

# ARTISTS/SITES

SOUTH ORANGE, NEW JERSEY SEPT 21- OCT 19, 2014



**1 CHARLOTTE BECKET AND ROGER SAYRE**  
*Counter Part*  
two metal ladders  
Meadowland Park duck pond



**2 JOE CHIRCHIRILLO**  
*Metropolis*  
cast concrete, steel,  
found objects  
Spiotta Park



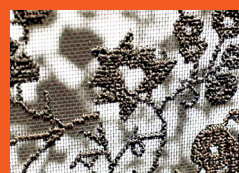
**3 MARC D'AGUSTO**  
*Rooted*  
iron grating  
planting bed on S. Orange Ave.  
near Village Plaza



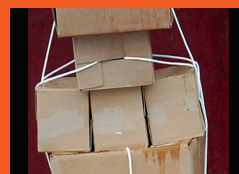
**4 KATE DODD**  
*Fixture*  
recycled plastic bottles  
River Walk beginning  
at S. Orange Ave.



**5 DARREN FISHER**  
*Monument Series, #5, #6*  
topsoil, steel, plywood, solar  
panel, NOAA weather radio  
River Walk near baseball field



**6 LAURA TANNER GRAHAM**  
*Baird-Center-Target*  
nylon & thread embroidery  
The Baird, Pierro Gallery  
window



**7 RUTH HARDINGER**  
*Boxing/both ways*  
cardboard, rope  
Meadowland Park,  
Jonathan's bridge & blue bridge



**8 LYNN KOBLE**  
*Double*  
mirrored acrylic, wood  
Meadowland Park  
sycamore tree near  
Mead St.



**9 NATHANIEL LIEB**  
*to be titled upon completion*  
mesh & wire  
Meadowland Park,  
tree near duck pond



**10 EUNG HO PARK**  
*Caution in the Wind*  
caution tape & wire  
Meadowland Park,  
Mead St. Bridge



**11 ANNE PERCOCO**  
*Herbarium*  
scanned leaves  
Meadowland Park, Grove Park  
Spiotta Park, Library, EIES, The Baird



**12 RYAN ROA**  
*Tension Sculpture #11*  
railroad ties, ratchet straps  
Meadowland Park, clearing  
east of duck pond



**13 KARA ROONEY**  
*Four Poems for Paz*  
mixed media  
roams to Meadowland Park  
bocce court/Valley St. & S.Orange  
Ave./Sloan St.



**14 OONA STERN**  
*Untitled (Bus Stop)*  
digital print on adhesive vinyl  
bus shelter, S. Orange Ave.



**15 KATI VILIM**  
*Non-Concrete*  
painted plywood  
Meadowland Park, near duck pond,  
N. Ridgewood Rd.

Curators:  
**JEANNE BRASILE** Director, Walsh Gallery, Seton Hall  
Univeristy, independent curator, artist  
**TOM MCGLYNN** independent curator, artist, writer  
**SANDY MARTINY** Director, Pierro Gallery, South  
Orange Department of Recreation & Cultural Affairs.  
**JUDY WUKITSCH** President, Lennie Pierro Memorial  
Arts Foundation

- **SEPT. 21 2014:** MEET THE ARTISTS RECEPTION, 3pm at TAU sculpture site in Meadowland Park  
SOUTH ORANGE VILLAGE PLAY DAY, art activities 1-6pm at Sloan St. & S. Orange Ave.
- **OCTOBER 2, 7pm:** PANEL on Art & Controversy moderated by Dan Bischoff: College of Nursing,  
Seton Hall University, S. Orange Ave., South Orange, NJ. [WWW.PIERROFOUNDATON.ORG](http://WWW.PIERROFOUNDATON.ORG) for details.

# IN-SITE

THE INTERSECTION OF ART AND ARCHITECTURE

SOUTH ORANGE, NEW JERSEY SEPT 21 - OCT 19, 2014



This self-guided, outdoor sculpture exhibition presents over 20 site-specific works from 15 artists, throughout Meadowland Park, along the River Walk and into the South Orange business district. Presented by **LENNIE PIERRO MEMORIAL ARTS FOUNDATION** with **SOUTH ORANGE VILLAGE** and **PIERRO GALLERY**. For more information visit: [WWW.PIERROFOUNDATON.ORG](http://WWW.PIERROFOUNDATON.ORG)





# IN-SITE

THE INTERSECTION OF ART AND ARCHITECTURE  
SOUTH ORANGE, NEW JERSEY SEPT 21 - OCT 19, 2014



Made possible by support from the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts and administered by the Essex County Division of Cultural and Historic Affairs; South Orange Village; the Lennie Pierro Memorial Arts Foundation; and Seton Hall University Department of Fine Arts.

*IN-SITE artists explore the connections and relationships between art and architecture. The artists take a contemporary approach toward the environment and habitat and also reappropriate existing architectural elements. This exhibition broadly reflects upon the work and principles of Tony Smith, native of South Orange, in probing the relationship of artistic impact on space and form.*

Since the installation of TAU in Meadowland Park in 2008, the Lennie Pierro Memorial Arts Foundation (LPMF) with the Village of South Orange, has presented an annual event celebrating the artistic ideals of South Orange native son Tony Smith, including the element of providing opportunities for today's artists to realize their own artistic pursuits. This open-air exhibition of sixteen engaging, provocative, sometimes playful artworks continues the LPMF mission to enrich our community. Smith wrote, "To bring out of chaos, to give to the meaningless some meaning, to the formless some form, to the insignificant some significance, is to create." It is in this spirit we present IN-SITE: The Intersection of Art and Architecture with the goal of inspiring meaningful connections, inquiry, and perhaps, some consequence.

**JUDY WUKITSCH**, President, Lennie Pierro Memorial Arts Foundation

IN-SITE brings a group of artists to South Orange whose work in sculpture and installation is informed by the art theory and practice of the last sixty-five years. While still inhabiting physical space, these pieces embrace ideas about the world we live in as if ideas were materials to be shaped like clay. Like the work of Tony Smith, whose legacy is evident in references to architecture, repetition, and play, these edgy yet approachable, mostly site-specific pieces are made from commonplace things familiar to devotees of Home Depot and the suburbs. Ladders, caution tape, window frames, screens, concrete, cardboard boxes, rope, even dirt; these things and more are transformed by the artists' intelligence and humor into ideas in visual form that become conduits for thought and conversation among us. What these artists share is a passion for materials and ideas, a sense of play, and a willingness to take a few chances.

**SANDY MARTINY**, Director, Pierro Gallery, South Orange Department of Recreation & Cultural Affairs

Tony Smith was a complex figure. Whether working as an architect or an artist, he was continually analyzing underlying structures and how they might relate to a larger universal order. Smith shared the Modernist fascination with the industrial, and he frequently combined smaller geometrical units to create a whole. His thoughts on the relationship between built environment and natural arrangements made him out of step with his peers. Today, we are able to appreciate him for the visionary he was. IN-SITE: The Intersection of Art and Architecture not only acknowledges Smith's prescience, it evinces the lasting influence of his work on a new generation of artists. Like Smith, who began as a painter, then moved into architecture and later sculpture, contemporary artists are no longer complacent to focus narrowly on a specific medium or discipline. They allow their artistic pursuits to cross the boundaries of art, architecture, engineering, and philosophy, in addition to other subjects. Often, they too see inspiration in the natural world and its structures. The artists selected for this exhibition see possibilities for all these intellectual pursuits to meet in the fertile territory where nature meets artifice and theory meets practice – creating highly charged ground for audiences to both experience and ponder.

**JEANNE BRASILE**, Director, Walsh Gallery, Seton Hall University, independent curator, artist

**In What Way?** *What do we mean when we say "sense of place"? How does human intervention, in architecture and art, alter one's identification of their specific experience of that place?* IN-SITE was conceived as an opportunity to ask questions like these within the specific context of the downtown environs and in Meadowland Park in South Orange. Past art events in this locale have celebrated the legacy of South Orange native son Tony Smith, whose monumental sculpture TAU is installed in the park. While his work might be more closely associated with architectural creations than site specificity, Smith nevertheless had a large impact on the generation of Earthworks artists to follow him. Robert Smithson quotes Smith's now famous quotation of the "unframability" of the (then unfinished) New Jersey Turnpike in the posthumously published book of his own writings. Smithson would go on to invent the idea of the sculptural non-site, often related, sometimes humorously, to his growing up in New Jersey. Both Smith, in his South Orange backyard studio, and Smithson, in his conceptual field trips to places like the Pine Barrens and the New Jersey Meadowlands, underscored the idea that the universal might be discovered in the local. The realization of site specificity may be a continually unfinished project. A project like IN-SITE might simply be able to offer some conceptual rest stops on that constantly evolving way.

**TOM MCGLYNN**, independent curator, artist, writer

## THE ARTISTS

**1 CHARLOTTE BECKET AND ROGER SAYRE** As individuals, their primary specializations are in photography and sculpture; as a collaborative force, Sayre and Becket merge a sense of the picturesque through an encounter with an off-the-shelf phenomenology. Their physically constructed mirror image of a ladder, installed within a pond in a picturesque park, references the 18th century "folly" of an English garden using quite pedestrian means: two ladders from a local home improvement store. [www.charlotte-becket.com](http://www.charlotte-becket.com) [www.rogersayre.com](http://www.rogersayre.com)

**2 JOE CHIRCHIRILLO** built *Metropolis* as a stacked cast concrete sculpture from a variety of molds and casting techniques. In one sense a problem of how to create different surfaces, the resulting tower reminds us of the ever-evolving built environment of a city, where space is at a premium and architecture changes over time by physical necessity as much as by the mystery of market forces. [www.joechirchirillo.com](http://www.joechirchirillo.com)

**3 MARC D'AGUSTO** incorporates architectural forms, processes and materials, imbuing his sculptural environments with allusions to the mind, body, and spirit. He creates spaces that evoke the past with notions of decay and transformation, while concomitantly addressing the temporal condition of humanity. *Rooted* is created from industrial materials in an arboreal form. Its visible interior structure brings to mind associations with both the realms of nature and artifice. [www.marcdagusto.com](http://www.marcdagusto.com)

**4 KATE DODD** Integrating her serial interests in the environment, disposable materials, and community, Dodd's riveted, plastic detergent bottle fixtures reference the iconic South Orange gas lamps while literally ... and metaphorically ... linking relevant issues. In a playful manner, she illuminates several significant concepts: the circulation of people, water, greenery and traffic. Her work questions our communal notion of beauty while reflecting our consumption and disposal habits. [www.katedodd.com](http://www.katedodd.com)

**5 DARREN FISHER** In this locale-generated work, Fisher's Monument series model the power grids and radio towers that dot our landscapes in more human-sized proportions, enticing visitors to approach for a more intimate observation. While both are cast from our community's earth, #5 also broadcasts distorted NOAA weather signals activated by the passerby, bringing attention to the continuous stream of information inundating our culture. [www.darrenfisher.us](http://www.darrenfisher.us)

**6 LAURA TANNER GRAHAM** With a nod to 17th-century French imagery and 16th-century English lace, Graham constructs new contemporary narratives depicting similar controversies in modest amendments to often overlooked areas. Hand embroidering on a window screen from the Pierro Gallery, her decorative intervention to a utilitarian surface offers a momentary distraction from its sterile, neglected surrounding as well as gives witness to often hidden or undervalued labor. [www.lauratannerart.com](http://www.lauratannerart.com)

**7 RUTH HARDINGER** engages the vagaries of the natural environment in unexpected ways. Her primary materials, cardboard and concrete, embody the paradox of the ephemeral with the resilient. Her installation, a ratio of cardboard boxes strung from two different pedestrian bridges, is, in part, intended to express the idea of the container and its environmental dissolution. [www.ruthhardinger.com](http://www.ruthhardinger.com)

**8 LYNN KOBLE** Interested in the associations linking art, architecture, and environment, Koble's *Double* dissolves the boundary between object and landscape with the use of mirrored materials in the form of a double-sash window that reflects the sculpture's surroundings. The window acts as a key architectural element that bridges private interior space and the natural realm, which further suggests the viewers' relationship to these distinctly different environments. [www.lynnkoble.com](http://www.lynnkoble.com)

**9 NATHANIEL LIEB** creates site-specific structures that directly relate the artist's body to the contingency and projection of architectonic intention/construction. Perhaps mimetic of nature — say, in the increments of a mud-dauber wasp's nest — his temporary structures, like the one presented for IN-SITE, nevertheless express an anthropocentric need to intimately interface with both the man-made and the natural environment.

**10 EUNG HO PARK**'s installation was prompted by this old proverb from his Korean homeland, "Although you have walked on a bridge a thousand times before, tap the bridge with your feet or cane before you start to walk to make sure it is safe to walk." From this impetus he has chosen to update the spirit of the familiar, in its materiality and sense of place in the 21st century, by employing caution tape on a prosaic concrete crossing.

**11 ANNE PERCOCO** In *The Practice of the Wild*, the poet Gary Snyder wrote, "A ghost wilderness hovers around the entire planet: the millions of tiny seeds of the original vegetation are hiding." Collecting weed specimens from the downtown area with this locale-specific project, Percoco pays close attention to the whole ecosystem, even the most humble and overlooked elements, and celebrates their collective persistence. [www.annepercoco.com](http://www.annepercoco.com)

**12 KARA ROONEY** has one idealized construct placed in multiple real locations. Her *Four Poems for Paz* consists of a fabrication of an impractically small, and therefore poignant, picket fence enclosure that will be moved to different locations over the exhibition's course. Perhaps invoking Paz's *Nightfall*, a poem in which the fourth stanza invokes "Pure, self absorbed moments still gleam(ing) on the fences," Rooney seems to displace an identity site as a poet might displace his or her fixed ego in favor of a transcendent vision. [www.karalrooney.com](http://www.karalrooney.com)

**13 RYAN ROA** Roa's current body of work investigates the relationship between architecture and geometry. Using workman-like materials such as rubber bungee cords, tires, tie-down straps, expanded steel mesh, and railroad ties, he restrains objects, locking them into geometric forms. The confined structures temporarily store the kinetic energy of the artist's exertions in making the work, only to be released upon its dismantling. [www.ryanroa.com](http://www.ryanroa.com)

**14 OONA STERN**'s installations tell humorous stories about architecture, urban development, and suburban life. With *Untitled (Bus Stop)*, Stern recreates in cartoonish form beloved architectural motifs from South Orange Village Hall and applies them to a bus shelter located across the street from the original. The installation playfully calls attention to the inevitable disconnect between past, present, and future generations of villagers. [www.oonastern.com](http://www.oonastern.com)

**15 KATI VILIM**'s abstract compositions are contemplations on the structural systems in which we live and function. Her work is based on observations of language, music, mathematics, and built environments. She finds commonality in the structure, rhythm, and ratios that span these seemingly disparate disciplines. [www.kativilim.com](http://www.kativilim.com)