

Rebecca Baldwin

DESCRIPTION

City Obscura is a camera obscura. A ghostly upside down real-time projection of the present day skyline and river appears on one side of the tent. Visitors will trace the projected image of the present day city on paper printed with outlines of the same tableaux from the past. Visitors can choose to transform the projected view of the city and the printed past scenes into a new document of fact and fiction past and present. The layered skyline river drawing might be more accurate and True than any high resolution photograph. Because? Transformation is non-linear existing in between states. Much like the city and the land itself and our memory of New York.

BIOGRAPHY

Rebecca Baldwin does not make very much art. And never has. Baldwin has a lot of ideas with little follow through however, that might change, later. She spends most of her time commuting on the Q train at her job at The New York Public Library or in AA Meetings. One day she hopes to become an influential artist and thinker in the minds of those who know her. Baldwin has a complicated relationship with painting and plans to start up again, tomorrow.

Elena Bajo

DATURA RITUALS

Words buried in your petals (Datura Dreams)

Credits Dancers: Nadia Benes, Ariel Kleinberg, Ari La Mora, Mary Rogers, Lindsay Ryan.

DESCRIPTION

From the point of view of psychoactive plants and their seeds, the proposed dance performance would be a completely unique and transformative experience. Drawing from the artist's own ancestral Celtic, North West of the Iberian Peninsula, dance traditions as well as mental and emotional states of mind induced by specific psychoactive plants or seeds, the performance will explore how these altered states of consciousness shift and stretch the boundaries of dance and movement and our connection to nature. The performance, although rooted in ancestral forms, will not remain traditional but acknowledging the presence of these plants - often associated with shamanic rituals and rites of passage - will lend an atmosphere of timelessness and spacelessness, deep time and space. As psychotropic plants and seeds have long been a part of the human experience, so too can the process of transformation that they make possible. Circadian rhythms rule humans and plants alike, under the planetary influence of the moon Datura flowers bloom at dusk and close at sunset. In this proposed dance performance, the dancers, and audience members, who are encouraged to participate, will experience a kind of shared journey toward a

transcendent state of being. Through explorations of intense rhythms and movements created and inspired by the effects of the Plant Teacher from the altered state of mind, we can all witness the powerful and transformative effects of plants. By engaging with our Plant allies, we can open up to unknown and unexplored possibilities and experience a journey into our relationship with nature.

Following a workshop guided by the *Anarchoreographic Method", Elena Bajo's interdisciplinary approach, the dancers work with improvised and choreographed movements generated by a text-poem from her Plant's Manifesto, and determined beforehand in close collaboration with the artist-choreographer, in the context of her ecological project Words Buried inside Your Petals (Datura Dreams) for Skowhegan Performs at Socrates Sculpture Park in New York. This project explores plant systems as narrators of their own ecologies from an eco-feminist, non-binary, psychoactive perspective, focusing on ancestral botanical knowledge, the entheogenic use of medicinal plants, and the history of consciousness, which is materialized in a series of choreographies of body and material elements, performative sculptures, video and text-poems.

BIOGRAPHY

Elena Bajo is a Spanish-American artist, choreographer and founder of the P-A-D Project, Wonder Valley in the Californian desert, dedicated to perform ecological activism. She investigates ideas of space, nature, and the body as a political and social entity questioning its relationship to

ecologies of capital. Using ancestral methods and her multidisciplinary art practice she mines vibrant plant systems in order to discover their unique form of consciousness. Her focus is on the research and recuperation of ancestral ethno-botanical ontologies. She works both individually and collectively, using choreography, sculpture, performance, painting, poetry, and video.

Noelle Choy & Jordan Wong DESCRIPTION

Noelle Choy and Jordan Wong's ongoing piece analyzes and parodies concepts of landmarks, mapping, and boundary. They're thinking about Chinese mythology and narratives that involve heroes and beasts as authorities of survival and destiny. Holding a banner between themselves, they measure a distance, (THIS IS THE SPACE BETWEEN THE TRASHCAN AND THE RIVER). Each banner is held for around 30 minutes, then stuffed into their tails. Repeatedly, they find a new location, a new distance to measure, creating a moving boundary announcing inevitably more and more nonsensical, but perhaps more thought-provoking, more meaningful, distances between _____ and _____.

BIOGRAPHIES

Noelle's work lives mostly as performative sculpture, objects, and video, in varying modes of fabrication. She's thinking about the impossible such as intergenerational time travel or peeling an orange, seeking counter-narratives in cultural mythmaking, and the phenomenon of getting big inside

our bodies. She received a BFA in Sculpture+Extended Media from Virginia Commonwealth University, and MFA in Sculpture from Cranbrook Academy of Art. Her work's been supported by fellowships from The Virginia Museum of Fine Arts, The Color Network, Anderson Ranch, among others. Noelle's currently the William T. Kemper Visiting Assistant Professor+AICAD Fellow at Kansas City Art Institute.

Jordan Wong is an experimental animator and nonfiction filmmaker driven by emotional honesty and analog processes. His practice explores concepts of escapism, loss of control, struggling to remain present, and our inability to communicate with one another. Drawing on autobiographical experiences, his works engage rules, repetition, trauma, and efforts to create a lens through which to view the world. His films have screened internationally, including DOK Leipzig, NewFest, Animafest Zagreb, Japan Media Arts Festival, and the Ann Arbor Film Festival, where he was awarded the Tom Berman Award for Most Promising Filmmaker for the film "Mom's Clothes".

Máiréad Delaney

DESCRIPTION

Magh/Measurement

A 'magh' is a unit of distance. When plotting/measuring space, a 'magh' is the area wherein a bell's chime remains audible to the listening ear. In precolonial Brehon law, 'magh an hathgabala' (the plain of distress) is a legal definition; used to refer to the ringing space.

BIOGRAPHY

I consider performance a practice of embodied speech acts— sort-of emergency/right now gestures, sense-making. In blooming/hemorrhaging moment, grappling edge of material discovery, these gestures attempt to locate/register/draw fragments of surrounding affect. As actions, they try a simultaneous holding-of/off structures of feeling.

Or to seismograph what saturates the everyday/overflows its bounds and respond/attune in physical witnessing: movement, force, duration. They are tourniquets, listening moves.

Erik DeLuca

DESCRIPTION

Live radio

BIOGRAPHY

Erik DeLuca is an interdisciplinary artist and experimental musician.

Drawing from on-the-ground research and archival inquiry, his current site-responsive process is about technologies of dispossession, reparations, and fraught geopolitical memory culture. His projects have been included at Braunschweig University of Art, Kling & Bang, Sweet Pass Sculpture Park, MASS MoCA, Bemis Center for Contemporary Arts, and Fieldwork: Marfa. His writing is published in Public Art Dialogue, Mousse, Third Text, The Wire, and Boston Art Review. Erik received a PhD from the University of Virginia, was a resident at Skowhegan School for Painting and Sculpture, and worked in Myanmar as an Asian Cultural Council Fellow. He taught at Iceland University of the Arts, Brown

University, and Rhode Island School of Design. Erik recently participated in the Palestinian American Research Center's Faculty Development Seminar and is Associate Professor of Art Education and Contemporary Art Practice at Massachusetts College of Art and Design.

Rachel Frank

DESCRIPTION

Transitory Vessels is an intimate participatory performance using bird-shaped ceramic offering vessels, alongside a spoken story component. I have been working on a series of ceramic works based on ancient Eurasian offering vessels. These vessels include the *rhyton*, an animal shaped vessel and the *lekythos*, a narrow vessel associated with funeral rites and loss. These vessels take the form of sentinel bird species—species among the first to show the effects of climate change in an environment. Participants in the performance will be invited to fill the vessels with water from a large communal basin and then pour the water into a location at Socrates.

BIOGRAPHY

Born and raised in Kentucky, Rachel Frank combines sculpture, video, and performance to explore our relationships and shifting perspectives towards natural history, climate change, and non-human species. Her performance pieces have been shown at HERE, Socrates Sculpture Park, The Select Fair, and The Bushwick Starr in NYC, and at The Watermill Center in collaboration with Robert Wilson. Recent

solo and two-person exhibitions include MOCA Tucson (AZ), the SPRING/BREAK Art Show (NYC), Thomas Hunter Projects at Hunter College (NYC), Standard Space (Sharon, CT), and Geary Contemporary (NYC). She works in wildlife rehabilitation at the Wild Bird Fund and is based in Brooklyn, NY.

Li-Ming Hu

DESCRIPTION

'Small free park with some open space and a few sculptures.'

A mobile recitation of reviews of the Socrates Sculpture Park published on online forums such as Yelp, google reviews and tripadvisor.

BIOGRAPHY

Li-Ming Hu is an interdisciplinary artist and former Power Ranger from Aotearoa/New Zealand who is currently based in New York City. Often employing a carnivalesque sensibility, her work engages with the imperatives of our high performance culture, and draws on her experiences in the entertainment industry to explore the relationships between cultural production and the performance of subjectivities. She will be presenting a new performance at The 8th Floor NYC in late October.

Becky Kinder

DESCRIPTION

I have been working with a form based on ancient fertility figures and I am interested in the fertility of the forest floor.

I will spend the day repeatedly making this simple shape flat on the ground out of leaves, dirt, twigs, litter, rocks, whatever happens to be there. I imagine some shapes will be filled in, mosaic style, and some will be outlines of twigs or lines of dirt. I imagine making them, they are almost invisible, and maybe they are walked through and destroyed immediately after I move away. Or maybe they sort of quietly accumulate around the park as the day goes on. Some are small, a foot across, some are bigger, maybe five feet across. I would move around doing this throughout the day with no real rigor- people can talk to me, I'll take breaks and watch other things happen. Maybe some kids will want to help me, or make their own forest floor images, and that would be great.

BIOGRAPHY

Becky Kinder works primarily in painting and ceramics. Her work was most recently exhibited at Hercules Art Space in New York and she has shown at Albert Merola Gallery in Provincetown, North Orange Gallery in Montclair and the artist run spaces Black Ball Projects, GridSpace, and Regina Rex in Brooklyn. She attended Skowhegan in 2004 and returned for the alumni residency in 2021. She has an MFA from Hunter College and lives in Brooklyn.

Amanda Lechner

DESCRIPTION

CambrianSchist/Wetland/Ravenswood/Landfi
II is a "live draw" - an artwork that emerges in real time. Painted using ink handmade from

walnut and oak galls collected from the eastern US and from discarded copper and iron, this work is an improvisational ink work in response to the site and its human and geologic history. A large roll of paper is fastened to support trestles so drawing is both vertically visible and workable. Imagery brings together inspiration from the site/area history as park, landfill, grist mill, military camp, Lenapehoking, estuary, Ordovician tectonics, and formation as part of a billion-year-old supercontinent.

BIOGRAPHY

Amanda Lechner is a visual artist born and raised in Santa Fe, New Mexico. She divides her time between Santa Fe and Blacksburg, Virginia. Lechner's studio practice encompasses broad approaches to drawing and painting with a focus on the contemporary use of historical and handmade material like ink, egg-tempera and fresco. Her work has been exhibited throughout the United States. Lechner holds the position of Assistant Professor at Virginia Tech's School of Visual Art.

Jaeun Lee

DESCRIPTION

My performance features two sculptures that are also musical instruments. These sculptures/instruments are made with recycled glass bottles that have different amounts of algae water in them. When you hit these bottles with a stick, they create different tonal sounds like a xylophone does. The instruments will face one another like a mirror image, and each of

them will be played by a performer who stands on the other side. This performance transforms polluted water and recycled bottles to beautiful music, reflecting the history of the East River which correlates to that of the Socrates Sculpture Park.

BIOGRAPHY

Jaeun was born and raised in Seoul, Korea, and lives in New York, NY. Jaeun has participated in exhibitions at the Center for the Humanities at the Graduate Center, New York, NY; Torrance Art Museum, Torrance, CA; Socrates Sculpture Park, Long Island City, NY; Momenta Art, Brooklyn, NY; and the Crane Arts Center, Philadelphia, PA, among others. Jaeun received an MFA in combined media from Hunter College, NY in 2011 and a BFA in sculpture from Ewha Woman's University, Seoul, Korea in 2006. She was a resident artist at Strange Teaching, Leipzig, Germany in 2014 and at the Skowhegan School of Painting and Sculpture, ME, in 2011. Her work has been mentioned in NYTimes, Artnet and Bomb Magazine.

Eugene Macki

DESCRIPTION

The performance consists of me running (doing laps) around the sculpture park for an hour while repeating a series of words and using my body to explore the distance between space. I intend to record the

sounds of my voice and the noise of the environment with a sound recorder. My plan is to have the recording played to the public in the afternoon. I will likely use a mini portable speaker to play the recording. I am interested in how space can be activated and the connection between bodily movement and the transformation of sound.

BIOGRAPHY

Eugene Macki is a 2023-2024 Artist Fellow at NXTHVN, which is located in New Haven, CT. He completed his Masters in Fine Art at Chelsea College of Arts, University of the Arts London (UK) and attended the Skowhegan School of Painting and Sculpture (2018). He was awarded the Gilbert Bayes Award by The Royal British Society of Sculptors (2020), and has exhibited his work in galleries, museums, and environments with natural features.

Ash Moniz

DESCRIPTION

This linguistic performance interrogates the absurd legality of "seafarer abandonment", a phenomenon in which ship owners disown their ships, leaving workers stranded on board, unable to leave. As a means of pulling apart the epistemological violences at play within such exploitation, the performance enacts the casting of a spell, as the moment in which a ship (as a legal file within registry) is severed from the ship (as an actual vessel within which people live and work). The speech-acts navigate through flows of logic that frame why such abandonment is legally possible, within the

infrastructures of labor that “globalism” relies on.

BIOGRAPHY

Ash Moniz is a New York based transdisciplinary artist, who lived most of their life between UAE, Morocco, Egypt, and Canada. Moniz’s solo exhibitions include Townhouse Gallery (Cairo), Sishang Museum (Beijing), and group exhibitions such as Sheffield DocFest, the Berlinale Forum Expanded, and the Dakar Biennale. They were artist-in-residence at Künstlerhaus Büchsenhausen (Innsbruck), and Maritime Portal Residency (Guangzhou), among many others. Moniz is preparing a solo exhibition at the Rockbund Art Museum (Shanghai) and a residency at Triangle (New York). Moniz has participated in independent-study-programs such as Mass Alexandria, Harun Farocki Institute (Berlin), Raw Material Company (Dakar), and Saas-Fee Summer Institute of Art (Brooklyn).