





**SITE95.org**  
**Journal Issue Volume 2 Issue 3**

SITE95 is an alternative non-profit organization established to present exhibitions for emerging and established artists in temporary urban locations. Drawing upon available space in major cities, SITE95 will present over five projects per year, each extending up to two months. The impermanent sites create a platform for artists and curators to present innovative ideas in different contexts and allow viewers to experience new work not native to their location. Exhibitions will offer openings, educational talks and tours, screenings, and performances. SITE95 also features the online monthly Journal with contributions by writers, curators, and artists.

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Journal designed by SITE.  
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Cover: Stills from "Agnes Martin Interview:  
An interview done by Chuck Smith and Sono Kuwayama, Taos, New Mexico, 1997"  
<http://vimeo.com/7127385>

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MEAGHAN KENT is the Director and Chief Curator of site95. Kent was a gallery director for the past ten years and has worked at Casey Kaplan, And-rea Rosen Gallery, and I-20, managing the careers of internationally emerging and established artists and coordinat-ing exhibitions locally and worldwide. Prior to her move to New York, Kent completed her MA in art history at George Washington University, Wash-ington, DC and her BA at the College of Santa Fe, New Mexico. In 2012, she participated in the ICI Curatorial Inten-sive in New York. Kent has written and curated independently, most recently contributing to *Art in America* online. Recent curated exhibitions include: “City Limits: John James Anderson” at Locust Projects, Miami and “Trombly Rodriguez: The Fabric of a Space” at the Abrons Arts Center, New York. Kent’s annual multi-venue project “Dead in August” New York begins in late July.



JANET KIM is a graphic designer living in New York City. Originally from Phila-delphia, she graduated from the Uni-versity of Pennsylvania with degrees in psychology and communication and also has a graphic design degree from Parsons The New School for Design. Previous to design, Janet worked as an entertainment publicist for films such as “The Hurt Locker” and “The September Issue.” In her spare time, she enjoys spending time with her niece and nephew. janetkim.info



BETH MAYCUMBER is currently work-ing on a Master’s degree in Library and Information Studies at Florida State University; she also holds an MA in U.S. History from the University of North Florida, and a BA in History and Art History from Flagler College. Her recent projects include curating two special exhibits about Jean Ribault’s 1562 voyage to Florida at Fort Caroline National Monument, and participating in artist Harrell Fletcher’s “Before and After 1565” project at the Crisp Ellert Art Museum. She lives in St. Augustine, Florida with her husband and son.



JENNIFER SOOSAAR is a scientist whose published works include arti-cles and textbook chapters. She de-lights in helping people understand concepts outside of their knowledge comfort zone — especially those of artists and scientists who are creating new ways of understanding or relat-ing to the world. Jennifer has a Ph.D. from Yale and is currently from Phila-delphia, via Texas, Virginia, Michigan, Connecticut, Bermuda and Ireland.



MAUREEN CAVANAUGH, a Nebraska native and Brooklyn based artist, stud-ied painting in Santa Fe, New Mexico. Cavanaugh works with different types of media including paper collage, wire drawings, and paintings. Her paint-ings are built up of light layers with oil paint to create a washed down effect, setting figures in both abstract and interior environments. Cavanaugh had solo shows with the former 31GRAND gallery in New York. Group exhibi-tions include: “Everything Must Go,” Casey Kaplan, New York, “Talk Show” and “Turning Over a New Leaf” at Ed-ward Thorpe Gallery, New York, and “Contemporary Painting,” Colby Col-lege Museum of Art, Waterville, Maine (curated by Alex Katz). Cavanaugh re-cently held a solo exhibition at Sister Garage Project, Los Angeles, California and will be included in the upcom-ing “Dead in August on the LILAC,” SITE95, New York. Her work is part of the permanent collections at the Joslyn Art Museum, Omaha, Nebraska and Museum of Contemporary Art San Diego, La Jolla, California. photo: Machaela Cavanaugh maureencavanaugh.com



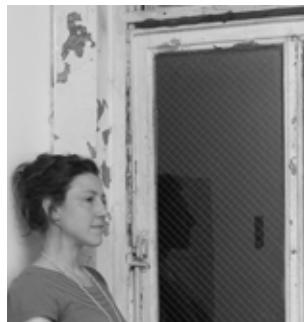
MATTEAH BAIM was born and raised in Milwaukee, Wisconsin. When she was 13, she purchased her first guitar and first record from a basement pawn shop. At the age of 17, Baim moved to California to study painting and draw-ing at the San Francisco Art Institute. After graduating, she moved to New York, where she met Sierra Casady. The duo formed the self described “soft-metal” band Metallic Falcons. Their 2006 debut, “Desert Dough-nuts,” was released by VE/Touch and Go Records. Baim went on to record her first solo record, “Death of the Sun,” in 2007 for Dicristina/ Revolver USA. “Laughing Boy,” her second al-bum, followed soon after in 2009. Tours have taken Baim all over the world to such festivals as ATP UK, Neil Young’s Bridge School Benefit at the Shoreline Amphitheater, and the 2012 Meltdown Festival. She performed in conjunction with Antony and the John-sons’ U.S. tour of The Crying Light and their Another World Installation-Performance at MoMA’s Clocktower Gallery. She has also supported Vashti Bunyan, Jim Jarmusch, Lower Dens, Liturgy, Lucky Dragons, High Places, Sharon Van Etten, and Devendra Ban-hart. Both her music and visual work have been featured in exhibitions at MoMA PS1, Gavin Brown Enterprises, James Cohan Gallery, White Columns, The Armory Show, and Kai Althoff’s in-stallation at The Dispatch Gallery. She lives and works in New York.



DIANE GRANAHAN is an artist, de-signer and musician currently resid-ing in Los Angeles, California. She is a co-founder and former proprietor of the Invisible Birds record label and has performed as a member of the Ingent-ing Kollektiva. She is known among friends for her one of a kind custom-made t-shirts and textile pieces. Granahan has also curated for *Trist-esse-Engraved* magazine and contrib-uted to *The Art of Memory* blog. invisiblebirds.org/fledgelings/grana-han flickr.com/photos/gosesomer



MELISSA DUBBIN AND AARON S. DAV-IDSON have an ongoing collaborative practice that combines various media. Recent solo shows include exhibitions at Audio Visual Arts (AVA), New York (2013), Henie Onstad Kunstsenter, Høvikodden, Norway (2012), and The Living Art Museum, Reykjavik, Iceland (2012). They have exhibited interna-tionally at museums, galleries, and art centers including SculptureCenter, New York, Exit Art, New York, New Mu-seum of Contemporary Art, New York, 2004 Gwangju Biennale, S. Korea. and Moderna Museet, Stockholm. They both recently completed an artists in residency at Recess in Soho. Dubbin and Davidson live and work in Brook-lyn, New York. dubbin-davidson.com

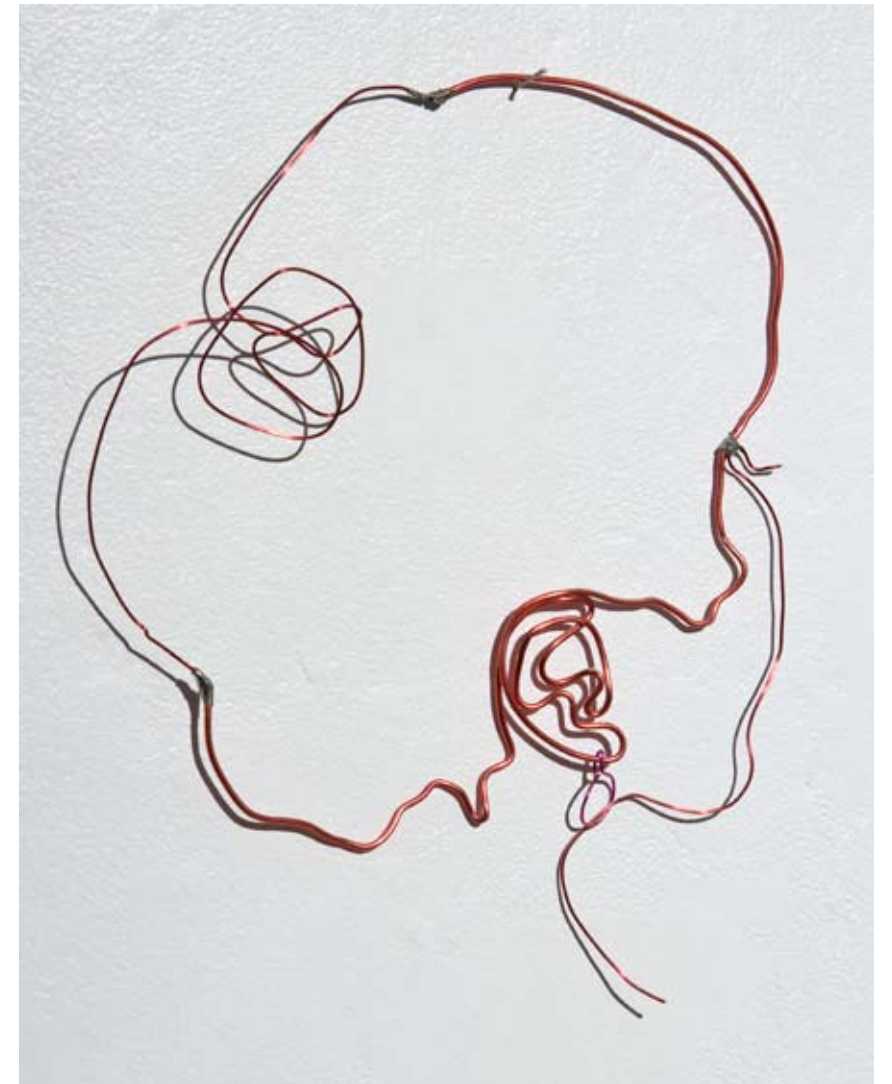


ANNA PLESSET is a painter based in Brooklyn. She received a BFA from Cornell University and an MFA from the Rhode Island School of Design. Currently, Plesset is an artist-in-resi-dence at the Abrons Arts Center. Other residencies include the Terra Summer Residency Program in Giverny, France and the Vermont Studio Center. Her work has been shown in New York at Marlborough Chelsea (2013), The Hor-ticultural Society of New York (2013), and Mixed Greens (2011). Plesset’s recent solo exhibition at UNTITLED was reviewed in *The New York Times*, *Artforum*, *Time Out* and *Modern Paint-ers*.



## Maureen Cavanaugh

### Finding a Quiet Place



The documentary “Agnes Martin: With My Back to the World,” directed by Mary Lance, has been an inspiration to my practice as a painter. At the time the interview was made, I was in school in Santa Fe, New Mexico and had become familiar with Martin’s work at an exhibition at SITE Santa Fe in 1998. So in putting together this issue, I asked each of the contributors (artists, designers, and musicians) to watch Chuck Smith and Sono Kuwayama’s interview with painter Agnes Martin at her studio in Taos in Nov. 1997. The selected contributors were people who I felt focused in on the quieter moments of making artwork. I asked each of them to create a project based on their studio practice and meditation. Ultimately, all five contributors focused on other artists who have brought inspiration to their own work.

OPPOSITE PAGE LEFT: Installation view of Maureen Cavanaugh, Nebraska windmill, Prairie Placard, Iowa, 2009 THIS PAGE: Maureen Cavanaugh, Lady Mary, 2011



There are so many people that don't know what they want and I think that in this world that's the only thing you have to know.. is exactly what you want most. I paint with my back to the world.

—Agnes Martin,

“Agnes Martin Interview: An interview done by Chuck Smith and Sono Kuwayama with painter Agnes Martin at her studio in Taos in November 1997”



REMEMBER

JOE

BRAINARD B

A

B

MATTEAH BAIM







"I am way,  
way up these days over a piece  
I am still writing called  
I REMEMBER. I feel very much  
like God writing the bible.  
I mean, I feel like I am not really  
writing it but that it is  
because of me that it is being  
written. I also feel that it is  
about everybody else as much as it is  
about me. And that pleases me.  
I mean, I feel like I am everybody.  
And it's a nice feeling.  
It won't last. But I am enjoying  
while I can."  
- Joe Brainard



THIS PAGE: Detail of Marcus Gheeraerts II, Anne Hawtrey, Mrs Saunders, 1620s



In Nature's Infinite Book of Secrecy A little I can read.  
—William Shakespeare, *Antony and Cleopatra*



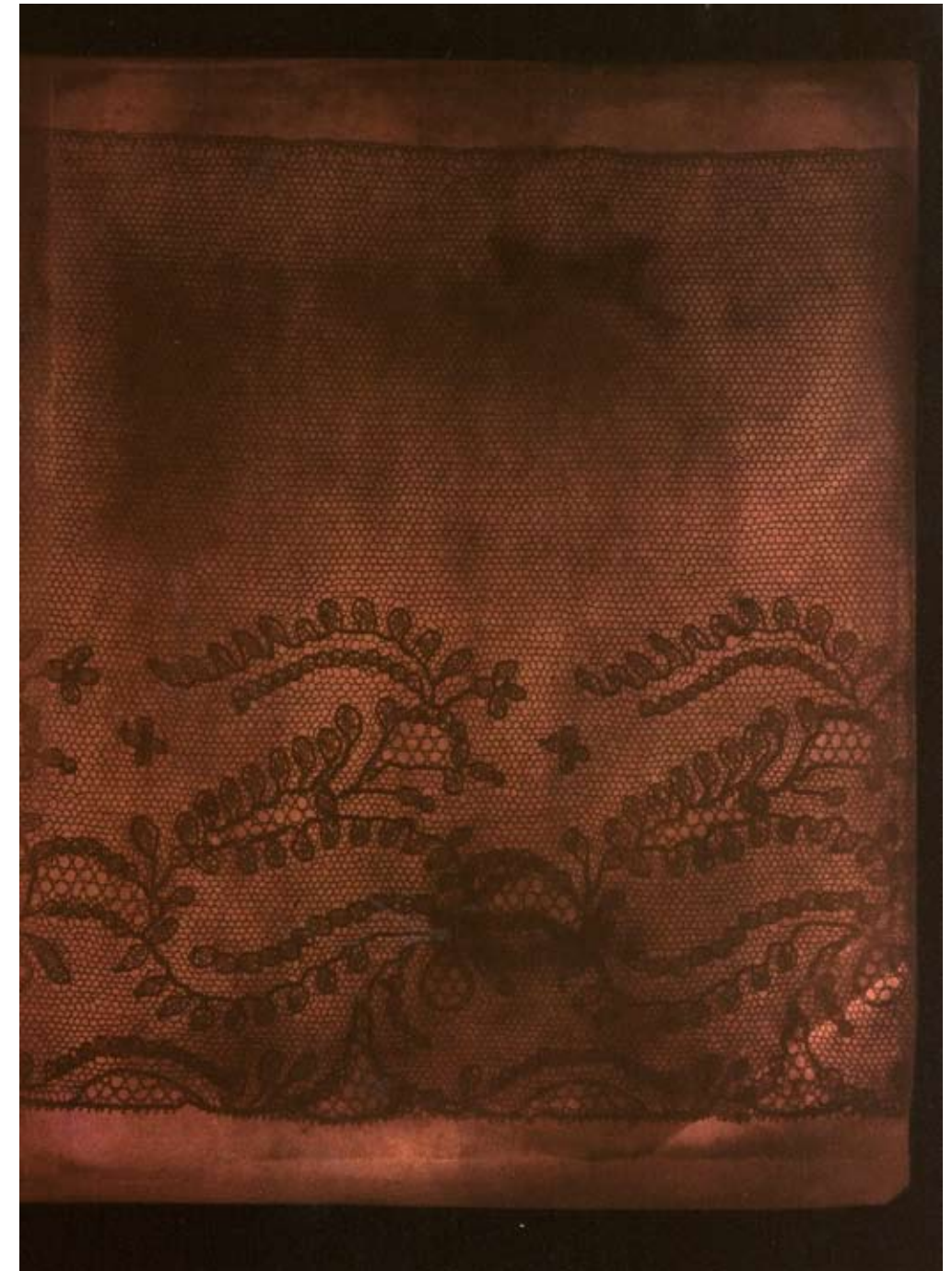
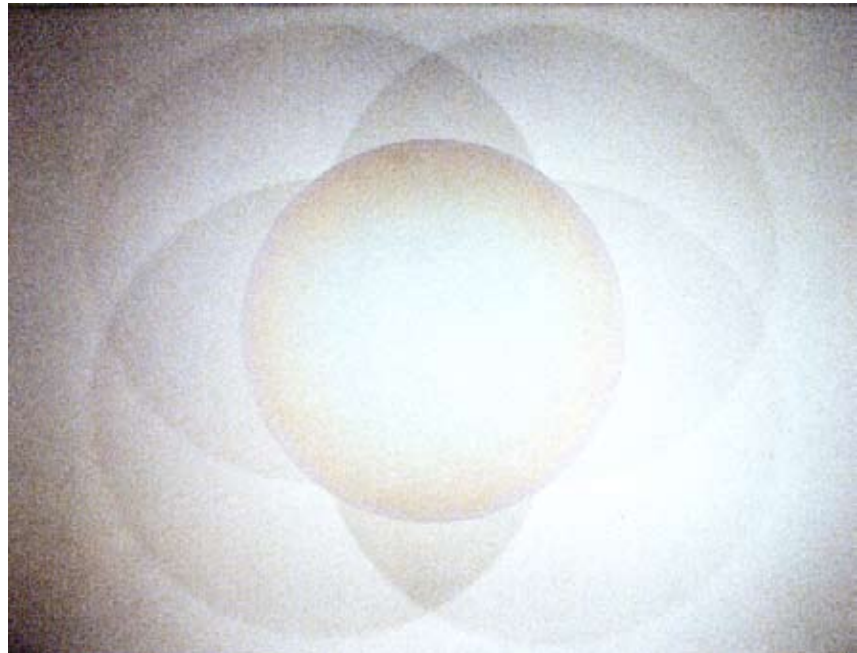
THIS PAGE: Detail of Abraham de Bosse, *Les femmes à table en l'absence de leurs maris*, c.1635



“Sparse umbels in the shadows; constellations of sorts that are more familiar, less bright, less cold and especially less fixed than those that could seemingly respond to them from above the trees once the day’s beautiful veil has been drawn.”

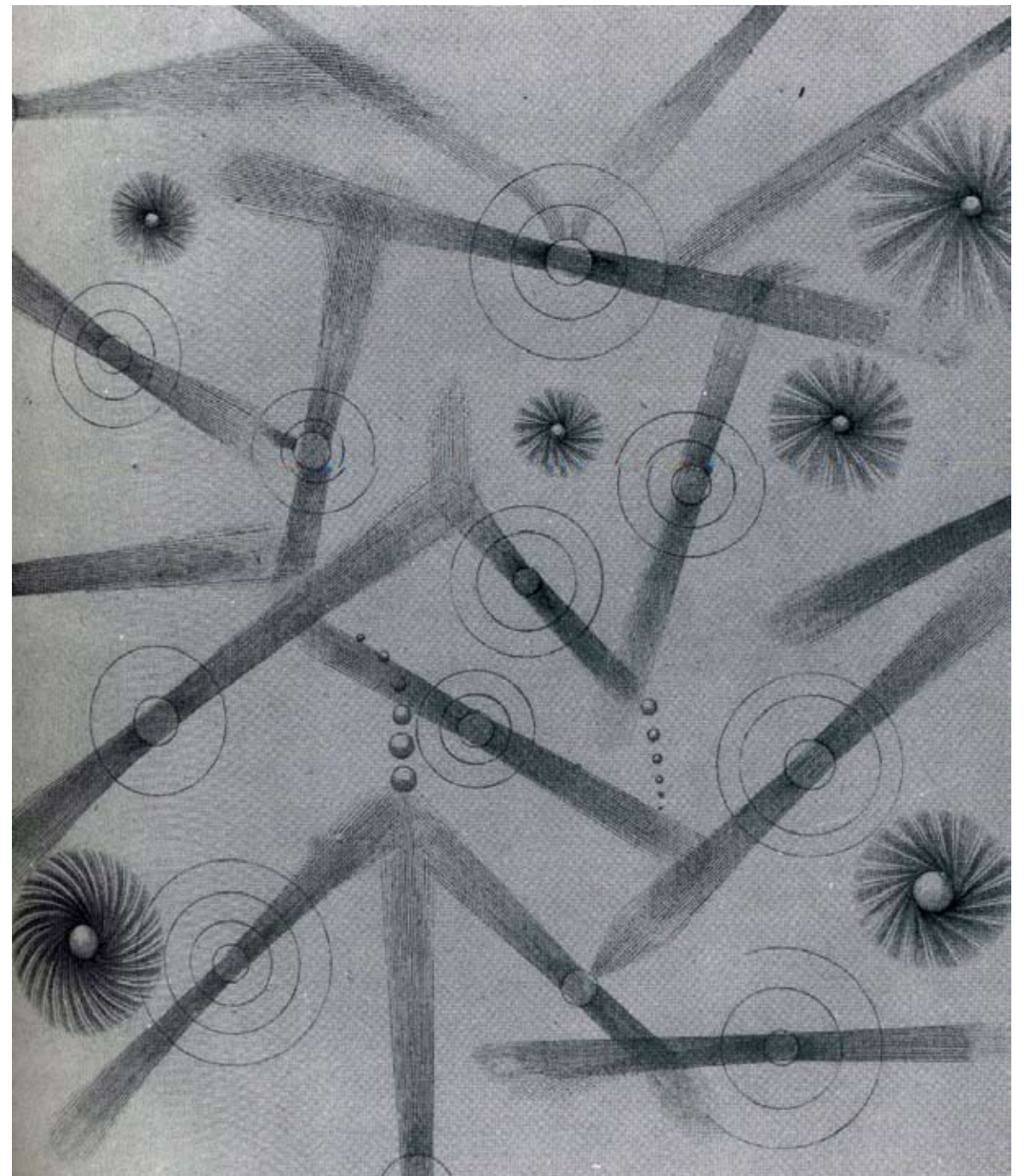
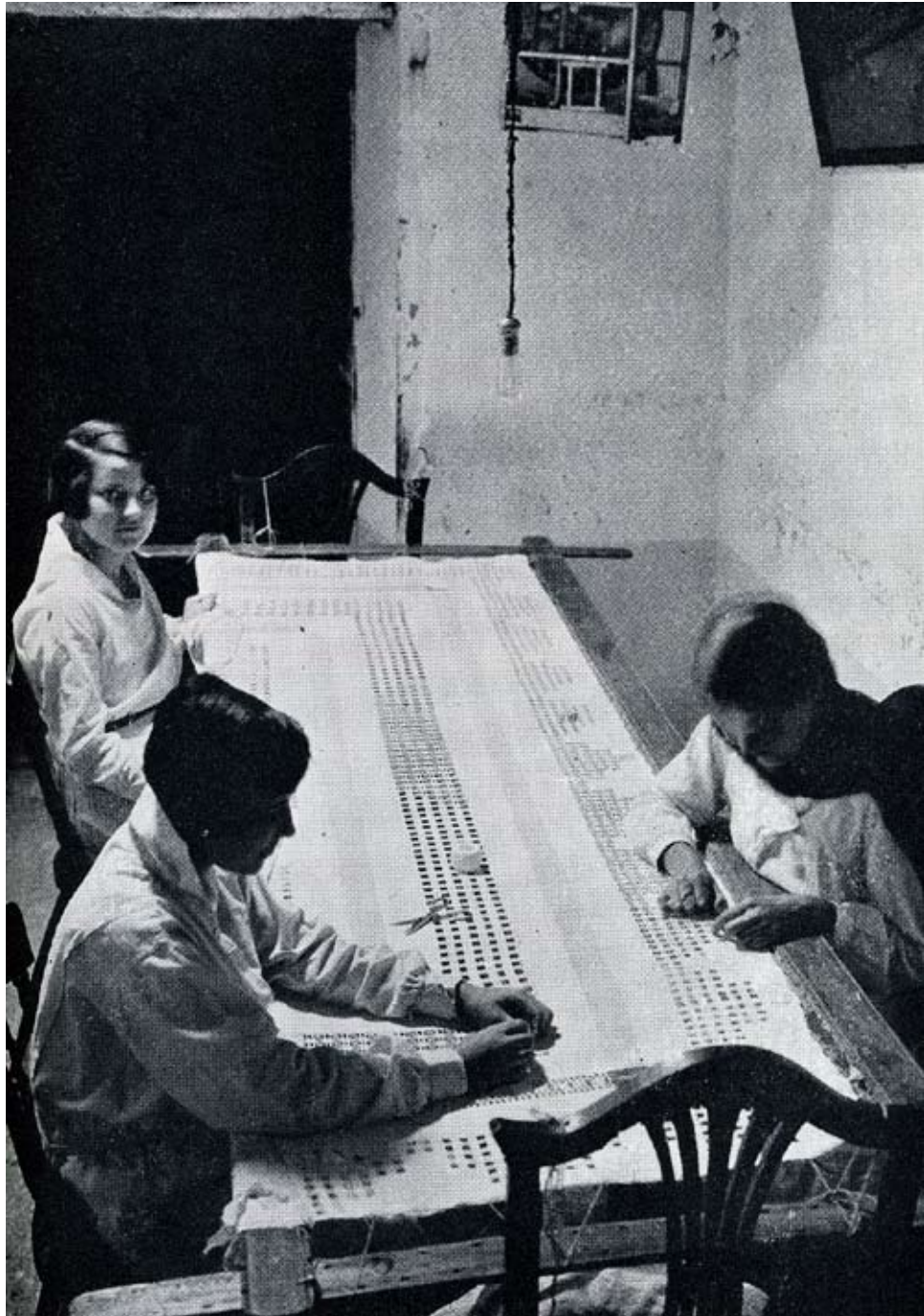
—Philippe Jaccottet, *Hamlet –And, Nonetheless: Selected Prose and Poetry*, 1990-2009





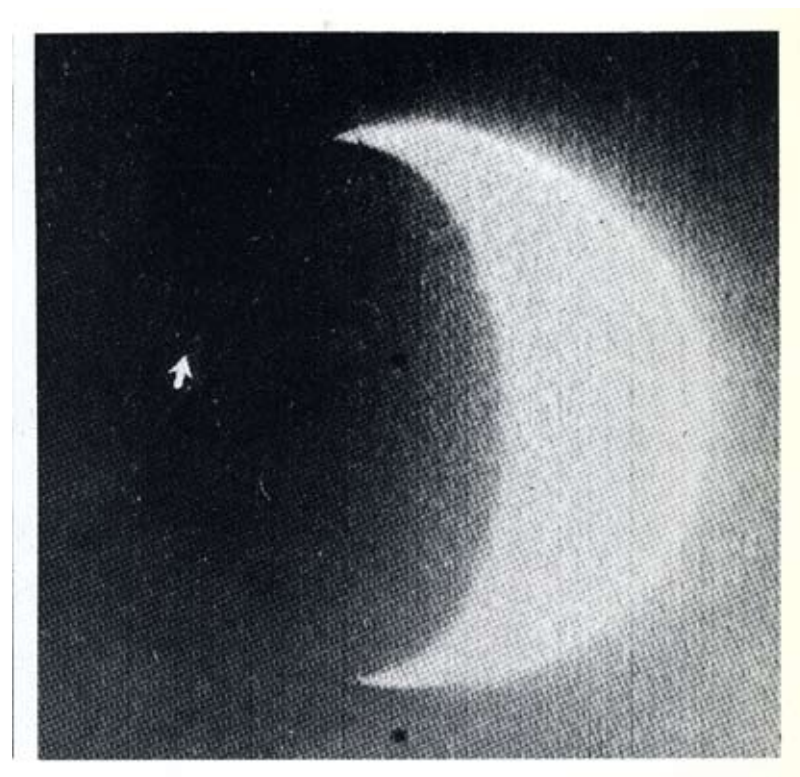
OPPOSITE PAGE: Robert Irwin, Untitled, 1967 THIS PAGE: William Henry Fox Talbot, Lace, 1839



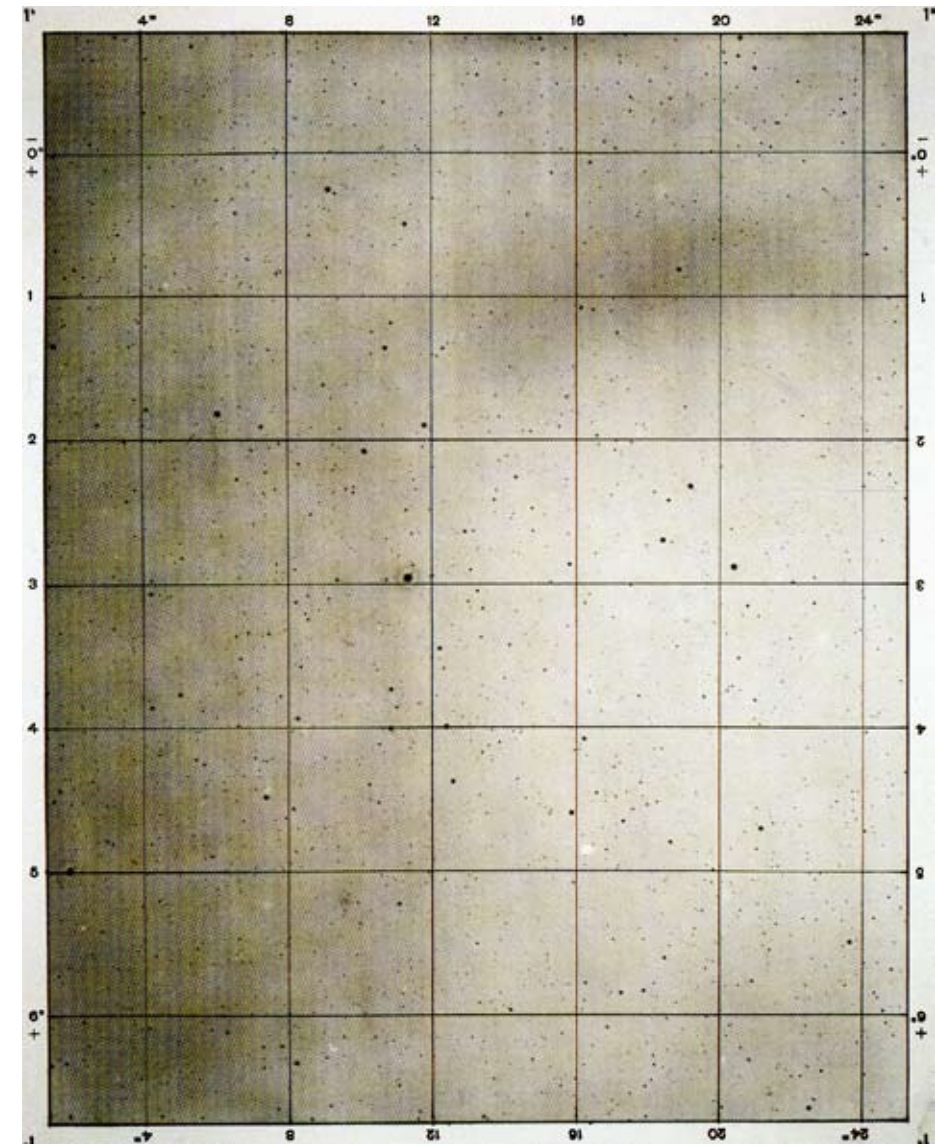
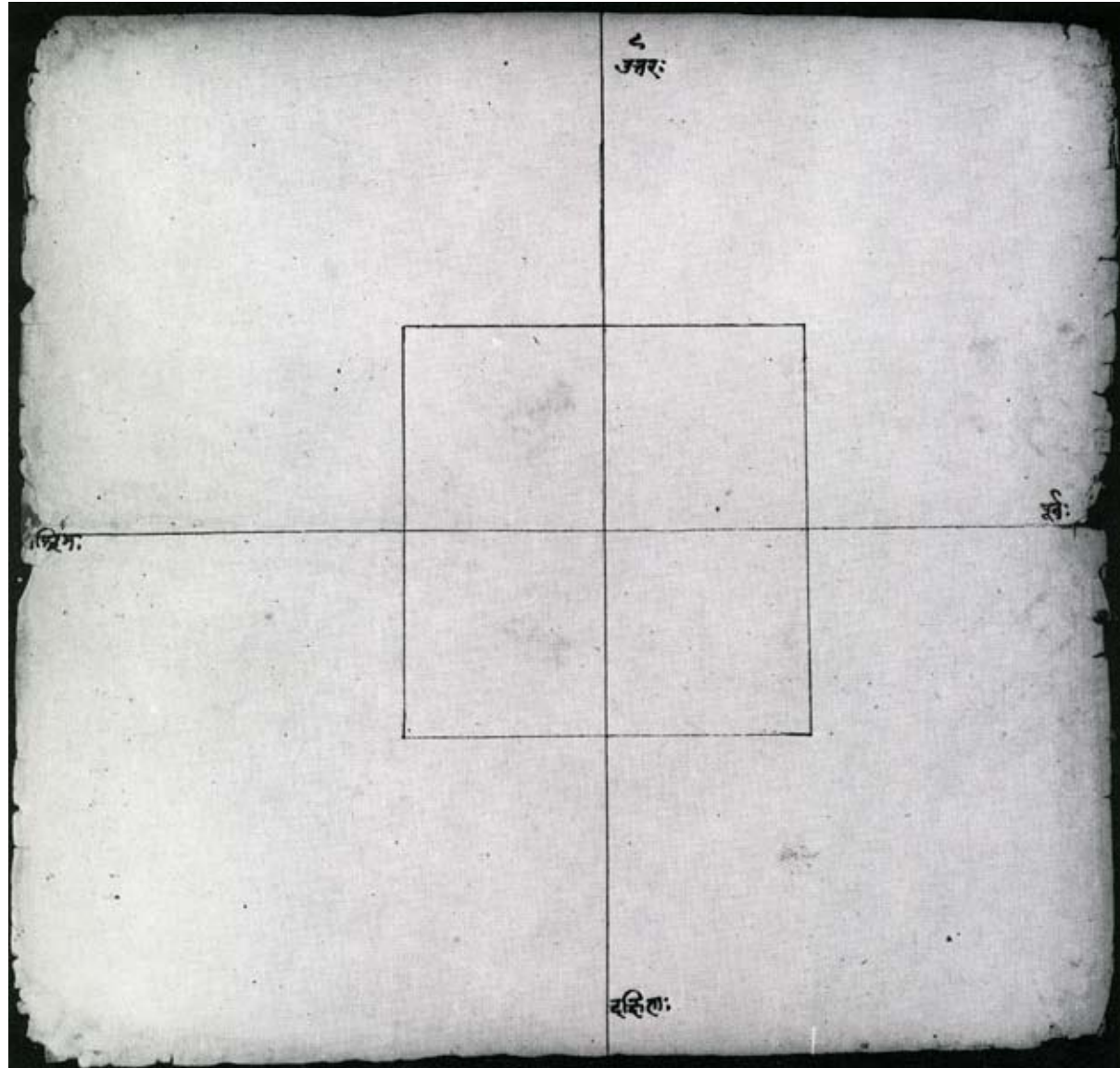


OPPOSITE PAGE: Making a Drawn-work Bedspread, Canary Islands, 20th century THIS PAGE: Adam Walker, On Light, from A System of Familiar Philosophy, 1799



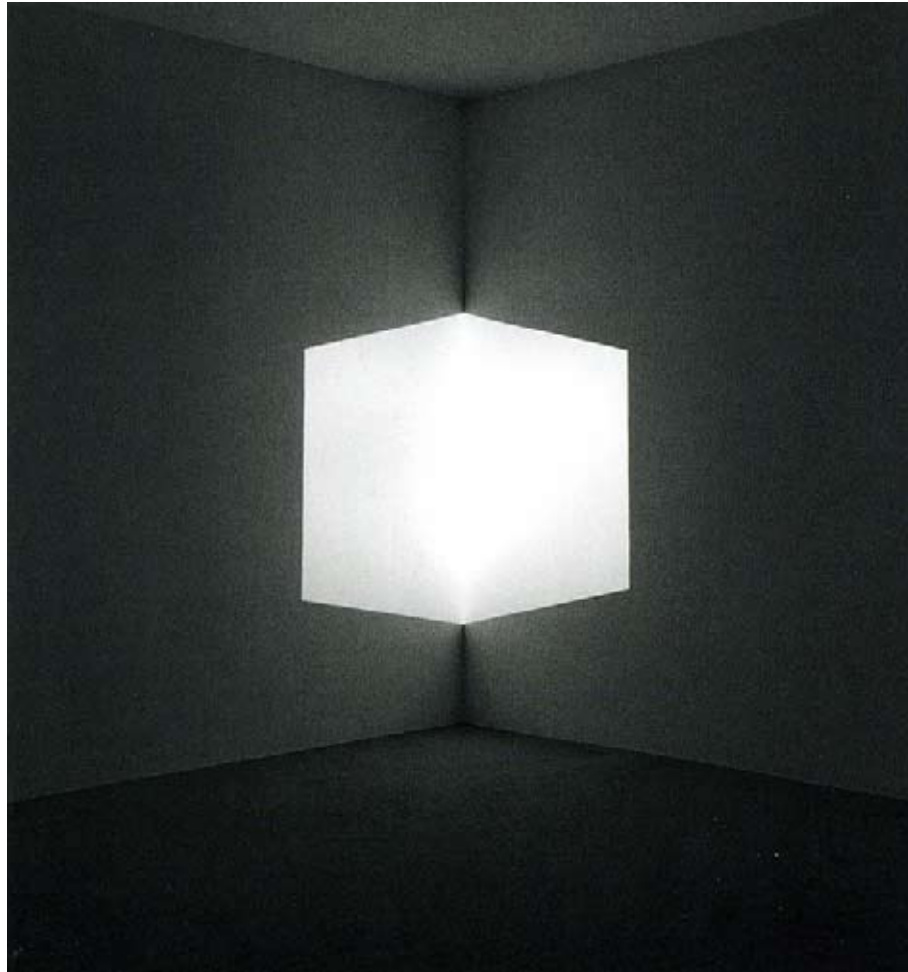


OPPOSITE PAGE: John McCracken, Five Paintings IV, 1974 THIS PAGE: Surveyor VII Spotting Two Laser Beams From Earth, January 30th, 1968

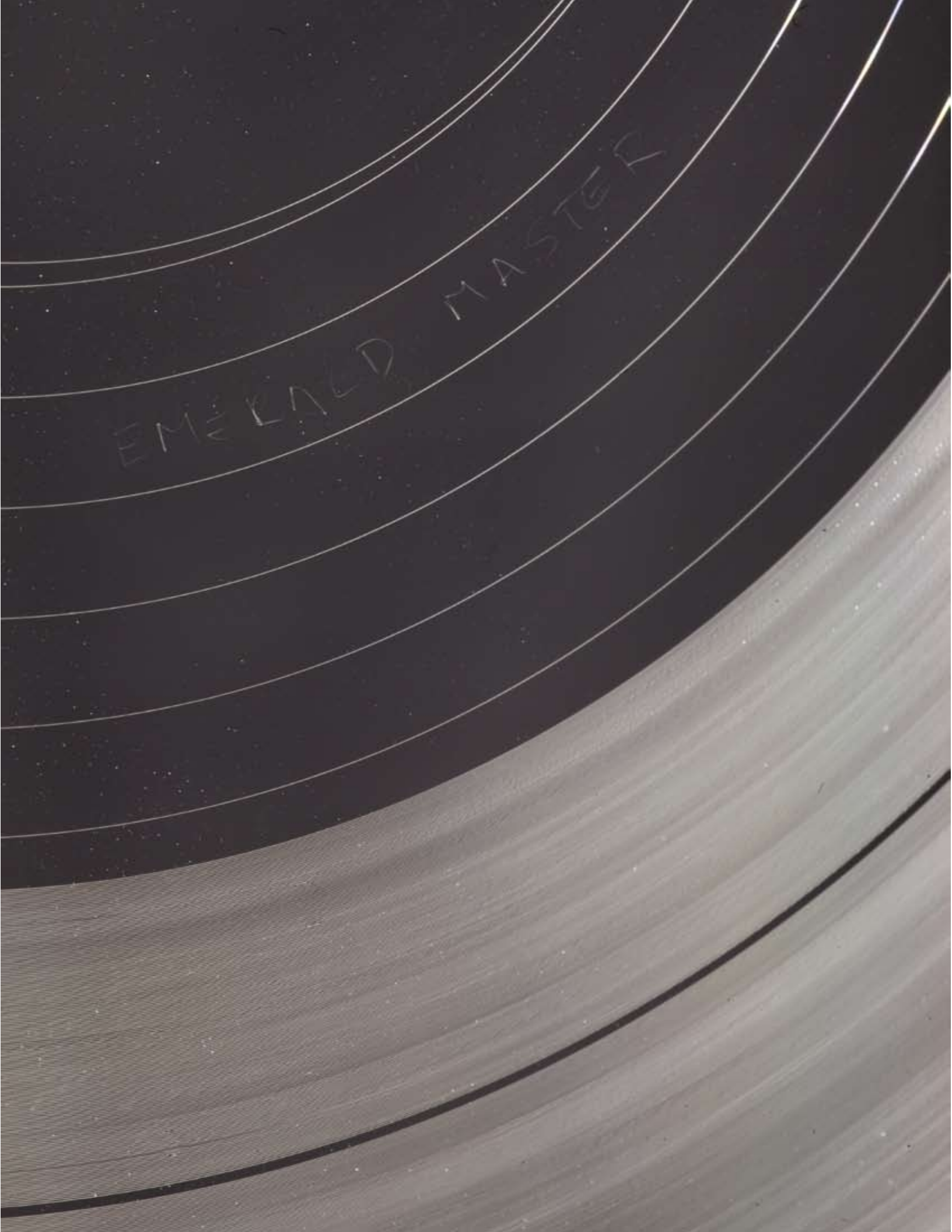


OPPOSITE PAGE: Rajasthan, Time and Space: The Square of Human Experience Within the Four Directions Extending to Infinity, 18th century THIS PAGE: Maxmilian Franz Josef Cornelius Wolf and Johann Palisa, Star Map, from the Album Photographische Sternkarten, 1903





Dedicated to Carl Sagan and Ann Druyan for their devoted passion to exploring the unknown and to my parents who are responsible for inspiring my twin sister and I to view the world the way that we do.



## Melissa Dubbin and Aaron S. Davidson

### Making a Record (Diamond, Ruby, Sapphire, Emerald)



“Making a Record (Diamond, Ruby, Sapphire, Emerald)” centers around a series of four interviews the artists conducted in 2009 with gemologist and jewelry designer Karen L. Davidson, talking about the stones used to record her voice. The artists made lithic tools from the four gemstones and etched a series of unique lathe-cut dub plates of each interview. Each of the four gemstone styli were given to Karen to use as elements in four pieces she designed. These handmade pieces are composed of the stylus, crystal slices or stones in their natural states, cut gems and 22k gold. Each of the four pieces can be worn as a pendant.

Sofía Hernández Chong Cuy, Pierre Huyghe, Marina Warner and Jamieson Webster were invited by the artists to listen to the records and wear the pendants, exhibiting them for varied lengths of time. The information contained on the records was transmitted through casual conversations and occurrences that took place during their daily lives. A record of these instances in the form of a text was contributed by each individual.

**“Making a Record (Diamond, Ruby, Sapphire, Emerald),” 2009 - 2013, was exhibited at Audio Visual Arts (AVA), New York January 18 - February 17, 2013.**





The surface looks as if it has been inscribed, though, and as I listen to Karen's impassioned voice unfolding her wisdom, a Shahrazad of gemmological mysteries, and catch, between her words, the scritch and bumping of the ruby needle as it vibrates on the disc it's incising to her pauses and her breath, the largest of the rubies on the pendant in my hand took on cosmic size, and I remembered someone telling me once that she had met an astronaut. He had been out in space and she asked him whether he could smell the void. He said, 'No, because we are sealed in our space suits when he leave the capsule.' But then he added, after a beat, 'There is a moment, though, when the smell of space is still clinging to the suit when we come back inside.' She urged him on. After another pause, he said, 'It smells like banging two rocks together.'

—Excerpt from *Ruby* by Marina Warner, 2013, From the project "Making a Record (Diamond, Ruby, Sapphire, Emerald)," 2013.

Not only did the amazing variety of form found in stones persuade Caillois that human invention is only a development of the data inherent in things, but also in minerals through aesthetics, he found history. Those fusions, pressures, ruptures, imprints of matter on matter have left traces inside and out which sometimes almost exactly resemble writing and which actually do transcribe events from millions of years ago. “There are impossible scribbles in nature, written by neither men nor by devils,” and seeming to foreshadow the insatiable human passion for meaning and recording.

—Marguerite Yourcenar, Introduction to the 1985 translation of Roger Caillois’ *The Writing of Stones* (*L’écriture des pierres*), 1970.







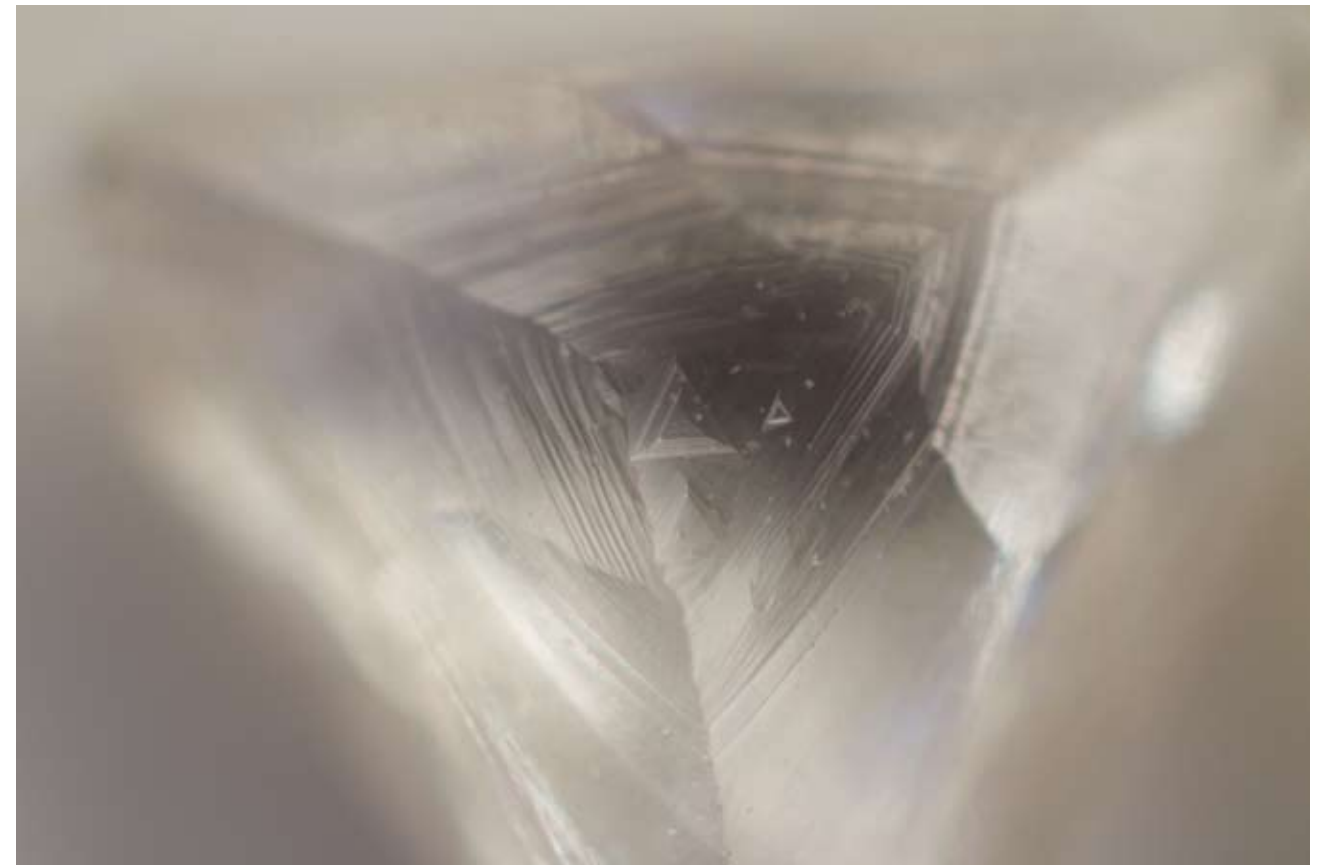
OPPOSITE PAGE: Melissa Dubbin and Aaron S. Davidson, Sapphire Pendant, 2011, Sapphire stylus used to cut sapphire record, sapphires, 22k gold THIS PAGE: Emerald Pendant, 2011, Emerald stylus used to cut emerald record, emeralds, 22k gold, both made by Karen L. Davidson, Courtesy of the artists and AVA, NY

Who knows whether this tumult of triangles inscribed in stone, first brought about by nature and then by art, does not contain one of the secret cyphers of the universe?

For a stone represents an obvious achievement, yet one arrived at without invention, skill, industry, or anything else that would make it a work in the human sense of the word, much less a work of art.

They should not exist, and yet they do, at once impossible and inescapable.

—Roger Caillois, *The Writing of Stones (L'écriture des pierres)*, 1970





It looked like a transparent piece of nothing. But if you looked under the microscope what you had was a very very durable little piece of triangles, on triangles, in triangles, with triangles.

—Karen L. Davidson, “Diamond” interview, 2009 From the project  
“Making a Record (Diamond, Ruby, Sapphire, Emerald),” 2013



THIS PAGE: Melissa Dubbin and Aaron S. Davidson, Diamond Pendant, 2011, Diamond stylus used to cut diamond record, diamonds, 22k gold, made by Karen L. Davidson, Courtesy of the artists and AVA, NY



In June 2011, I packed up the contents of my studio apartment in Providence and spent the summer in Giverny, France as a fellow in the Terra Summer Residency Program. Upon settling into my studio with half-timbered walls and a large northern facing window, I quickly learned that it once belonged to Lilla Cabot Perry (b. January 13, 1848), an American Impressionist who began painting in her thirties and lived with her husband and three daughters in Giverny throughout the 1890s. During that time, Perry became a serious, successful and recognized artist who developed a close friendship with Claude Monet, her neighbor and mentor.

Even though she received much recognition in her lifetime, Perry's artistic merits have largely been overlooked and seemingly eclipsed by her distinct role as a link between the American and French artists at the end of the 19th century. Taken by my discovery of Perry, whose life and work would have remained invisible to me if not for chance, I was reminded of the illusion that history presents. How lucky I was that I experienced a moment of discovery that altered my conception of reality and brought to life a person who, for me, would otherwise never have existed. Upon my return to the U.S., I unfolded a floor plan I drew just before leaving my studio in Giverny and began recreating through painting and sculpture the objects and fragments through which my initial discovery took place.

My research on Perry has led me in many directions: to the New York Public Library, where I've been scrolling through microfilm reels on loan from the Archives of American Art, and most recently to her home and studio in Hancock, New Hampshire, where she lived and painted until the day she died.



