

OMI



2014 SUMMER EXHIBITIONS

PROGRAM OF WORKS ON VIEW
The Fields Sculpture Park + Architecture Omi

AFRUZ AMIGHI



Far From God, 2014, steel, epoxy, and spray paint, dimensions variable
Far From God appears courtesy of Nicelle Beauchene Gallery.

This piece by Iranian-American artist Afruz Amighi references Early Christian Architecture and spirituality.

Afruz Amighi received her MFA from New York University in 2007. Her work has been presented internationally at the V&A Museum, London; the 55th International Venice Biennale; the Museum of Arts and Design, New York; The National Museum, Riyadh, Saudi Arabia; The Norton Museum of Art, West Palm Beach; The Nasher Museum of Art at Duke University, Durham; The National Museum, Damascus; Beiteddine Palace, Lebanon; Sharjah Museum of Islamic Civilization, UAE; Sakip Sabanci Museum, Istanbul; La Villa des Arts, Casablanca, Morocco; and Museum of Fine Art, Houston. Her work is included in the permanent collections of The Metropolitan Museum of Art, New York; the V&A London; MFA Houston; Bristol Museum, UK; and the Devi Art Foundation, New Delhi. The artist was born in Tehran and lives and works in Brooklyn.

KIM BECK



NOTICE: A Flock of Signs (at Omi), 2014, site-specific installation
Originally commissioned by the Indianapolis Museum of Art
© Kim Beck Image courtesy of the Indianapolis Museum of Art; The Virginia B. Fairbanks Art & Nature Park: 100 Acres

With Kim Beck's *NOTICE: A Flock of Signs*, visitors will discover clusters of signs crowded along landscape pathways. Sited in several areas throughout The Fields, the overabundant, densely packed signs create surprising, nonsensical landscapes in an otherwise serene nature preserve. Beck, who was an Art Omi resident in summer of 2013, has intended that the signs deliberately perplex, misdirect, and even contradict one another. A look-at-me garden folly, *NOTICE: A Flock of Signs* elevates the everyday—the paths, trees, flora, and traces of fauna—to something worthy of notice.

Kim Beck's work has been exhibited at the High Line, the Walker Art Center, Carnegie Museum of Art, Smack Mellon, Socrates Sculpture Park and the Warhol Museum. She has been a fellow at the MacDowell Colony and Yaddo, among others, and has received numerous awards. She is an Associate Professor of Art at Carnegie Mellon and was a resident at Art Omi in 2013.

www.idealcities.com

HOFFMAN
BRANDT

REPLACE



Red Carpet Encrypted, 2014, site-specific installation, by Denise Hoffman Brandt, Hoffman Brandt Projects LLC & Director of Landscape Architecture at the City College of New York in collaboration with the Graduate Landscape Architecture Program

Red Carpet Encrypted explores themes of surveillance and power, and consists of a series of inactive and “live” stakes (plantings of red dogwood) carpeting a hill in the Architecture Omi grounds. Striking and fully embedded within the landscape, the piece is at once natural and industrial. Throughout the seasons, the live stakes will erupt with foliage and then revert to bright red stakes against the winter snow. Banding on the stakes spells out an encrypted message formatted into Morse Code directing visitors on a path to a second, hidden carpet. Regularly scheduled drone aerial photography documents the carpet’s transformation with the seasonally changing field.

Denise Hoffman Brandt, RLA is Director of Landscape Architecture and Associate Professor in the Bernard and Anne Spitzer School of Architecture at the City College of New York and principal of Hoffman Brandt Projects, LLC. Hoffman Brandt’s research and practice have received numerous awards, such as a 2009 New York Prize Fellowship from the Van Alen Institute, a 2010 EDRA/Metropolis Great Places Research Award, and a 2013 New York State Council on the Arts grant.

ROB FISCHER



Spiral Side, 2010

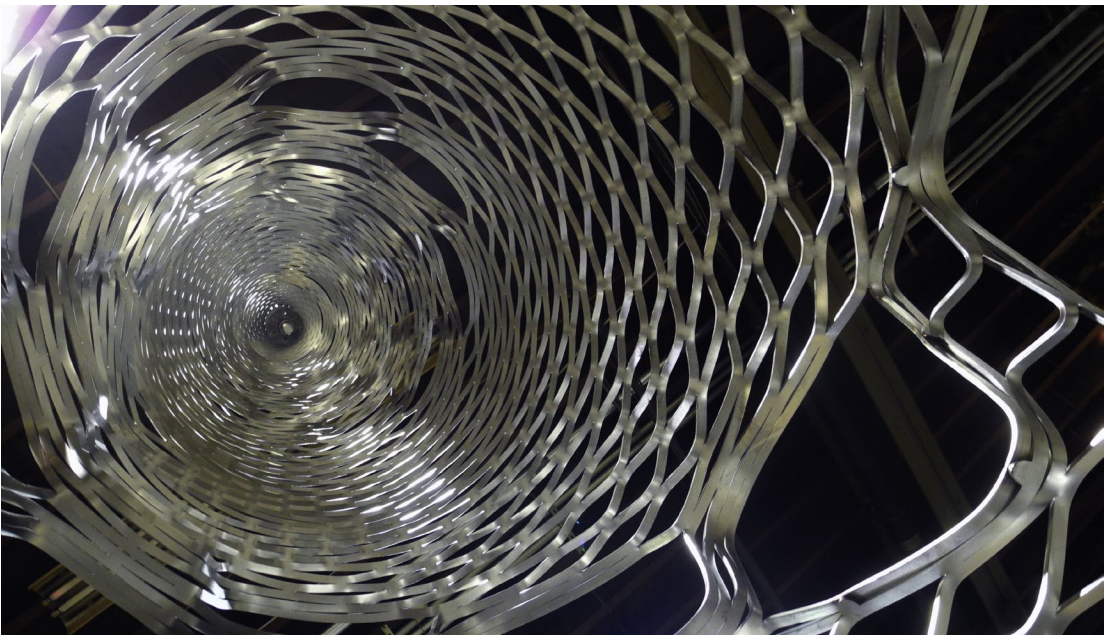
Spiral Side appears courtesy of Derek Eller Gallery.

Brooklyn-based artist Rob Fischer salvages material from abandoned buildings and junkyards, reconfiguring them into large-scale sculptural environments that weave past histories into the present. From a body of work revolving around playground spiral slides, this piece is cast from a plastic slide which the artist bought on Craigslist.

Rob Fischer was born in Minneapolis in 1968 and now lives and works in Brooklyn. He received his BFA from the Minneapolis College of Art and Design in 1993. He has had solo exhibitions at the Whitney Museum of American Art, Mary Goldman Gallery, Franklin Art Works, and Art in General, among many others. His work has also been featured in numerous group exhibitions, including the 2004 Whitney Biennial, P.S.1 Contemporary Art Center, Brooklyn Museum of Art, Corcoran Gallery of Art, Sculpture Center, and the Walker Art Center. He has received, among other honors, the Bush Foundation Visual Arts Fellowship, Minneapolis; a residency from Art in General, New York, and the Minnesota State Arts Board Visual Arts Fellowship.

www.rob-fischer.com

HARESH LALVANI



X-TOWER 88.2, 2014, stainless steel (pictured above, at Architecture Omi)
Trees stretch upwards against the ubiquitous force of gravity to shape themselves. Self-shaping is nature's way to achieve its incredible forms. The *X-TOWER* series is born from this inspiration, an idea that the objects and structures we build can shape themselves as they "grow" under force. These experimental structures, shaped as towers, rise from single flat metal sheets to attain their emergent forms.

X-POD 138, 2014, stainless steel (in The Fields)
Architecture requires a minimum of 3 genes, one for space, one for surface or mass), and one for an opening. *X-POD 138*, exemplifying minimum architecture, has one of each. It is the first architectural experiment using Milgo-Lalvani's method for making rapid-forming 3D structures by expanding a single sheet of material. The theoretical goal is an "instant shelter", the ideal design imperative for emergencies and natural disasters which must be deployed quickly. The *X-POD* concept shown here is easily applicable to other materials.

Dr. Haresh Lalvani is Professor of Architecture and co-director of Center for Experimental Structures at Pratt Institute. His work has been supported by NASA and is in MoMA's permanent collection. A TED Conference speaker and solo exhibitor at Design Miami 2011, he is currently commissioned by MTA Arts for Transit and Pratt Institute's Sculpture Park.

HARRISON ATELIER



Species Niches, site-specific installation

Brooklyn-based design collective Harrison Atelier is creating an innovative pavilion network—a canopy and dome made of 1,000 cedar members and 200 colored banners inscribed with crowd-sourced text—sited at the edge of the forest bounding Architecture Omi’s rolling landscape. Underlying all of Harrison Atelier’s work to date is the belief that identity and environment are intertwined with technology, a networked idea that leads to the firm’s interest in tangling audiences, performers, and things. In addition to the dome theater and canopy, interior surfaces designed and built from data harvested during the performance will create spaces not only for other participants in Omi’s residency program but also for Hudson Valley songbirds.

Harrison Atelier was founded in 2009 by Seth Harrison, a writer, designer and biotechnologist, and Ariane Lourie Harrison, an architect and educator at the Yale School of Architecture. *Species Niches* represents two “firsts” for Harrison Atelier: the firm’s first outdoor design-and-performance work and its first commissioned pavilion. Past Harrison Atelier performance-installations have taken place at Pavilion Dance in Bournemouth, UK, Arnolfini Theater in Bristol, UK, Abrons Arts Center in NYC, the Storefront for Art and Architecture in NYC in 2011; and The Invisible Dog in Brooklyn in 2013.

www.harrisonatelier.com

CELESTE ROBERGE



Chaise Gabion, 2009, water jet cut, tig welded stainless steel filled with river stones, 24x72x27"

Celeste Roberge is fascinated with creating art wherein geological time and human time intersect. She identifies the layers of history and memory that exist within everything, from people, to furniture, to natural materials found in the world around us. She creates sculptures where "the presence of matter and materiality is dominant," and where fleeting human existence stand in direct harmony with the steady and enduring powers of nature. In reference to the inspiration for her work which can be applied to her piece *Chaise Gabion*, she writes "I was inspired by the absurd desire to embed antique sofas in thousands of pounds of dry-stacked stone in such a way that the furniture would seem like a fossil within a stone road-cut or like an archaic funerary monument extruded from the earth. Although we like to imagine that cultural artifacts, such as furniture and art, exist free of time and decay, the material conditions of the world inevitably recoup them."

Celeste Roberge was born in Maine and received her art education at the Maine College of Art, the Nova Scotia College of Art and Design, and the Skowhegan School of Painting and Sculpture. She lives in Gainesville, Florida where she is a Professor of Sculpture at the School of Art and Art History, University of Florida. She maintains a summer studio in South Portland, Maine.

ALISON SAAR



Winter, 2011, cast bronze, approx. 8 ft. tall, (pictured above)

Summer, 2011, cast bronze, approx. 8 ft. tall (pictured on cover)

Winter and *Summer* appear courtesy of LA Louver Gallery.

The work of Alison Saar addresses humanity in the broadest sense. Through the use of archetypal images, Saar reaches out to audiences from backgrounds as culturally and ethnically diverse as her own. Fragments of lore, myth and legend as well as the practices of the everyday, rooted in these cultural backgrounds, are woven into Saar's powerful images, where contemporary expression enshrines centuries of man's spiritual evolution. The two pieces on view in *The Fields*, *Winter* and *Summer* are two out of a larger series of four that Saar conceived around each season. In her own words, the work is "about, of course, the cycles of nature, but they're also about the cycles of women—our bodies and their maturations. Additionally, the whole project also came to embody, to me, the cycle of creativity."

Alison Saar is the daughter of Betye Saar, a well-known African American artist, and Richard Saar, an art conservationist. Saar received her MFA from Otis Art Institute in Los Angeles in 1981. She also studied African, Latin American, and Caribbean art and religion, which gave her art a multicultural approach focusing on cultures of the African diaspora. Her work has been exhibited internationally with key exhibitions at the UCLA Fowler Museum of Cultural History, LA Louver Gallery, Phyllis Kind Gallery in New York City, Studio Museum in Harlem and the Pasadena Museum of California Art.

ALEX SCHWEDER



the hotel rehearsal, 2013

Photo credit *The Glass House* © Amanda Kirkpatrick

Alex Schweder describes *the hotel rehearsal* as “the only hotel that travels vertically and horizontally at the same time. Much of his work centers on the performance of architecture and “complicating the distinction between occupying subjects and occupied objects”. This project was originally developed for the 2013 Biennial of the Americas in Denver where Schweder was tasked with reinventing downtown surface parking. After learning that several Denver parking lots would be developed into hotels, he created this piece as a foreshadowing of how the space could change. The hotel has since been driven across the country and has arrived at Omi, where guests can explore this eclectic expression of subversive space. Nightly stays may be made possible - email us at info@artomi.org to learn more.

Schweder's work is exhibited internationally including at the 2014 Venice Biennale, the Tel Aviv Museum of Art, the 2013 Lisbon Architecture Triennial, the 2013 Moscow Biennial, Tate Britain, New York's Sculpture Center, and SF MoMA, among others. The Pollack Krasner and Graham Foundations have funded his projects and he is a recipient of numerous residencies. Schweder has been a guest professor at the Southern California Institute of Architecture, Pratt Institute and the Architectural Association in London.

www.alexschweder.com | www.storedbutstillperformed.com

STEPHEN WESTFALL



Canterbury, 2014, latex on wall

Stephen Westfall's work appears courtesy of Lennon Weinberg Gallery.

New York painter Stephen Westfall is widely known for colorful abstractions that add a new twist to the classic grid format. *New York Times* art critic Roberta Smith called them “delicately calibrated destabilizations” in a review in 2001 and *Art in America* has described him as a “veteran abstractionist, a kind of practicing Mondrianist and one of the few artists still able to get fresh juice from a formalist approach to painting”.

Emerging from a post-pop, post-minimalist environment, and extending a history of hard-edge painting that springs from the roots of modernism, Westfall gained recognition as a skilled practitioner of grid-based geometric abstraction. In his work, color and patterns tend to project forward into space as much as they open up to illusionist pictorial depths. Westfall's affinity for geometry and dynamic optics are at play in the work, executed with a joyful and sensible hand.

Stephen Westfall is the recipient of the 2009 Rome Prize Fellowship and was a Guggenheim Fellow in 2007, as well as the Award in Painting from the National Academy of Arts and Letters. His work is found in the collections of The Albertina Museum in Vienna, the Museum of Fine Arts Boston, the Whitney Museum of American Art, the Bon Marche, and the Library of Congress. He has exhibited internationally since the mid-1980s.

A close-up photograph of a person's hand reaching into a field of tall, thin grass and small purple flowers. The hand is positioned in the center-right of the frame, with fingers slightly spread. The background is a soft-focus field of similar vegetation, creating a sense of depth and connection with nature. The lighting is natural and soft, suggesting an outdoor setting during the day.

OMI

SITE SPECIFIC PERFORMANCES

PROGRAM OF PIECES
The Fields Sculpture Park + Architecture Omi

ROBBINS CHILDS



Four Score, site-specific durational performance
Saturday, June 14th, 2014, 1-4:30 PM

Created for The Fields at Omi, robbinschilds presents a series of site-responsive interactions. Performed by Rebecca Brooks, Layla Childs, Sonya Robbins and Sarah White-Ayon, the cast will enact movement scores which have been designed in reaction to the built and naturally occurring architecture of the grounds. The following times represent a guide of where the performance will be taking place throughout the day.

1:00 PM, Wheat Field	<i>Ring Braid (a matter of mass) + Back Woods Processional</i>
1:40 PM, Little Field	<i>Reliquary Four Score</i>
2:30 PM, Poplar Grove	<i>Slide Rule, Slip Stick</i>
3:10 PM, Clover Meadow	<i>Honeycomb + Satellite + Shade Shelter + Zebra Jacks</i>

robbinschilds was formed by choreographers, Sonya Robbins and Layla Childs in 2003. Though trained in and rooted by a background in dance, robbinschilds often works outside of that discipline, engaging in site-specific and installation-based performances which contain elements of video, sound and sculpture. The duo creates performance and video works for the stage, gallery, museum or site which explores the juncture between architecture or place, and human interaction. Their work has been exhibited widely.

www.robbinschilds.org

HARRISON ATELIER



Species Niches, site-specific installation and performance

Saturday, June 14th, 2014, 3-5 PM

Rendering courtesy of Harrison Atelier, photo credit Darial Sneed

Created by Harrison Atelier to launch the summer season at the Omi, *Species Niches* is a pavilion - a "theater that disperses into the woods" - to be inaugurated by a music and dance performance by Harrison Atelier's past collaborators: the choreographer Silas Riener, with fellow Merce Cunningham Dance Company alumni Rashaun Mitchell and Cori Kresge, and original score by the composer, musician and instrument creator Loren Dempster.

By design, the event will incorporate motion capture technology, provided by Proxy Design, to harvest data from performers' actions, visitors' movements and environmental stimuli. Harrison Atelier will use this data to create Phase II of the project, in which a chamber theater space and playscape will be inserted underneath the articulated wooden canopy.

www.harrisonatelier.com



OMI

FAMILY FUN

HAYRIDES + KITE MAKING + MORE
Pavilions at Education Omi

FAMILY FUN



Events at Education Omi: Hayrides + Kite Making + More!
Saturday, June 14th, 2014, 1-5 PM

Kite-Making

You won't see ordinary plastic kites purchased from a store. These are "art kites" made from recycled bamboo and Japanese paper, or ordinary paper or plastic bags, and decorated by kids. The Omi staff will help kids and their parents assemble the kite of their choice and fly them over the sculptures.

Student Exhibition: You Can Do A Graphic Novel!

Everybody can draw, even if it is stick figures! Barbara Slate is one of the most well-known and prolific comic book artists and graphic novelists of the past 40 years. Throughout the past few weeks, she has guided budding cartoonists to create characters, plot storylines and layout images, culminating in a final showing at the Education Pavilions.

Summer Arts Camp and Teen Arts Lab Info + Registration

Learn more about Education Omi's offerings for young creative minds. *Summer Art Camp* is a unique way to combine art and education with summer time fun for kids ages 4 1/2 - 12! Or, encounter art through advanced one and two-week camps designed for thoughtful, curious teens this summer! Explore ideas and techniques in writing, art-making, and critical thinking led by teaching artists.

Watermelon + Summertime Refreshments will be served.