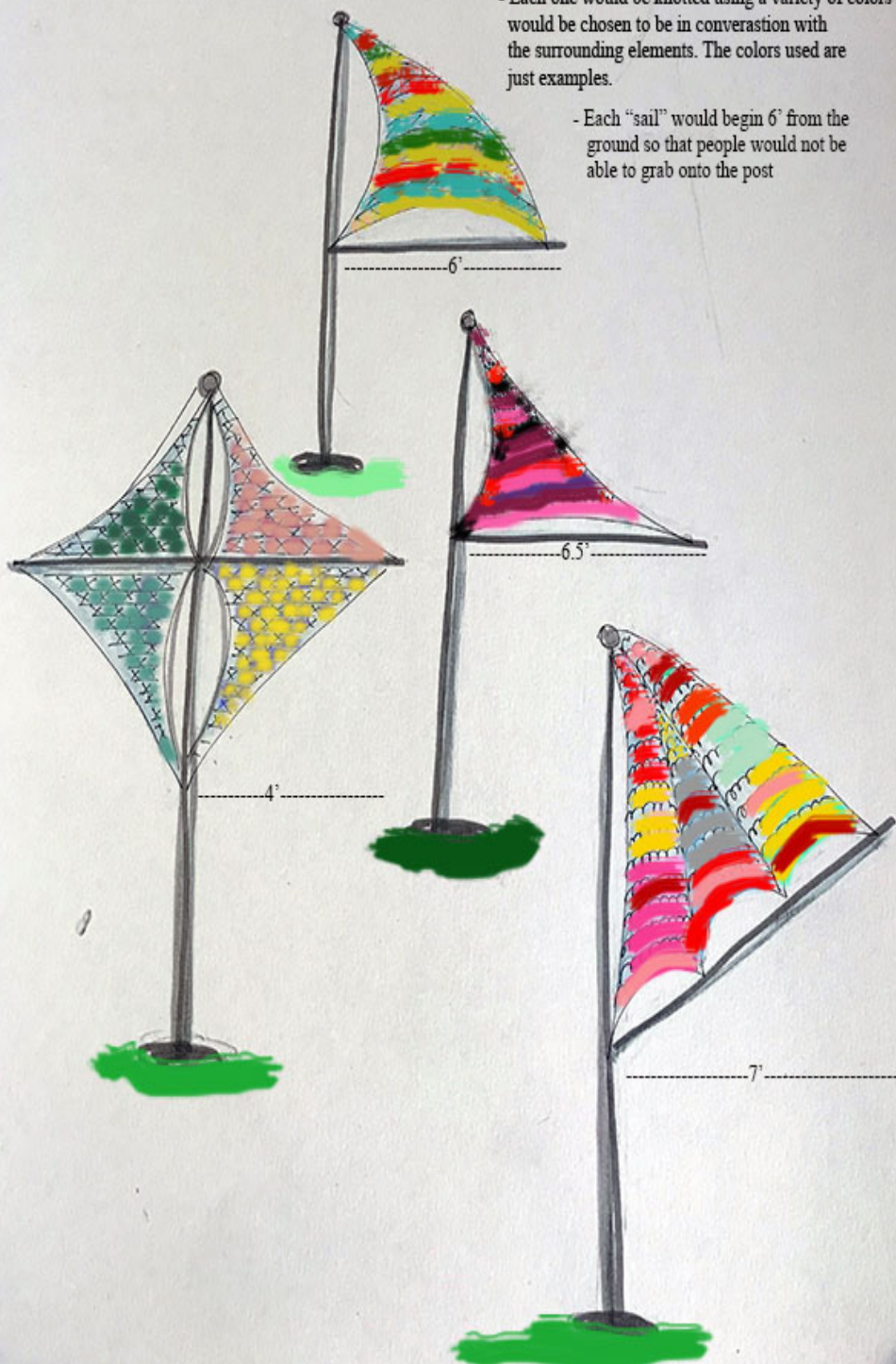






- Examples of "sails"
- Each one would be on a standard 20 foot pole.
- Each one would be knotted using a variety of colors would be chosen to be in conversation with the surrounding elements. The colors used are just examples.

- Each "sail" would begin 6' from the ground so that people would not be able to grab onto the post





**Carlos Jiménez Cahua**

*Hatun Rumiyoq, Etc.*

Concrete

Dimensions variable



Carlos Jiménez Cahua's piece is a series of cast concrete copies of irregularly shaped, large stones that are typical of Incan walls. The title, meaning "great stone" in Quechua, refers to the most famous of these stones, a twelve angled one located in a wall in Cuzco,

Peru. The artist's replicas mimic the façades of the Andean stone masonry, but vary in depth and sit in a variety of orientations throughout the landscape, linking the geographically removed site to the Park.







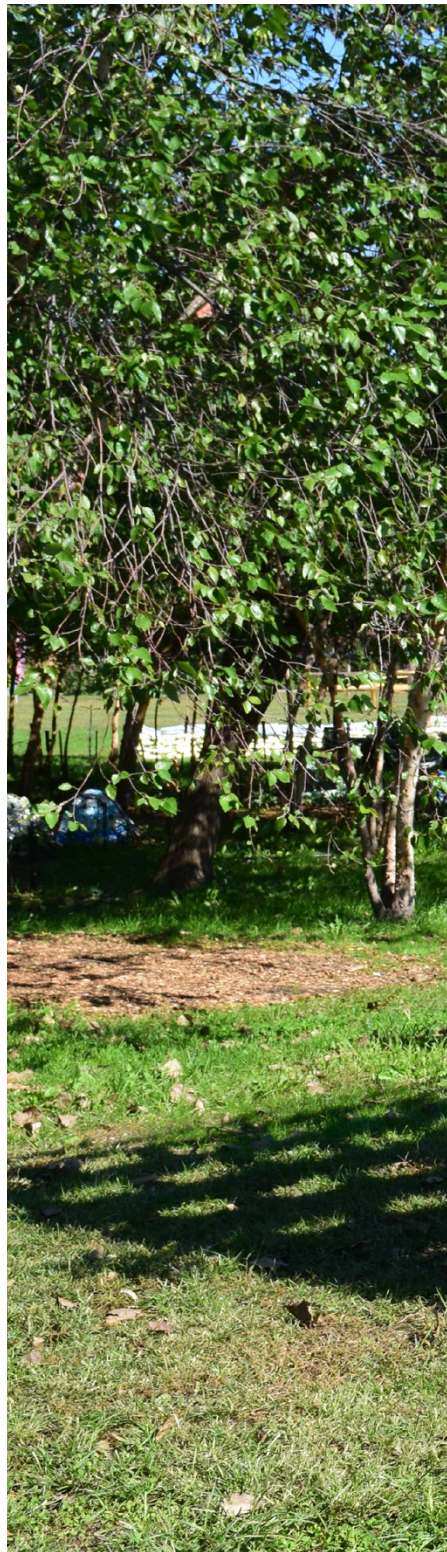


## **Leander Mienardus Knust**

### *Re-Material Wall*

Hot rolled steel, reclaimed pine, soil, golden trumpet vine, glass jars, copper sulfate + water, copper piping, rubber coated wire, polychrome wire, solar panel  
10 x 2 x 11 feet

The solar panel atop Knust's tower powers an electroforming process that slowly transfers copper molecules from suspended pipes to individual wires each floating in a solution-filled jar. Over time these molecules accumulate and take unique forms as a physical trace of their carrier electricity while the steel rusts, wood warps, vines grow, and piping disappears.







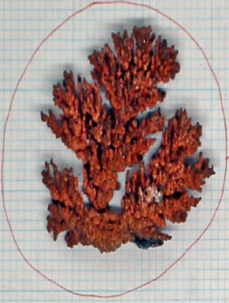
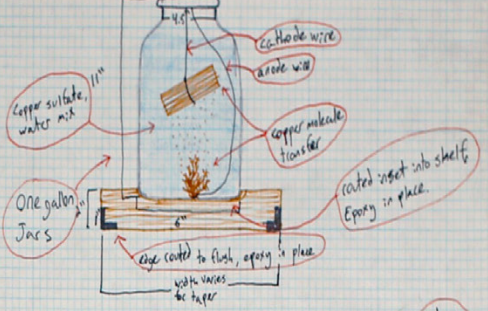


# Re-Material Wall

Scale is 1 square equals one square inch.

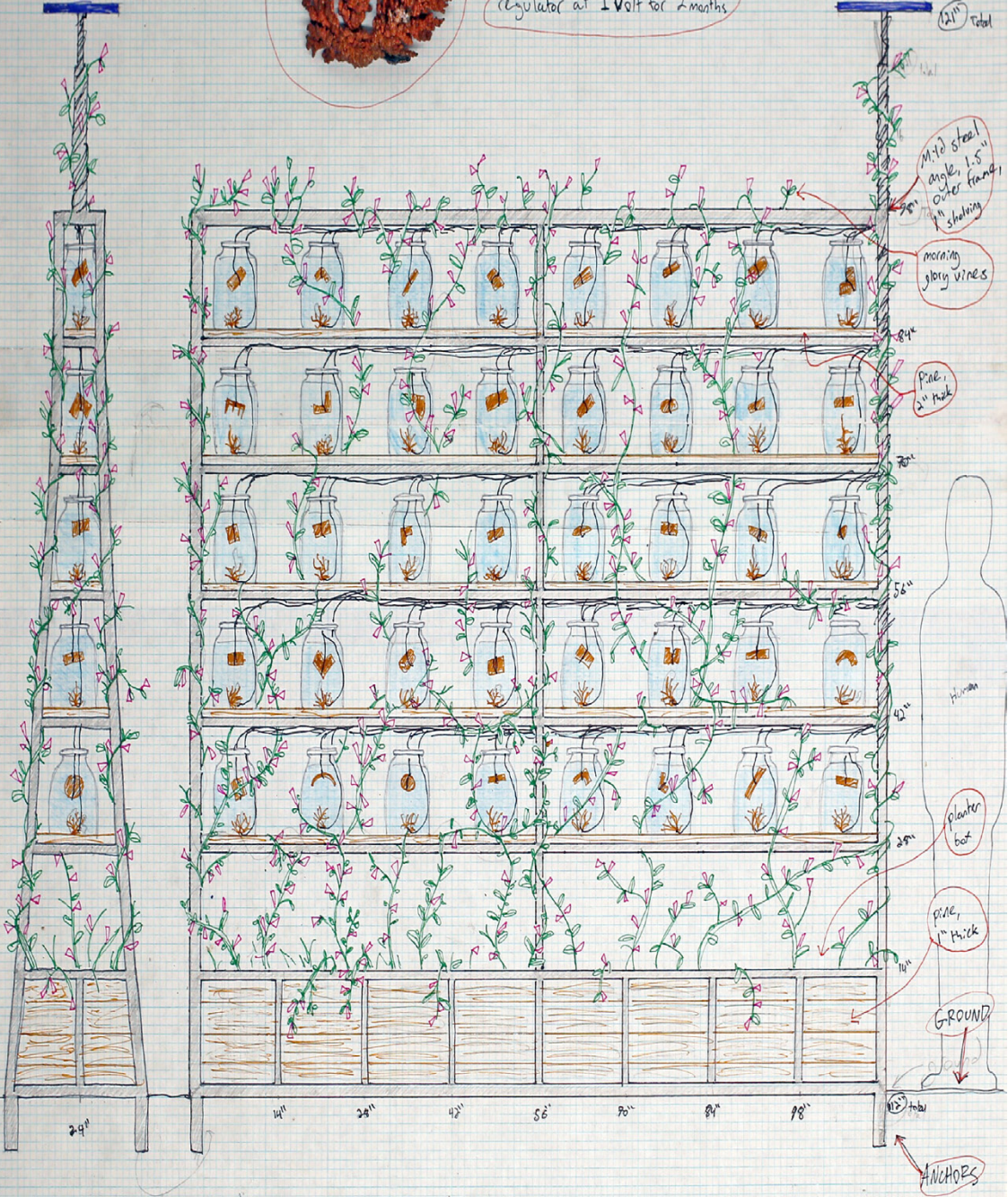
**Materials needed:**

- 10' x 1/2" mild steel angle iron (9) (main outer frame)
- 20' x 1" mild steel angle iron (14) (shelf rails)
- 16' x 2" x 2" Pine boards (8) (shelves)
- 10' x 1" Mild steel flat bar (8) (vertical support)
- 10' x 4' x 1" Pine boards (10) (planter box)
- 60 Watt DC Solar Panel (1)
- 50 ft (240) cubic feet
- 20 gauge coated wire (250) feet
- 1 gallon glass Jars (40)
- Various copper pipe segments/pieces (40)
- Marine Glow Sticks
- Plenty of welding rod and J-B weld Epoxy



Test done with Direct current regulator at 1 volt for 2 months

Solar Panel, 60 watt









**Antone Konst**

*Free Peddler*

Fiberglass, Aqua-resin, carbon fiber, stone, wood, polymer clay, plastic, steel, copper, carpet, burlap, foam, and donated materials for free exchange

9 x 9 x 4 feet

A reimagination of the age-old trope of the transient salesperson, Konst's work is a forum for the exchange of objects. With a shelf that doubles as a backpack stocked by the artist with everyday necessities and bric-a-brac, the figure becomes a reflection of the surplus of consumer goods in contemporary society.











**Joiri Minaya**

*Tropticon*

Aluminum, polycarbonate sheets, one-way vision perforated vinyl, wood

10 x 12 x 10 feet



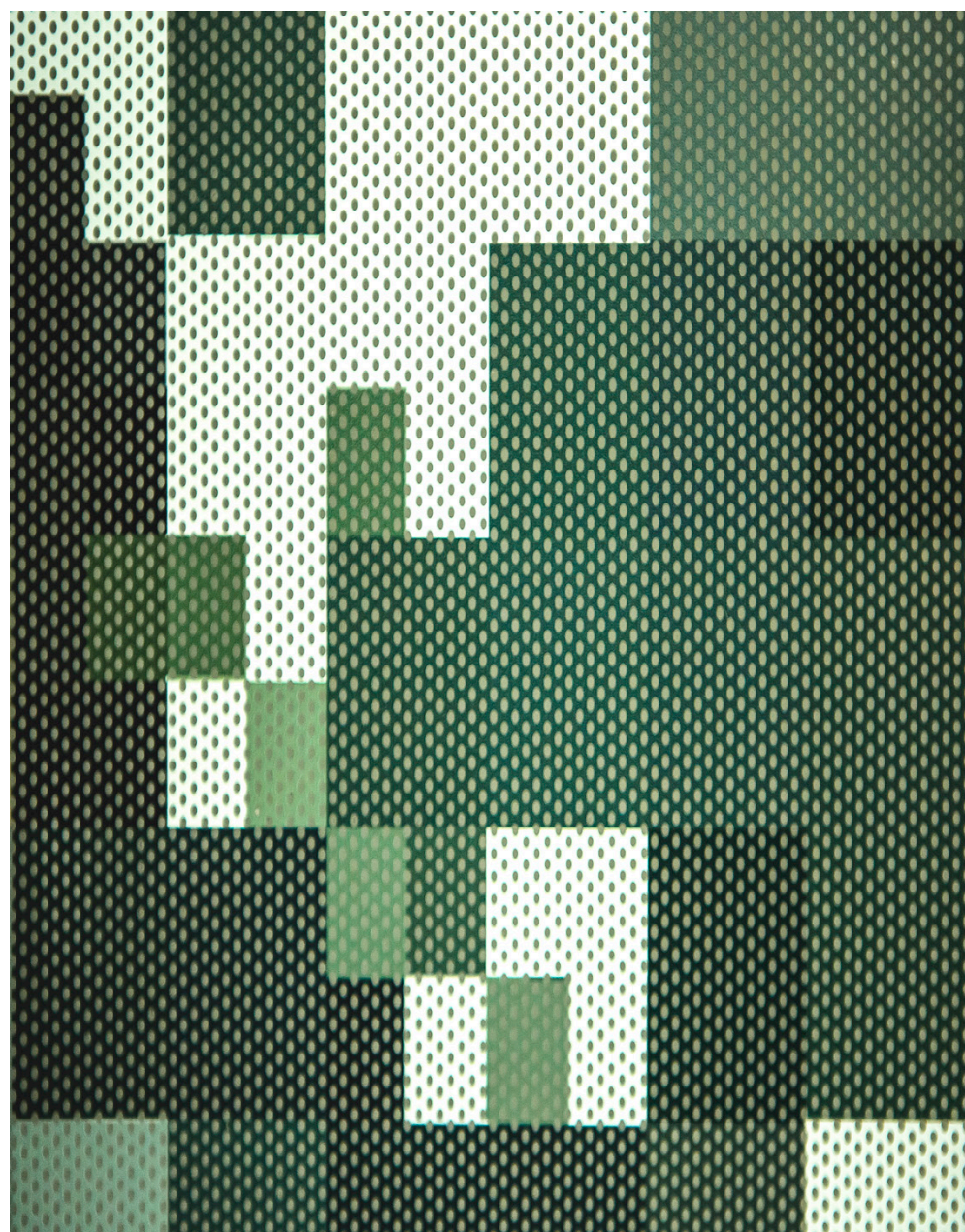
Minaya appropriates a backyard greenhouse and cloaks it in a one-way perforated vinyl printed with pixelated botanical images. The installation poses questions of visibility—from the outside the interior is obscured, whereas

from within the piece operates as a panopticon—while destabilizing the greenhouse’s function as colonial repository of tropical plants.











**Nicholas Missel**

*The Real Deal: Soft Touch & A Gentle Push*

Silicone rubber

12 x 7 x 4 feet

10 x 6 x 5 feet



This pair of enormous limp silicone machines, cast from the Park's compact loader and a decommissioned bulldozer, lie sprawled across Socrates' lawn. Two deflated likenesses of working pieces of equipment involved in construction with traces of dirt, rust and debris, they can be understood as a meditation on global patterns of industrial production, material

circulation and consumption, and the sustainability of existence on Earth.









**Virginia Lee Montgomery**

*Sword in the Sphinx*

Steel, resin, concrete, paint  
42 x 14 x 48 inches

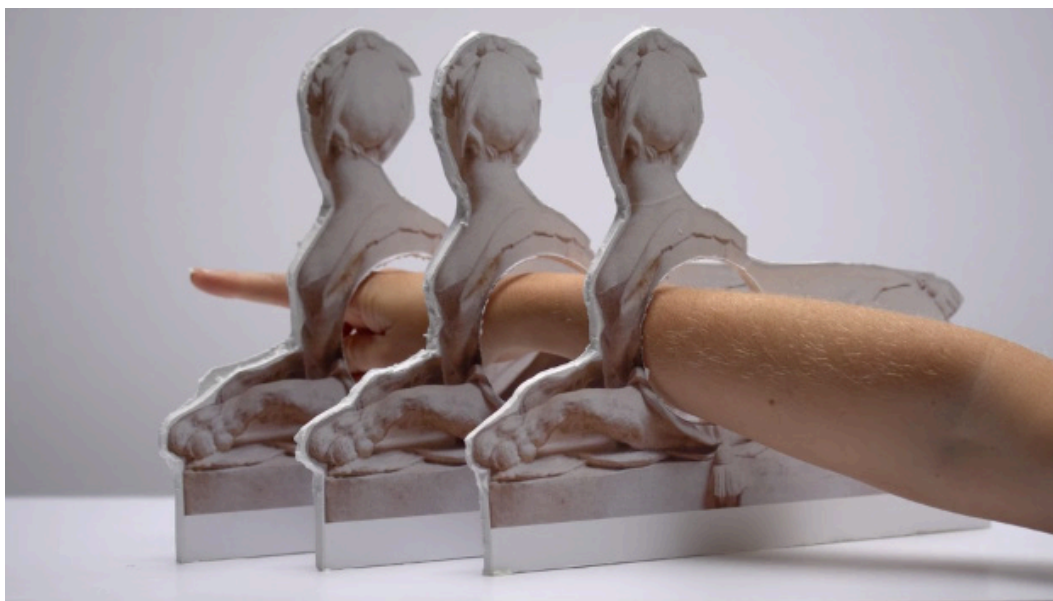
*Cut Copy Sphinx*

4k video with sound, 2 minutes  
Dimensions variable

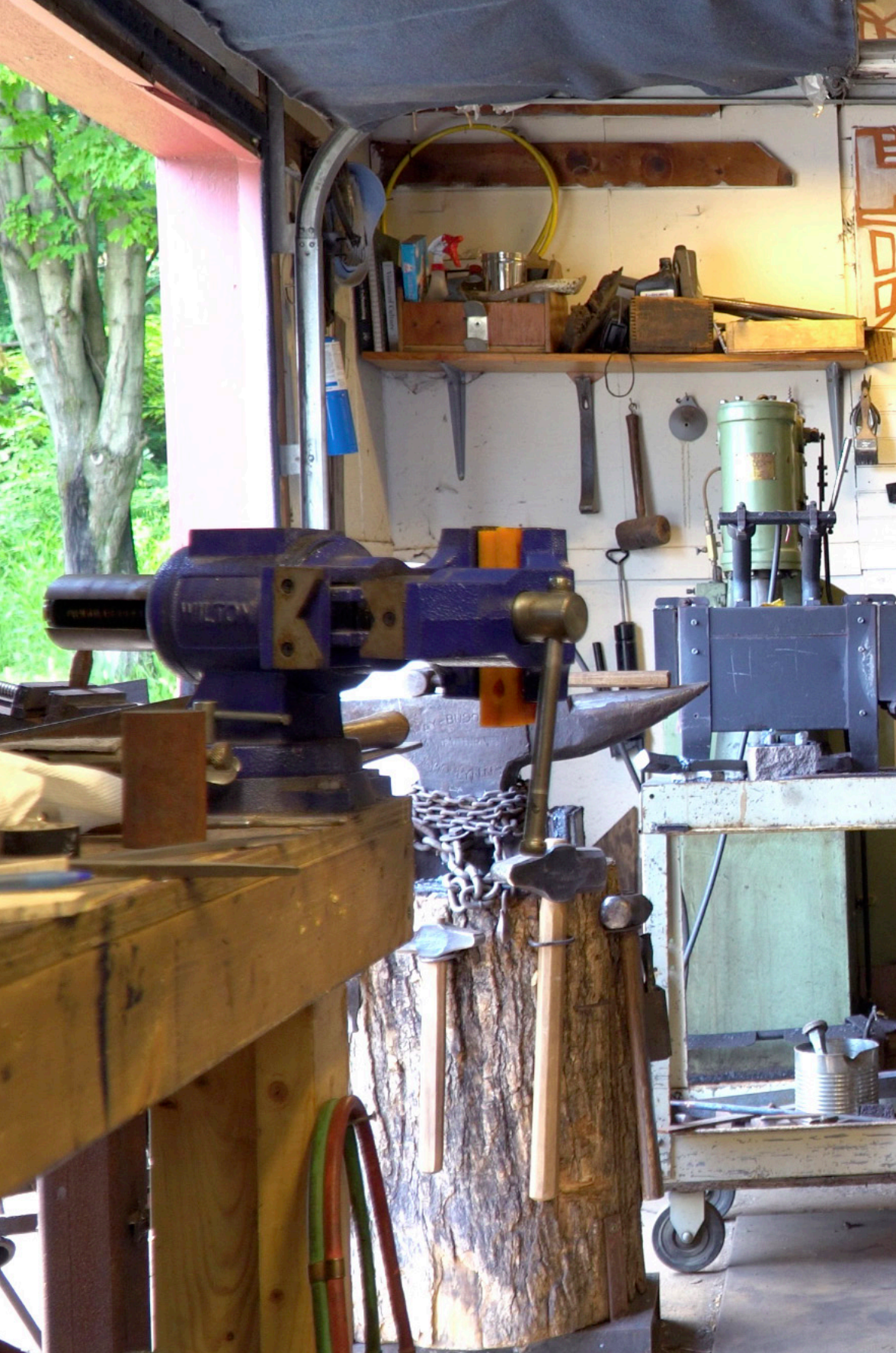
Montgomery creates a resin-cast copy of a popular garden sculpture of Madame de Pompadour, a member of the 18th century French court, embedded with an artist-smithed sword. A companion video, *Cut Copy Sphinx*, viewable on the Park's website expands on the piece's themes of myth, reproduction, destruction, power, and ambiguity.













## **Nancy Nowacek**

### *Maneuver*

Sand, textiles, gold mylar

Initial configuration 30 x 20 x 1200 inches

Four hundred gold-clad and patterned textile-clad sandbags comprise Nowacek's piece, which took on different configurations including a flood wall and a levee during participatory moving events throughout the show. Mixing seemingly disparate signifiers for wealth, collectivity, crisis, courage, and development, the piece reflects the complex nexus where real estate, capital, climate change, and assembly intersect.













**Joe Riley and Audrey Snyder**

*Into the ground*

Steel, canvas, rust  
16 x 6.5 x 5.5 feet

Riley and Snyder's collaborative sculpture reflects on how urban ecologies uptake and transform contaminants, and how collective bodies realize agency through ground-up organizing. Participants in their workshop made the rust-dyed car cover that shrouds a car shaped steel armature, engaging with the Park's history of transformation from dumpsite to public park.







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scrap & soil







## **ABOUT**

### **SOCRATES SCULPTURE 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.





## **ABOUT THE EMERGING ARTIST FELLOWSHIP**

The Emerging Artist Fellowship (EAF) exhibition and program, is one of the most important visual arts initiatives at Socrates Sculpture Park and reflects our founding commitment to give artists a platform to take creative risks, expand the scale of their work, and realize ambitious, thoughtful projects in the public realm.

2018 marks the eighteenth consecutive year of dedicating a park-wide exhibition to the Socrates Annual. Formalized in 2000, EAF has become the Park's designated forum for emerging artists to learn first hand about presenting sculpture in a public space; have their work seen by diverse audiences, local and international; and engage a community that is supportive and curious.

Fifteen artists are selected annually through an open call, and more than 300 artists have completed the EAF program to date.

Each EAF18 artist was awarded a grant, a four-month residency in the Park's outdoor studio, and access to our space, facilities, equipment, and on-site staff expertise. Because our studio facilities are readily accessible within the Park, Socrates is also one of the only places where visitors can freely interact with artists as they are working. Many people return daily to see the projects evolve and develop bonds with the artist.







## **SUPPORT**

The 2018 *Socrates Annual* is made possible, in part, with funding from the Jerome Foundation, the Milton & Sally Avery Arts Foundation, the National Endowment for the Arts, and the Shelly and Donald Rubin Foundation.

Socrates Sculpture Park's major exhibition and operating support is generously provided by grants and contributions from the Jayne and Leonard Abess Foundation; Bloomberg Philanthropies; Charina Endowment Fund; Cowles Charitable Trust; Mark di Suvero; Agnes Gund; the Lambent Foundation Fund of the Tides Foundation; Ivana Mestrovic; Nancy A. Nasher & David Haemisegger; Plant Specialists; the Sidney E. Frank Foundation; the Thomas W. Smith Foundation; and contributions from our Board of Directors. Additional support is provided by the New York State Council on the Arts, a state agency; and the New York City Department of Cultural Affairs; as well as contributions from many generous individuals.

Socrates is incredibly grateful for the materials and manpower donated by our longstanding partners: R & R General Supply Co, Mac Equipment and Steel, Materials for the Arts, Plant Specialists, and Spacetime C.C.





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

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## **Photography**

Images are provided by Scott Lynch, Sara Morgan, the artists, and Socrates Sculpture Park.

## **Design**

Megan Lee

**All works were made in 2018. All the artwork descriptions written by Jess Wilcox.**

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



