

Emerging Artist Fellowship EAF 2016



Emerging Artist Fellowship

EAF 2016



SOCRATES
SCULPTURE
PARK



Emerging Artist Fellowship

EAF 2016

Socrates Sculpture Park
P.O. Box 6259, 32-01 Vernon Boulevard
Long Island City, NY 11106 USA
socratessculpturepark.org



Emerging Artist Fellowship

EAF 2016

7

The Artists:

Liene Bosquê	8
Travis Boyer	14
Andrew Brehm	20
Lea Cetera	26
Onyedika Chuke	32
Dachal Choi & Mathew Suen	38
Dylan Gauthier	42
Dmitri Hertz	50
Madeline Hollander	56
Olalekan Jeyifous	62
Lia Lowenthal	68
Galería Perdida	74
Sable Elyse Smith	80
Elizabeth Tubergen	86
Bryan Zanisnik	92
Socrates Sculpture Park	99
The Emerging Artist Fellowship	100
Support & Thanks	101



Emerging Artist Fellowship EAF 2016

The annual Emerging Artist Fellowship Exhibition (EAF) is a cornerstone of Socrates Sculpture Park's visual arts programming, widely acclaimed for the ambition, breadth, and innovation of selected contemporary works. A singular opportunity for rising artists to experiment with large-scale public art, EAF provides 15 artists with an open studio, monetary support, and institutional guidance.

From June through September, EAF artists worked on-site, negotiating the physical and conceptual challenges of production in the Park's outdoor studio space, culminating in EAF16: Emerging Artist Fellowship Exhibition. Diverse in subject, materials, and approach, each site-specific work addresses social, ecological, or political issues that are pertinent to the past, present, and future of the Park as it celebrates its 30th anniversary year.

The EAF 2016 artists were selected through a highly competitive open call process that attracted hundreds of candidates, reviewed by the Park's 2016 curatorial advisors Larissa Harris (Curator, Queens Museum) and Amanda Hunt (Assistant Curator, Studio Museum in Harlem). The EAF exhibition is distinct in its mission to foster individual artist projects rather than present an overarching theme, and the current EAF16 artists will join the ranks of EAF alumni such as Orly Genger (EAF04), Cui Fei (EAF12), and Sanford Biggers (EAF01).

Liene Bosquê

Terracotta Impressions

Ceramic and reclaimed brick from LIC demolished buildings
4 x 6 x 15 feet

Making a claim for the value of architectural terracotta, Liene Bosquê's *Terracotta Impressions* is a structure, made of reclaimed bricks, referencing the footprint and roof of the historic New York Architectural Terra Cotta Works building nearby on Vernon Boulevard. The piece features ceramic cladding on its interior bearing imprints of local architectural features taken by park visitors during performance walks that the artist led in the neighborhood during the residency. Impressions range from ornamental reliefs of reclaimed masonry stones that comprise the park's garden wall to insignias of the neighborhood's public works, reflecting the diversity of Long Island City's built environment. Reversing the typical relationship between structural and ornamental ceramic, *Terracotta Impressions* asks viewers to see the artistry in this centuries-old construction method and to look longer at the interiors and exteriors of buildings populating the city.











Travis Boyer

Open Casting: Selena

Steel, cement, ceramic, plastic, LED lights and cacti
10 x 4 x 4 feet

Travis Boyer's *Open Casting: Selena* melds inquiries into fandom, public design, and cultural identity into a lighting and display tower. Inspired by impromptu collections of objects decorating New York City street lights, the artist created a series of display baskets on the tower to make space for acts of public veneration—a form of expression and identification. Ceramic replicas of commemorative cups for Selena, the Tejano music star of great adoration, who died at the age of twenty-three, branch out from the lighting tower's column. The rough handmade quality of the cups contrasts with the vibrant magenta finish of the tower, recalling the lustrous surfaces of lowrider cars. The work's title refers to the open casting call for the role of Selena in the 1997 biographical film that attracted tens of thousands of actors for auditions. Ultimately, Jennifer Lopez, a Puerto Rican American singer, was selected to play the role. The multivalence of Selena as a symbol of openness and acceptance endures through the dissemination of her image by her diverse fan base. Amid the current politically fraught debates about immigration and American identity, Selena can be understood as a model to emulate in the navigation of contemporary cultural shifts.





16/17





18/19



Andrew Brehm

AMAMML

Vehicle, wings, electronics, sound

16 x 4.5 x 5.5 feet

For *AMAMML*, Andrew Brehm adapts a tan 1989 Jeep Comanche into a vitrine for a playful kinetic installation and a coded system for viewer engagement. Behind the glass windows of the truck, its interior cab becomes a habitat for a rabble of vibrantly colored butterflies. The driver's side door is punctured with a series anomalous keys set inside key holes, each with a uniquely kitschy key chain dangling off and ready for turning.

The license plate, which reads *AMAMML* and its painted tires provide clues to this riddle. Two concentric circles of the alphabets ring the hub caps, forming what some may recognize as a Caesar cipher. In this simple encryption system each letter is substituted for another letter a fixed N-number of positions up or down the alphabet. Following the tires' code reveals the word 'COCOON', which is represented in one of the keychain trinkets hanging from the door. Turning the key with this trinket initiates the work's kinetic component, and the butterflies begin to flap their wings to the tune of The Doors' *Riders on the Storm*.

This encryption system pays homage to the famed WWII encryption work of Comanche people of the Great Plains, whose name the truck bears, subtly questioning how car culture and the politics of naming effect American identity. Tasking viewers to solve a riddle and rewarding them with a gift, *AMAMML* also proposes sculpture as exchange.

20/21









24/25



Lea Cetera

Design Within Reach

Painted steel, aqua resin, hardware

Barcelona Chair: 29.5 x 31.5 x 31.5 inches (blue)

“Wassily” Chair: 31 x 30 x 30 inches (red)

LC2 Petit Modele Armchair: 30 x 28 x 32 inches (yellow)

Lea Cetera’s *Design Within Reach* is series of enamel painted steel chairs based on iconic designs of Modernist architects Marcel Breuer, Mies van der Rohe, and Le Corbusier. By presenting counterfeits of luxury designs in durable materials in a public park, Cetera makes accessible what is typically available only for private consumption.

Distinct from the architects’ original designs, Cetera’s chairs are produced with industrial-style gridded steel and made for durability. Their primary colors and the simplification of their geometric forms evince a humble and D-I-Y quality. With these characteristics, the seats resolutely take on the mantle of public works and announce their democratic principles. Their utilitarian character expresses society’s need for and the benefits of public infrastructure.

Replicas of disposable cups, symbols of everyday use, consumption, and waste, cast in solid aqua resin, are secured on these hybrid seat / sculptures. The cups are reminders of human presence in parks, the maintenance and upkeep on which shared public space depends. Like knock-off designer goods, illusion is key to their aura.





28/29





30/31



Onyedika Chuke

*FMA: The Untitled
Circa_2000's or
The Forever Museum
Archive/the untitled/a
template for memorial
architecture*

The Untitled/hermes_and_reflection_pool_red, 2016

Hermes: 3 x 4 x 4 feet

Reflection pool: Water, steel and rust. 22ft Diameter

The Untitled/plaque_or_sky_painting, 2016

Marble and steel, 41 x 47 inches

The Untitled/sandal_and_tree, 2016

Tree: Evergreen pine tree, 5 x 3 feet

Sandals: Clay, conch, concrete 13 x 4 inches

In his ongoing series "The Forever Museum" Onyedika Chuke creates and uses objects to index histories related to public dissonance, international politics, and culture at large. *FMA: The Untitled Circa_2000's or The Forever Museum Archive/the untitled/a template for memorial architecture* is an expansion of this project, featuring a reflecting pool with Hermes' winged sandals as a marker of change. The Greek god of transitions' feet, larger than life, stand without a body,



as if part of an ancient ruin. The pool's steel floor bares traces of passing time as it oxidizes into a rusty hue.

Installed in proximity to the pool are a square slab of marble and a small pine paired with sea-shell sandals resting underneath. These elements reference commemorative traditions such as time resistant memorial etchings and plantings honoring individuals births and deaths. The sandals, on the other hand, suggest movement, wandering, migration, and displacement. As a triptych, the seemingly disparate pieces trigger a cascade of associations-movement, time, and accumulation, among others.









Dachal Choi and Mathew Suen

AQ625: Site on the Move

Inkjet vinyl on billboard and website
<http://move.socratessculpturepark.org>

This two-part billboard and web-based project envisions a speculative and astonishing situation in which Socrates Sculpture Park floats into the sky, leaving behind a gaping hole. Along with the mysterious time code 6:25 AM, the image borrows the language of film trailers anticipating a future event. The billboard promotes a working website that hosts a series of six artist projects that engage in dialogue surrounding the park's sudden migration.

WEB PROJECTS:

Dachal Choi's *Potted Socrates* presents an image library of cut-out people, vegetation, and objects from the park. Things and beings that once rooted in the park are ready to be implanted to fill a role in somebody's fictional or yet unrealized renderings.

Gustavo Gordillo's *Algal Bloom* features a video looking up to dangling, hovering, and falling trees against a city skyline on a ground of maps that trace strategies for taming the land-terracing, earthworks, and clearing by fire-that Native Americans used before Columbus's arrival.

Mathew Suen and Gary Leggett's *A Hole* is a manifesto and proposal on the mechanism and purpose of the preservation of holes that inverts the language of real estate development and landmarks.



Movable Feast, a slideshow by Henry Ng, narrates from the perspective of the park, recalling a former life as formless landmass, before its boundaries were marked.

Michael Sims' *Socrates At* presents a distorted diorama of the floating Socrates Sculpture Park's travels around the city and leaves the various snapshots of its adaptation to new environments.



40/41



6:25 AM

4:35:40

PM





A Hole

Algal Bloom

Movable Feast

Potted Socrates

ates At

Dylan Gauthier

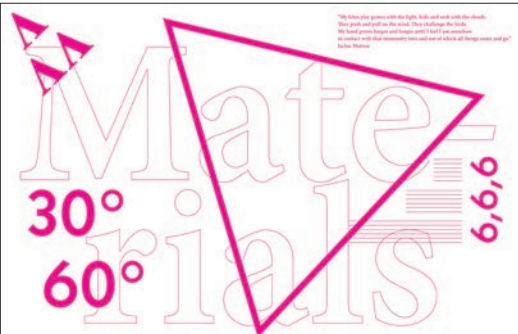
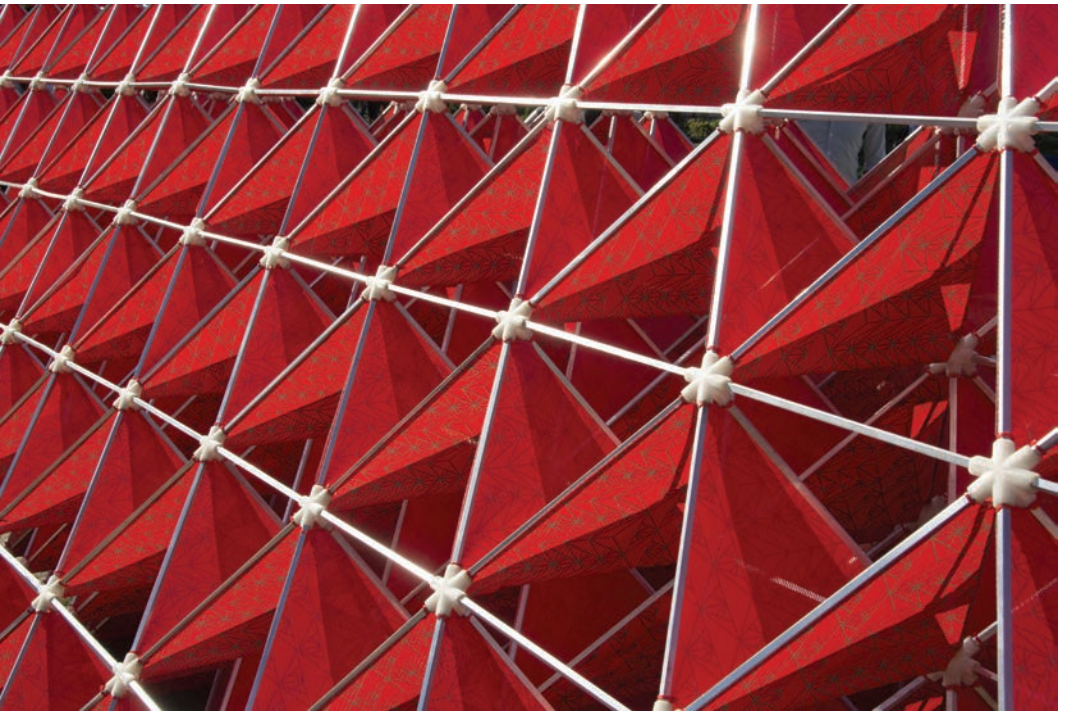
Accidental Flight

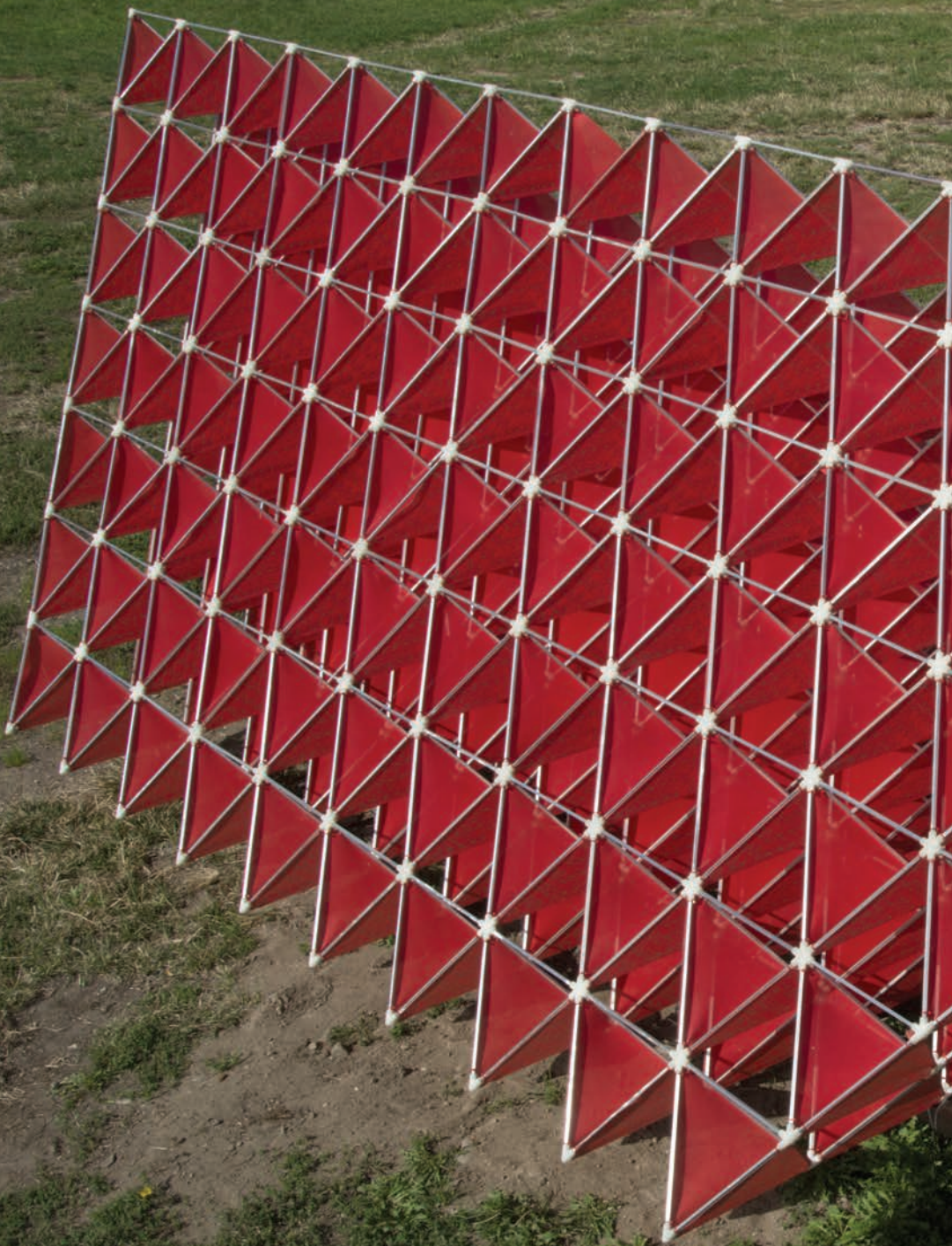
Aluminum, 3D-printed nylon components, epoxy,
pvc coated polyester, braided kite line
7 x 16 x 7 feet

Dylan Gauthier's *Accidental Flight*, a three part project, explores the aesthetic, conceptual, and transcendent aspects of flight and invention. The most visible component is a kite sculpture based on inventor Alexander Graham Bell's *Mabel II*, a proto-flying machine named after his wife. In place of Bell's patented joint connection, Gauthier designed and utilized 3D printing to connect the triangular edges of the tetrahedral shape. The sculpture appears to hover just above the ground, a metaphor for the processes of invention and art-making, both conditioned by chance.

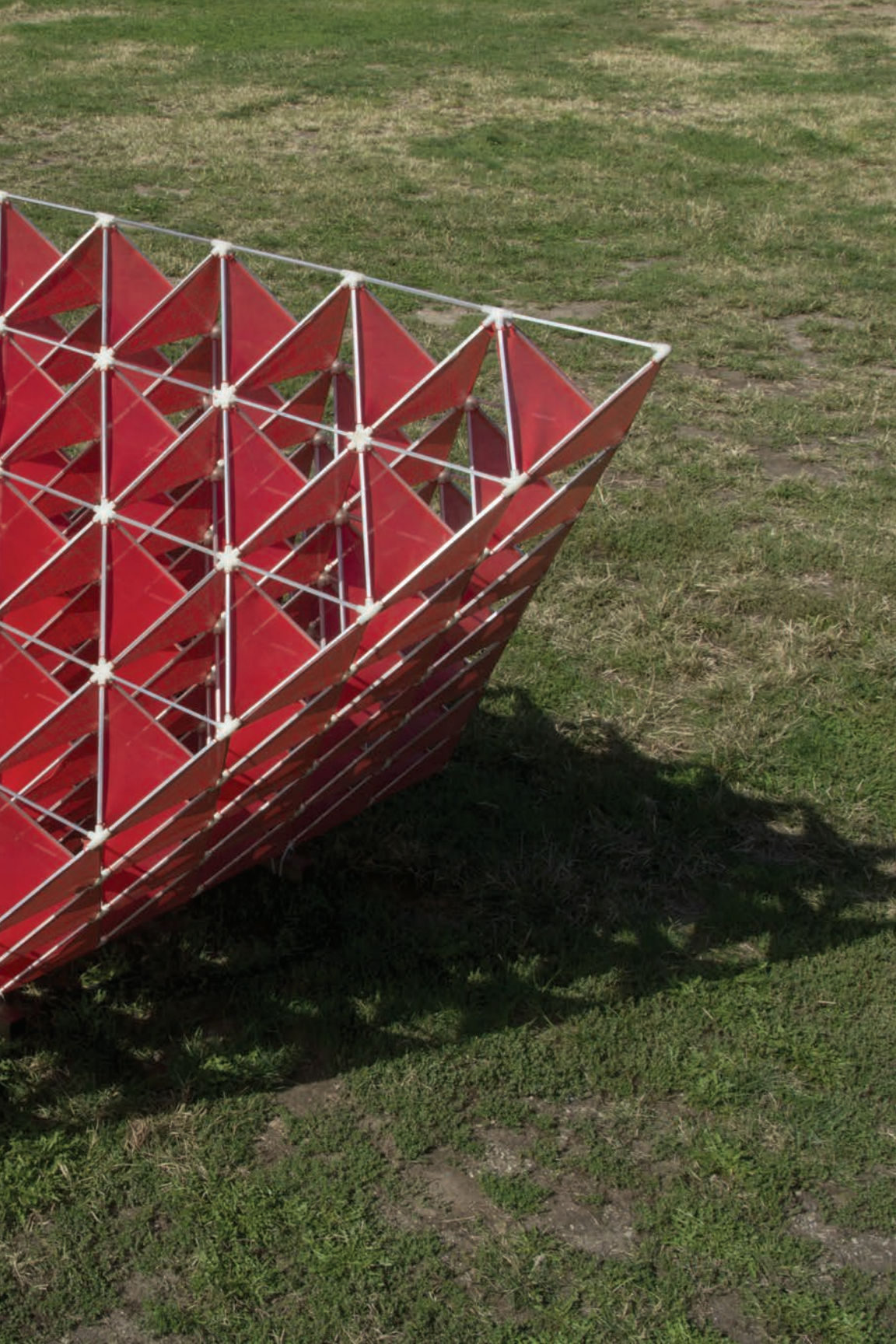
Gauthier also produced a monthly publication series of kite scores for visitors to take away, assemble, and fly. Given away at the park and uploaded on the website, the content includes a meditation on Bell as a flawed historical figure, documentation of the process, reproductions of kite patterns, excerpts of texts on wind power, links to videos of kite-flying events and more. The publications manifest the research and development, as well as the journey through failures that accompany all creative endeavors.

One day per month throughout the duration of the exhibition, the artist flew a kite, emphasizing the ephemeral nature and immaterial forces within creative act. The artist considers *Accidental Flight* a flag to no nation, subject only to the wind.





46/47





48/49



Dmitri Hertz

97/6 Dalmation Cheese

Cement
24 x 24 x 24 inches

Steel
48 x 96 x 96 inches

Dmitri Hertz presents a pair of large-scale dice, one in steel, another in cement. These irregularly shaped polygons, with many facets of unique size and shape, invites viewers to compare each plane. In *Cheese*, the larger yellow-painted piece, each facet is perforated with a series of holes, a different number and pattern for each surface. The holes beckon viewers to peer inside, yet are too small to provide a clear picture of inside. The surfaces of the smaller *Dalmation*, in contrast, are etched with Arabic numbers. As dice evoke games, play, and chance, they seem filled with potential energy. Yet, any park visitor who tries to give them a roll will be stopped by their heft.

While suggestive of symbolism, an ordered system and, an encoded message, the dice frustrate a meaning-hungry public. In contrast to the complex algorithms that now structure daily lives from movie choice to financial markets, Hertz's systems are indiscernible. They challenge the innately human sense of pattern recognition which is manifested through interests ranging from numerology to viewing art. Yet Hertz's titles lighten the works opacity. The yellow, hold-riddled *Cheese* and the black-spotted *Dalmation* points to everyday encounters, perhaps even a walk in the park, as possible sources of significance.





52/53







Madeline Hollander

st, nd, rd, th, th, th...

Performance and survey flags
Dimensions and duration variable

Hollander presents a series of site-specific performances that draw choreographic inspiration from government mandated public signage for safety protocols and “life-saving” techniques, such as the Heimlich maneuver posters, TSA pat-down, CPR, and airplane safety cards. The dancers in *st, nd, rd, th, th, th...* move across the park in a formation mimicking wilderness search and rescue technique. While continuously combing the park, the line marked unusual objects and safety hazards with colored survey flags. Performances were timed so that then ended at dusk when the park closed, adding an ominous tone.

Making visible these procedures of control and security within a place of leisure is a reminder of their fallibility, like that of any sign system. Referencing the sequential nature of these steps, the title further truncates the already shorthand of 1st, 2nd, 3rd, 4th, 5th, 6th to an intractable text. The dancers’ fatigue from the repetitive movements degrade these supposedly universal gestures, both their communicative quality and their potentially remedial efficacy. Highlighting the gap between the oral, visual, and corporeal spheres, the piece investigates translations between accepted notation systems and their corresponding physical movements.



The performances occurred on September 25th and October 29th in 2016 and March 4th, 2017 and featured dancers Andrew Champlin, Marielis Garcia, Katie Gaydos, Madeline Hollander, Lauren Newman, Maya Orchin, Jeremy Pheiffer, Carolyn Schoerner, Mercedes Searer, and Asami Tomida, as well as a rotating group of participants.







60/61



Olalekan Jeyifous

Condition of Exile

Wood, metal, acrylic
12 x 5 x 5 feet

Olalekan Jeyifous's *Condition of Exile* presents an icon of composite building emerging from a twisting trunk-like tower. The alternating bright red and turquoise planes contrast so that each facet pops out, appearing to float. Various surfaces of the sculpture depict abstracted, organic patterns derived from the immediate site in an uneasy yet harmonious blend with the tropes of luxury facades. Upon close inspection two forms that emerge from the top of the tower reveal themselves to be security cameras, demonstrating how color and ornament work as camouflage.

The rising motion of the structure and building looming overhead suggest the lofty aspirations one can find in recent high-end housing developments and their simultaneous detachment from the larger community. Evincing the push and pull of these forces, *Conditions of Exile* reflects on complicated issues of gentrification and displacement found throughout the globe-and in Long Island City in particular.





64/65





66/67



MORE LIGHT

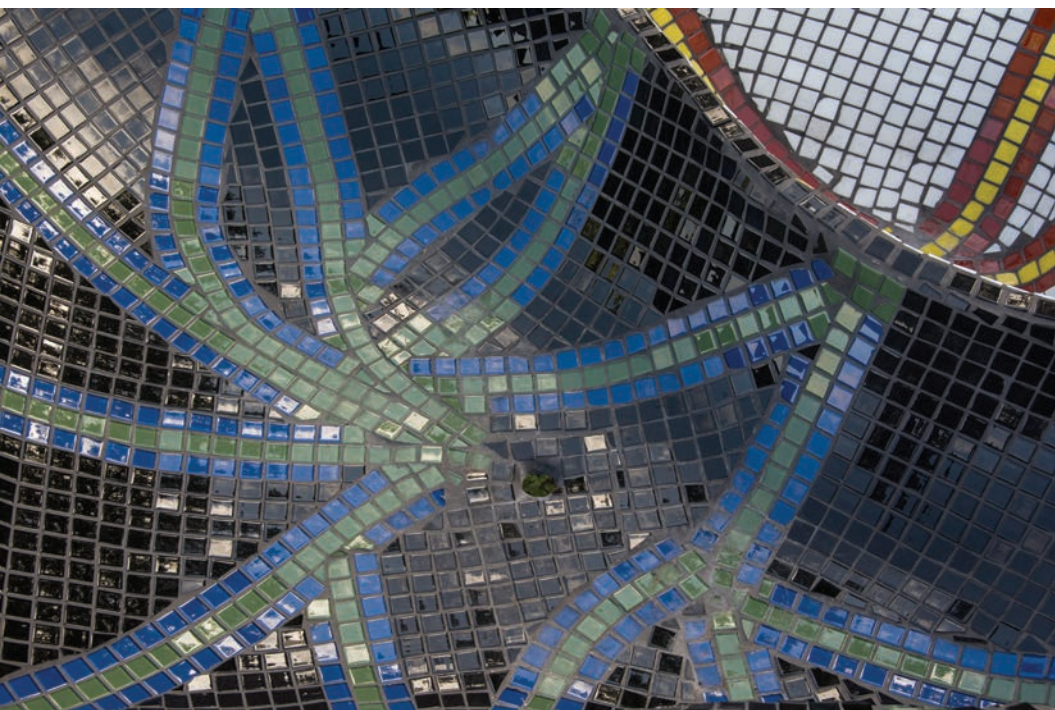
Lia Lowenthal

Dilated Supintel

Baby grand piano, plywood, stain glass mosaic tiles
5.25 x 5.25 x 6.25 feet

In *Dilated Surpintel* Lia Lowenthal envisions the musical instrument as an architectural model, recrafting a baby grand piano into a sculptural exegesis on embellishment in display culture, craftsmanship, and architecture. The piece is informed by the knowledge of how the shape and form of organs, precursors to the piano, evolved in tandem with architecture and the fact that they were often structurally integrated into cathedrals. In the piano, the curves, ledges, and concavities have not only aesthetic function but also provide an aural function.

Lowenthal has removed the lid to the piano's soundboard, a surface often used for display of luxury objects, beckoning viewers to approach and peer down into its sloping surfaces. Inside is a pattern of mosaic tiles in radial patterns, mimicking the lines of a cathedral's ceiling vaulting, only inverted. In the place where you would find bosses in a cathedral, flourished knobs that cover points of structural tension where vault ribs conjoin, are holes for drainage of rainwater. An ornamental arcade in the place of a keyboard cover and flying buttresses along its sides further accentuates the seductive quality of play between interior and exterior space.





70/71





72/73



all else is pale

AC plywood, acrylic, marine varnish
4 x 35 x 1 feet

In glowing blush tones, the phrase “MORE LIGHT” floats up from or sunk into the park’s ground, depending on the viewer’s perspective. The three dimensional text, titled *all else is pale* was a continuation of the collaborative duo Galería Perdida’s investigation of how the font, color, scale, and context of words inflect meaning. An expressive squiggle characteristic of desktop publishing cut through the letters, allowing the sun’s rays to penetrate text, giving a viewer more light. In relief, the letters bare a texture of an intricate pattern reminiscent of woven textile and indigenous American motifs.

These words, supposedly the last uttered by the Enlightenment era German literary figure Johan Wolfgang Goethe, can be interpreted either cynically or optimistically. The phrase, spray painted in sunset colors, was an apt homage considering that Goethe wrote on *Theory of Colours*, a treatise on optics, the visual spectrum, and experiments with light and shadow. The piece’s title *all else is pale* conveys both how saturation of color works as a powerful metaphor and the complexity of the relationship between text and image.







LIGHT



78/79



Sable Elyse Smith

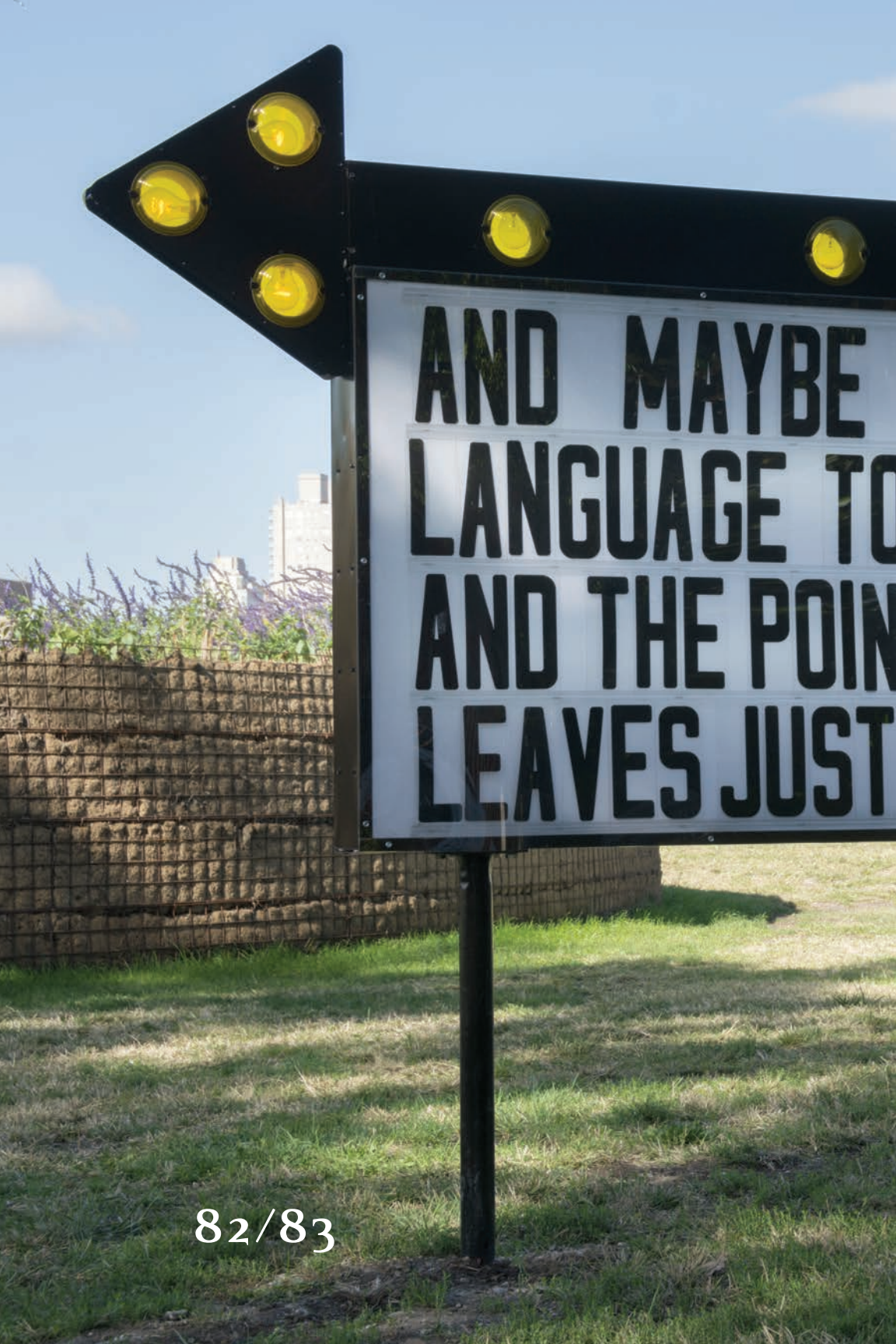
And Here is a List of Names

Illuminated signboard, plastic letters, digital c-print,
flashing arrow
6 x 8 x 1 feet

Sable Elyse Smith's *And Here is a List of Names* is a sculptural pairing of vernacular photography and roadside signage that examines the idea of 'the public' that it addresses. On one side of the sign is a text that reads, "And maybe I want to push language to a breaking point and the point where it breaks leaves just our bodies leaking." The reverse side is a hazy image of an African American man and child with their facial features respectively cropped out and blurred.

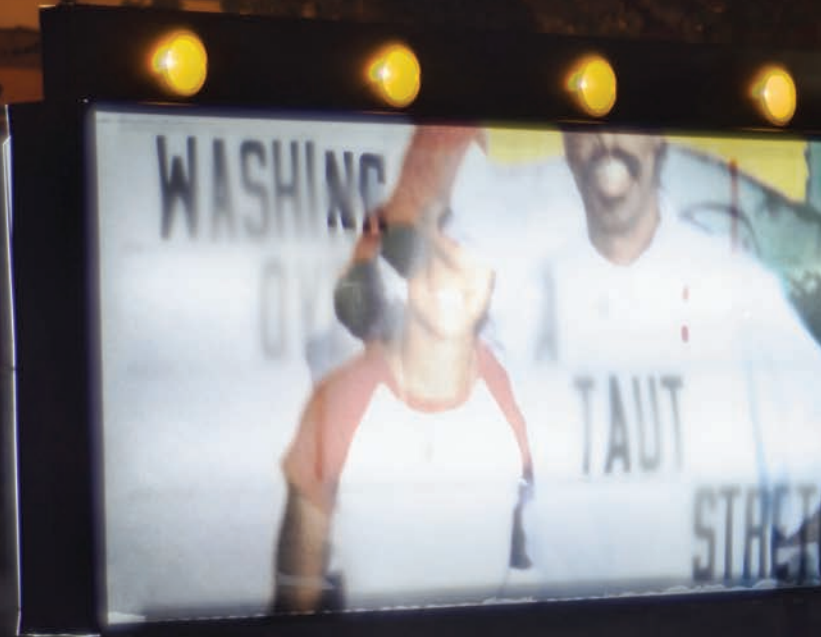
The work's title references the informal ritual of reading, writing, and posting names of black victims of police violence, serving as an act of resistance towards a structural institutionalized racism. In the context of a public park, the intimate image of family prison visitation, ostensibly produced for personal memory, confronts the public sphere which perpetuates the conditions of its production. The sign's blinking arrow suggests the urgency of the social condition in the U.S. where black men are incarcerated at disproportionately high rates.





I WANT TO PUSH
A BREAKING POINT
T WHERE IT BREAKS
OUR BODIES LEAKING





84/85



Elizabeth Tubergen

Apparition

Granulated rubber, binder, hardware, wood, and foam
4 x 9 x 40 feet

The point of departure of Elizabeth Tubergen's *Apparition* is imagining the future urban landscape of Queens. In considering the expansion of sleek luxury developments in the surrounding neighborhood, the artist constructs an ambiguous structure, part staircase, part landscape. Made from spongy granulated rubber often used in playgrounds, the piece invites public participation, yet confounds expectations for use. Curved in an arc and with stairs or seats on its inside, *Apparition* evokes a Roman arena without a focus of action. The outer edge of the arc, sloped at an angle, suggested various architectural features, such as an access ramp, a slide, or buttress.

Disassociated from any overarching organization, *Apparition's* components illustrated an antidote to the possible realization of the current trajectory of urban development. It provides a space for leisure, conversation, and unchoreographed social interaction. This absurd non-utilitarian structure celebrates the playful, capricious, yet pluralist and all-embracing nature of both Socrates and the borough.





88/89





90/91



Bryan Zanisnik

Monument to Walken

Cement, wood, comic (in collaboration with Eric Winkler)
Dimensions variable

Bryan Zanisnik's installation revolves around a fantastical narrative about Astoria-born Christopher Walken, whose family owned a bakery in the neighborhood. *Monument for Walken* features a series of ten concrete cast busts of this iconic character actor, each with a long neck, as if sprouting up from the ground. Zanisnik depicts Walken as (literally) stoney-faced, punning on the actor's acclaimed deadpan affect. Situated among a row of trees and set at ground level rather than an elevated height, the busts are a wry take on the monument.

Accompanying the heads, encased in a trailhead sign, is a comic drawn by collaborator Eric Winkler that chronicles Zanisnik's adventures in the park and sketches out the actor's family history in Astoria. The tale follows the artist as he separates from his cricket-playing father to forage for mushrooms in the woods. There he stumbles upon some psychedelic "Walkens," stand-ins for mushrooms, and eats one. In the proceeding trip Zanisnik mistakes bystanders for a fairy and a March hare, and later, his father for the Protector of the Walkens, played by a centaur Christopher Walken. The comic ends with the artist awaking in his bed, his father by his side.



Knock!
Knock!
It's




Since 1931

WALKEN'S
Ideal Bakery

FAMOUS BAKED BREAD AND DELICIOUS CAKES

29-17 Broadway
Astoria, Ons.

Attention
House Wives!



LET US ROAST YOUR THANKSGIVING TURKEY. STUFF IT YOURSELF AND BRING YOUR PAN THURSDAY MORNING. PICK UP AT NOON, ASK RONNIE

TWO HUNDRED POUNDS OF HOME-MADE **Ooh La La!**

Fruit Cake FRENCH BREAD
\$1.00 PER POUND COMING SOON

CANOLIS SO BIG YOUR HEAD WILL SPIN



CHRISTOPHER WALKEN'S FAMILY BAKERY SERVED BREAD TO ASTORIA FOR OVER 30 YEARS. THIS 1950'S DOOR HANGER AD WAS DESIGNED BY THE ACTOR, THEN KNOWN AS RONNIE



Gold Stem Walken
POISONOUS; OFTEN USED AS A SUPPORTIVE BY PRISONERS OF WAR. SOME TIMES WORN ON THE WRIST AS A GOOD LUCK CHARM



TYPES

CONTINENTAL WALKEN
DISTINCT, TRAVELED, MUSTACHIO SNAKE WITH SPINDLY, CIGARETTE-LIKE STEM; EDIBLE WITH ONLY THE FINEST CHAMPAGNE AND CAVAR



NO WALKEN PICKING!

THIS PARK MAP NOT THE BEST IF YOU'RE INTERESTED IN OTHER PRO

ROOSEVELT ISLAND GOOD PLACE TO BUY STUFF!



THE ACROSS THE STREET OFFICES

1943

MONUMENT TO WALKEN

CARVED BY STUDENTS OF UHS 1946

A 1955 "RED SCARE" FUNNY FEATURING POISON WALKENS

FARKLE AND POOCHEY

HEY FARKLE, WHAT'S RED AS A BEESTING COVERED IN SPOTS AND MAKES DIRTING SICK?

HICI I HOPE IT'S NOT ALL THE WALKENS I JUST ATE!

GRUBBLE GRUBBLE

NO! YOU TURNED MORONI! IT'S A RUSSKIE WITH MEASELS!



96/97





98/99

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.

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 thoughtful 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.

2016 is the sixteenth anniversary of dedicating an annual park-wide exhibition to the EAF Program. Our longest standing program, 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 artist are selected annually through an open competition, and more than 300 artists have completed the EAF program to date.

Each EAF16 artist was awarded a grant, a four-month residency in the park's outdoor studio, and access to the 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 artists.

Support

EAF16 is made possible, in part, by support from the Jerome Foundation, Milton and Sally Avery Foundation, the National Endowment for the Arts, and the Shelley and Donald Rubin Foundation.

Additional support is provided by The Kayden Family, Bloomberg Philanthropies, Charina Endowment Fund, Paula Cooper, Mark di Suvero, Nancy Nasher and David Haemisegger, Louise and Leonard Riggio, Sidney E. Frank Foundation, Maxine and Stuart Frankel Foundation, Agnes Gund, Lambent Foundation, Ronay and Richard Menschel, Ivana Mestrovic, Silvercup Studios, and Mr. and Mrs. Thomas W. Smith.

Socrates Sculpture Park's Exhibition Program is supported, in part, by public funds from the New York State Council on the Arts, a state agency, and the NYC Department of Cultural Affairs, in partnership with the City Council.

Socrates is incredibly grateful for the materials and manpower donated by our longstanding partners: BIG Reuse, R&R General Supply Co, 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:

Board of Directors

Mark di Suvero, *Chairman*

Stuart Match Suna, *President*

Ivana Mestrovic, *Secretary & Treasurer*

Maxine Frankel

Richard Gluckman, *FAIA*

Robert F. Goldrich

Deidrea Miller

Brooke Kamin Rapaport

Ursula von Rydingsvard

Joel Shapiro

Thomas W. Smith

Kimberly Strong

Mitchell Silver, *EX-Officio*

NYC Parks Commissioner

Staff

John Hatfield, *Executive Director*

Audrey Dimola, *Director of Public Programs*

Katie Denny Horowitz, *Director of External Affairs*

Sara Morgan, *Development & Communications Assistant*

Maya Reyes, *Arts Education Fellow*

Jess Wilcox, *Director of Exhibitions*

Chris Zirbes, *Studio & Facilities Manager*

Photography

Images are provided by the park's photographer, Nate Dorr, the artists, and Socrates Sculpture Park

Design

Fay Kolokyra

All works are 2016. All the artwork description are by Jess Wilcox.

Open daily from 9 am until sunset
Free Admission

Web: socratessculpturepark.org
Facebook: SocratesSculpturePark
Instagram: socratespark
Twitter: socratespark

Socrates Sculture Park
32-01 Vernon Blvd at Broadway
Long Island City, NY 11106
718 956 1819



SOCRATES
SCULPTURE
PARK