



**SITE95.org**  
**Journal Issue Volume 2 Issue 5**

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.

Editor in Chief MEAGHAN KENT  
Contributing Editor JANET KIM  
Contributing Editor POOJA KAKAR  
Copy Editor BETH MAYCUMBER  
Copy Editor JENNIFER SOOSAAR  
Copy Editor KATI HENDERSON

Curated by MEAGHAN KENT  
Interviews by POOJA KAKAR and edited by KATI HENDERSON

Journal designed by SITE.  
Logo designed by Fulano.

Subscriptions  
Please contact [info@site95.org](mailto:info@site95.org)

Submissions  
Please send proposals via email to [info@site95.org](mailto:info@site95.org)

Sponsorships  
Please contact [info@site95.org](mailto:info@site95.org)

All images photo credit: Cary Whittier, 2013

**CONTENTS**

Contributors  
PAGE 5

7.11.13 “Dead in August (DiA)”  
PAGE 9

Interview with Peter Brock  
PAGE 11

Interview with Maureen Cavanaugh  
PAGE 12

Interview with Naomi Clark / Fort Makers  
PAGE 14

Interview with Myeongsoo Kim  
PAGE 17

Artist Project by Cary Whittier  
PAGE 18

Interview with Jordan Rathus  
PAGE 29

Interview with Colette Robbins  
PAGE 30

Interview with Chad Stayrook  
PAGE 32

Interview with Molly Surno  
PAGE 35

Interview with Naama Tsabar  
PAGE 37

Interview with Byron Westbrook  
PAGE 38



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, Andrea Rosen Gallery, and I-20, managing the careers of internationally emerging and established artists and coordinating exhibitions locally and worldwide. Prior to her move to New York, Kent completed her MA in art history at George Washington University, Washington, DC and her BA at the College of Santa Fe, New Mexico. In 2012, she participated in the ICI Curatorial Intensive 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.



JENNIFER SOOSAAR is a scientist whose published works include articles and textbook chapters. She delights 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 relating to the world. Jennifer has a Ph.D. from Yale and is currently from Philadelphia, via Texas, Virginia, Michigan, Connecticut, Bermuda and Ireland.



JANET KIM is a graphic designer living in New York City. Originally from Philadelphia, she graduated from the University 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



KATI HENDERSON studied visual arts and biology for her undergraduate degree at Princeton University. She is currently living in New York, after making the jump from New Jersey, in search of a career that combines her interests in the arts and sciences. Having worked in a couple neuroscience labs, SITE95 is her first experience in the professional art world.



POOJA KAKAR is currently working on her Bachelor’s Degree in International Studies focusing on Comparative Cultures and Identities and the History of Art at The University of Michigan. Raised in New York City, she has cultivated a passion for the vibrant culture and fast pace of the city. In her spare time she enjoys film, music concerts, and lots of yoga.



CARY WHITTIER is a photographer based in Brooklyn, NY. Whittier’s work focuses on how subject matter is perceived through different types of photographic equipment. Utilizing digital cameras and software, Whittier creates a newly structured visual system through the break down of images. Selected group exhibitions include the first “Dead in August,” 2011 and “Life of the City,” MoMA, NY, 2002. He had a solo exhibition at The Minor Memorial Library Gallery, Roxbury CT in 2007. Whittier studied at University of North Florida and International Center of Photography (ICP), NY. carywhittier.com



BETH MAYCUMBER is currently working 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.





PETER BROCK was born in Washington DC, and spent his adolescence in the San Francisco Bay Area. During those years he often roamed the alleyways and train tracks admiring detritus. As an undergraduate, he studied economic and political development. Brock lives and works in Brooklyn, NY, and is currently pursuing his MFA at the Milton Avery School of Art at Bard College. [petersbrock.com](http://petersbrock.com)



NAOMI CLARK received her MFA in painting from Pratt Institute. Her initial collaboration with Fort Makers, “The Blanket Project,” was a natural progression from the work she did for her senior thesis show. At Pratt, Clark painted found objects and described her process as a “reverse Duchampian approach.” For “The Blanket Project,” Clark continues this approach by painting on found, old, wool blankets. In her exploration of breaking free from the canvas, Clark has painted Fort Makers’ ties, blankets, scarves, dresses, lamp shades and pillows, as well as stage backdrops for MoMA PS1’s Warm Up series. Clark’s major influences include Louise Bourgeois, Marcel Duchamp, Joan Mitchell and Willem De Kooning. [fortmakers.com](http://fortmakers.com)



MOLLY SURNO (Los Angeles) works in film & video, installation and photography. Surno’s work is currently represented by Gasser Grunert Gallery and she will hold her first solo exhibition in 2013. Kodak Film granted Surno a sponsorship for 2011-2012, which she used to continue her experimental documentary on a Transgender Native American Beauty Pageant in the American Southwest. Her work has been exhibited internationally at the Essl Museum and the Salzburg Museum of Modern Art. She is the founder and director of Cinema 16, which pairs contemporary musicians with experimental films. Cinema 16 has shown at the Metropolitan Museum of Art, The Kitchen and MoMA/PS1, among other locations. [mollysurno.com](http://mollysurno.com)



CHAD STAYROOK (b. 1980, Columbus OH) is based in Brooklyn, NY. Stayrook holds a MFA from the San Francisco Art Institute (2004), and BFA from Ohio University (2002). He has exhibited work extensively both nationally and abroad over the last fifteen years and has participated in numerous residencies around the world. Selected reviews include: *The New York Times*, *Art Monthly Australia*, *San Francisco Bay Chronicle*, *RealTime Magazine*, NY1 television, and *The Washington Post*. Chad Stayrook also works as an independent curator, is co-founder and co-director of Present Company Gallery, Brooklyn, and works in two art collaboratives: Bandwagon with Jose Ruiz and Really Large Numbers with Julia Oldham. [chadstayrook.com](http://chadstayrook.com)



MAUREEN CAVANAUGH, a Nebraska native and Brooklyn based artist, studied painting in Santa Fe, New Mexico. Cavanaugh works with different types of media including paper collage, wire drawings, and paintings. Her paintings 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 exhibitions include: “Everything Must Go,” Casey Kaplan, New York, “Talk Show” and “Turning Over a New Leaf” at Edward Thorpe Gallery, New York, and “Contemporary Painting,” Colby College Museum of Art, Waterville, Maine (curated by Alex Katz). Cavanaugh recently held a solo exhibition at Sister Garage Project, Los Angeles, California. 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](http://maureencavanaugh.com)



JORDAN RATHUS was born in Princeton, NJ in 1983. She studied at the Manhattan School of Music Preparatory Division from 1994 to 2002. Rathus earned her Bachelor of Fine Arts in Film and Television Production from New York University, New York in 2005. In 2012, she completed a Master of Fine Arts in Visual Arts (New Genres) at Columbia University, New York. She was the 2012 MFA Artist in Residence at Ox-Bow, Saugatuck, MI, and is a recipient of the Brooks Fellowship Award from Anderson Ranch, Snowmass Village, CO and the Tony Hawkins Award from New York University, New York. She lives and works in Brooklyn, NY. [jordanrathus.com](http://jordanrathus.com)



NAAMA TSABAR (b. 1982 Israel) lives and works in Brooklyn, New York. Tsabar has held solo exhibitions at the Tel Aviv Museum of Art, Israel, the Herzliya Museum for Contemporary Art, Israel, 2006, Thierry Goldberg Gallery, NY, Dvir Gallery, Israel, and Pianissimo Gallery, Milan. Selected group exhibitions include: “Greater New York,” MoMAPS1, The Bucharest Biennale for Young Artists, “Volume(s),” Casino Luxembourg, “Closer,” Spinello Projects, Miami, “Uncommon Places,” ExtraCity, Antwerp, Belgium, and “History Of Violence” at the Haifa Museum, Israel. Tsabar is a two-time recipient of the America-Israel Cultural Foundation grant (2005 and 2009), a 2010 Artis grant recipient, the 2009-2010 recipient of the Joan Sovern Award from Columbia University, and 2012 Grantee of The Rema Hort Mann Foundation Award. Tsabar’s work has been featured and reviewed in publications including *ArtForum*, *ArtReview*, *The New York Times*, *New York Magazine*, *ArtAsia Pacific* and *Fader Magazine*.



BYRON WESTBROOK is a sound artist working with the dynamic quality of physical space through site-specific installations and unique listening formats to activate architecture and community. He has presented work at Clocktower Gallery, LMAK Projects, ISSUE Project Room, Diapason Gallery, ExitArt, NY, ICA London, Human Resources, LA, The LAB, San Francisco, VIVO MediaArtCenter, Vancouver, O’, Milan, among many others. He has been an artist in residence at Clocktower Gallery, Wassaic Project, Diapason Gallery, NY, Hotel Pupik, Austria and Institute of Intermedia, Prague. He was the recipient of a Jerome Foundation Emerging Artist Commission in 2008. He holds an MFA from the Milton Avery Graduate School of Arts at Bard College and lives and works in Brooklyn, NY. Upcoming projects include an exhibition at Human Resources Los Angeles and a participatory performance in Morningside Park presented by MakeMusicNY. [byron-westbrook.com](http://byron-westbrook.com)



MYEONGSOO KIM is a Korean artist living in Brooklyn, NY (Born 1980). In 2011 he received his MFA from the Yale University School of Art. Since 2011, he has shown his work at numerous venues, including RH Gallery in NY, Bodega in Philadelphia and Virginia Commonwealth University at Richmond, VA. He is co-founder of Top Top, an artists’ space in Brooklyn. [mkima.com](http://mkima.com)



COLETTE ROBBINS was born in St. Louis and lives and works in Queens, NY. She received her BFA from the Maryland Institute College of Art and her MFA from Parsons, the New School for Design. Recent shows include: Deitch Projects, NY, P.P.O.W. Gallery, NY, Workshop, Venice, Italy, The Hole Gallery, NY, Yautepec, Mexico City, Sloan Fine Art, NY, and Field Projects Gallery, NY. Recent publications include *The New York Times* and *Beautiful Decay Magazine*. Robbins has been awarded grants for residencies such as The Marstein Island Symposium in Norway, The Cill Rialaig Project in Ireland, and the Vermont Studio Center. [coletterobbins.com](http://coletterobbins.com)





**Dead in August (DiA) on the LILAC July 11 – August 24, 2013**  
**LILAC, Pier 25, West Street at North Moore Street, TriBeCa, New York**

**July 11: Opening and Performances by Byron Westbrook and Chad Stayrook**

**July 18: Performance and Screening Night curated by Molly Surno**

**July 27: Family Afternoon and Talk with participating artists and SITE95 Director Meaghan Kent**

SITE95 is thrilled to present the third incarnation of “Dead in August (DiA)” “DiA” is an exhibition and event series that uses available space in New York to create in-depth projects highlighting New York-based artists. This year, the exhibition and events of “DiA” will take place on the LILAC, a 1933 steam powered lighthouse tender, located on Pier 25 in TriBeCa, New York, and at Independent Curators International (ICI), in TriBeCa, New York.

The exhibition on the LILAC will comprise site-specific installations by Peter Brock, Maureen Cavanaugh, Fort Makers, Myeong-soo Kim, Jordan Rathus, Colette Robbins, Chad Stayrook, Molly Surno, Naama Tsabar, and Byron Westbrook. The LILAC is a 1933 steam-powered lighthouse tender that was decommissioned in 1972 and is now a museum ship. Throughout the vessel, individual rooms will feature solo presentations by each artist. Each project is thoughtful to the rich history and unique environment of the LILAC.

The opening on July 11 will present two performance events: “SHUFFLE,” by Byron Westbrook and “A Siren Song (in three parts)” by Chad Stayrook. “SHUFFLE” is a participatory work that invites members of the audience to explore the spaces of the LILAC with 20 handheld speakers, each of which plays a separate tone of a musical chord. Audience members will individually define their own compositional arc and harmonic progression through their movement around the ship and proximity to other participants. At 9pm, Stayrook will present “A Siren Song (in three parts)” with Ellena Phillips, Rowan, and Unstoppable Death Machines. “A Siren Song (in three parts)” pays homage to the history of the LILAC as a lighthouse tender and its duty to maintain navigational aides meant to keep other ships and their crews safe.

On July 18, SITE95 will present a screening and performance night curated by Molly Surno. The screening will include works by: Amanda Alfieri, Peter Fankhauser, Molly Lowe, Micki Pellerano, Joshua Zucker-Pluda, Jordan Rathus, MM Serra, and Scott Thrift, along with special performances by Frank Haines and Jordan Rathus. Surno is a New York-based artist and founder and director of Cinema 16, an organization that pairs contemporary musicians with experimental films.

On July 27, SITE95 will hold a family afternoon event on the LILAC with children’s activities from 1-3pm, followed at 4pm by a talk and tour with participating artists and SITE95 director Meaghan Kent.

On August 1 at Independent Curators International (ICI), Meaghan Kent will moderate “New York Practice,” a panel discussion with Noah Becker (artist, founding editor of Whitehot Magazine and producer of the documentary, “New York is Now”), and artists Sue de Beer and Ryan McNamara. The conversation will look at each individual’s practice through the lens of the panel’s experiences of living in New York City.

SITE95 Journals will accompany the exhibition and events of “DiA.” *Journal 02\_05* will feature interviews with artists participating in the LILAC exhibition as well as a unique series of photographs of the LILAC by Cary Whittier. *Journal 02\_06* will include studio conversations with Noah Becker, Sue de Beer, Ryan McNamara, and Doug Ashford. Journals will be available online and in print at all accompanying events.

“DiA” has been organized by Meaghan Kent with Maureen Cavanaugh, Tyler Gorky, Kaitlin Henderson, Pooja Kakar, and Molly Surno. Our great thanks to Mary Habstritt, Museum Director and President of the LILAC Preservation Project, and Kate Fowle, Renaud Proch, Maria del Carmen Carrión, and Misa Jeffereis of Independent Curators International (ICI). Further details on “DiA,” including biographies on each of the artists, can be found at [site95.org](http://site95.org). More information on the LILAC is located at [lilacpreservationproject.org](http://lilacpreservationproject.org). Additional information on Independent Curators International is available at [curatorsintl.org](http://curatorsintl.org). Please contact [info@site95.org](mailto:info@site95.org) with any questions.





## Peter Brock

**Pooja Kakar:** What are you planning to present for “DiA on the LILAC”?

**Peter Brock:** I plan to hang a single piece from an ongoing series entitled “water paintings.” In this photograph, a gently curving brushstroke of water bisects a diagonal shadow. This event occurs on an off-white interior wall, with morning light raking in from the side. The angle of the light accentuates the spongy dimpling of the paint as it was rolled onto sheetrock. Two beads of water hang precariously at the end of the stroke, threatening to disrupt the calm gesture.

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work/create an experience for the viewer?

**PB:** The constituent parts of this work (water, paint, wall, sun, shadow) exist onboard the LILAC. By placing this work in the officer’s cabin, I hope to draw attention to the shadows in the room. How will the angle of light change the texture of the wall? The enamel paint on the steel walls has resilient sheen, but still reveals subtle undulations of the surface. The water below the LILAC offers buoyancy but threatens to erode the steel structure should the paint fail. I once spent grueling hours chiseling away blisters of rust on the deck of a tugboat, each one the result of a failure in the protective film. I have come to think of paint as a transformative film, including the stains of water on porous surfaces that comprise the “water paintings.” I am curious to see how this transformation fares amidst the painted surfaces of the LILAC. What is the consequence of the failure to transform a surface? Is this a durable transformation?

**PK:** Some of your recent works includes water and/or pigment on concrete; can you describe the process behind this and how and why you choose your materials? Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**PB:** My process is rooted in day-to-day looking. By this I mean paying close attention to the surfaces of my environment, which is New York most of the year. I come to these surfaces with a background in painting and an inclination to see pictorial depth. Recently I have been experimenting with making painterly marks on urban surfaces using a brush and water. I photograph the process and consider the types of language and transformation that occur. I am excited by the spatial fluctuation that happens when water activates the speckled tones of the sidewalk. The grains of sand and gravel aggregate appear vibrant.

These interventions evoke a basic metaphor of painterly space and yet maintain their identity as mundane material.

**PK:** Can you elaborate on the process and development of making public art projects? The Williamsburg Bridge for instance seemed like a unique collaboration.

**PB:** The Williamsburg Bridge project involved several collaborators and close to three months of planning. When I moved to New York, I missed seeing the horizon. When I walked over the Williamsburg Bridge for the first time, I became enamored with the vantage point it offered on the city. My installation of colored ovals on the bridge was intended to enliven the space and draw attention to horizon. Although we had no permission or support from the city, the piece has been up for over two years.

**PK:** What projects are you currently working on?

**PB:** I am continuing to investigate the minimal transformation of porous surfaces with water, vegetable oil and graphite. I recently spent some time examining how liquid graphite changes the bark of a tree into a rhythmic and textured monochrome. I am also working with video to explore the fleeting quality of these painted water shapes. The heat of the sun works against my desire to articulate a solid shape with clean edges. While photographs provide a sense of satisfaction and accomplishment, the video pieces involve a Sisyphean defeat of form.

# Maureen Cavanaugh

**Pooja Kakar:** What are you planning to present for “DiA on the LILAC”?

**Maureen Cavanaugh:** I plan on creating a comfortable space where the work is the bed as well as my paintings installed in each bunk. The idea is that this is someone’s small space and contains what they chose to share and keep close to themselves.

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work/create an experience for the viewer?

**MC:** Since the room I have is a sleeping cabin I am going to work with it as a domestic space. I am planning on sewing together fabrics to make a slipcovers on tri-foldout foam cushions. They will be layed flat on the bunk beds so visitors can sit and lie down on them, but when they are folded they will function more as an object. The walls are magnetic so I am planning on installing paintings and drawings with magnets that I will also paint, draw and collage on. The paintings and drawings with focus around water and created mementos. I am also trying to learn how to make knots.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**MC:** I have visited the ship a few times, learning a bit about the LILAC and its function as a lighthouse tender, and since then I have been working around what can be created there. I have worked with water themes before so it is a nice fit for my paintings.

**PK:** How similar or different will this be to your previous exhibitions?

**MC:** This is the most site-specific project I have done. The space is definitely informing my process, but it feels very familiar. Living in funny apartments in Brooklyn, I have taken to decorating the spaces as an extension of my art work. My studio is in my home so everything is connected, and my paintings often deal with interior themes.

**PK:** What projects are you currently working on?

**MC:** Later this summer I will begin working on a small edition artist book.

**PK:** Who would you say you have been influenced by?

**MC:** For this project I have been looking at a lot of textile books, in particular Louise Bourgeois Fabric works. Bourgeois work has helped me make the connection from my painting to collaging materials together. I have also been looking at bed projects that other artists have done, including Tracey Emin, Mike Kelley and Ai Weiwei.





# Naomi Clark / Fort Makers

**Pooja Kakar:** What do you have in mind for “DiA” and how is it inspired by the LILAC?

**Naomi Clark:** I found it very interesting and romantic to think about a boat that goes out to service lighthouses, like mobile island. I also responded to the many built-in loops and hoops that a boat contains to function; I think they are for ropes. So I wanted to use the idea to build something on the boat like an additional service center within this service center. That said, I want to use some of the existing appendages to build a colorful, abstract, tipi-like structure. I want the tipi to pop out in color and form from the the LILAC.

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work/create an experience for the viewer?

**NC:** I want bright warm colors and geometric shapes to stand out from the ocean-like palette and organic shapes of the boat. I also want to work with the existing hardware that is built into the boat and the flat narrow service of the deck to build something high and long and waterproof.

**PK:** Given that a lot of your work has been shown in outdoor installations, how will the environment come into play with your project for DiA?

**NC:** I love that the work will be set off by the water in the background. I think working in this way, the environment is always part of the work. The documentation and the photographs serve as final compositions that include the work and the environment.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**NC:** At Fort Makers we have many different projects going on at once. When we are working on a new project it will be informed by all the other installations and objects that we are working on the moment. Usually when we are doing a site-specific installation we will go see the space and then think of materials that would work to build some sort of structure. We also have a lot of brainstorming and discussion about the form that each project could take. I would say that conversation is very important in our process. Everybody adds to the idea and the form emerges from this work.

**PK:** Can you explain what Fort Makers is and the mission of the organization? How does the collaborative process work?

**NC:** Fort Makers is a project-based artist collaborative that creates useful art objects as well as large-scale installations. The process is very dynamic and fluid. There is a lot of conversation, examination of related projects, and a lot of inspiration taken from experimentation and action that happens at the studio. Ideas form from joint experience and conversation.

**PK:** You have described your artwork as a reconstructive process, a way of using a traditionally two-dimensional medium in a three-dimensional way, perhaps you elaborate on what lead you to this process and why?

**NC:** I have always had an interest in sewing and textiles as well as painting. Painting, to me, always seemed like an extension of fabric because, well, it is. It moves like fabric and can take 3D form very easily when it covers something or is stretched. I also find it very comforting to know that if something does not work one way, I can re-form the object and have it function in another way. The deconstruction and reconstruction is a way to free myself from attachment to the material piece and the object. I want the work to be present in the moment. I think it is a way to change and work with perspective.

**PK:** What projects are you currently working on?

**NC:** We are getting ready for our first solo gallery show, which will take place in July. It will be a large-scale, multi-faceted project in which I will paint fabric in the gallery and then we will all map, draw and choose strategic locations around Richmond, VA where we will set up various installations. We are also gearing up for our stage set for MoMA PS1’s Warm Up concert in August and the DUMBO Arts Festival in September. We have an ongoing installation at Pier 17 entitled “Free Space” that is open to the public from Tuesday to Sunday 11am-7pm until Labor Day.







## Myeongsoo Kim

**Pooja Kakar:** What do you have in mind for “DiA on the LILAC”?

**Myeongsoo Kim:** Well, I have lots of things in my mind, but for some reason, they are pretty hard to say. And probably that is because I don't know what exactly I am thinking. It is always hard to figure out what I have in mind, especially when I have to say it to someone.

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work/create an experience for the viewer?

**MK:** This is an exciting opportunity for me since I have never done any kind of site-specific project. And that is even more so why I am having hard time figuring out what I have in mind. Most of my work I have created in a very spontaneous way. I don't usually make work with any specific objective. I call myself a great collector of many things, but I am a collector not because I love to collect things. I am a collector because I can't throw stuff away.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**MK:** My process in creating work is very similar to the way I have become a collector. I notice something around me and give it recognition. It is sort of like picking an apple at the farm, but rather than picking up an actual apple, I notice other things around me, such as dried leaves for my book, a wildflower for my girlfriend, abandoned beehives for leftover honey, saving an earth worm from the deadly direness of Fall, a broken tree branch for a silly swing, and maybe a little beetle for playing with. So, in the end, I'd perhaps call my work 'picking an apple at a beautiful farm,' but I'd use all of those things in that work, not an actual apple.

**PK:** Your recent projects appear as kind of oblique portraits (“The fortune tellers house” and “Carlos”) what was your objective behind these pieces? They also have some similar elements, what was the process in culling objects for each project?

**MK:** When I had a dream about my good friend Carlos, I made a piece about that dream. The dream wasn't something special. It was just a strange dream, like any other dream I might have any night, but something kept dragging my ankle the next day and the next day. Then suddenly, Amazon suggested for me to watch a movie called “Carlos” (it is about a notorious terrorist in 60's, often called ‘the Jackal’). This

coincidence may sound too easy or simple to be considered an art making process, but that coincidence had become too big to ignore when I read an article in *The New York Times* about the actual “Carlos” a couple days after. He was serving a life sentence in France, and was now being transferred to Paris for another trial. I said “the actual Carlos.” I said it to make a clear distinction between my Carlos and the other Carlos, and I think my piece “Carlos” started from that point when I tried to make that distinction between realization and recognition.

**PK:** Each installation piece appears to be meticulous and deliberate in nature, what kind of planning is involved to achieve that aesthetic?

**MK:** I am hoping that producing work could be a joyful thing. I could work on many different things for money, but when I do that I always end up hating it, whatever that is. However, achieving a certain aesthetic has been a purely joyful thing to me. When I don't think about any objective, I feel free, and it makes me go deeper and further until I get satisfaction.

**PK:** Where have/do you find inspiration for your work?

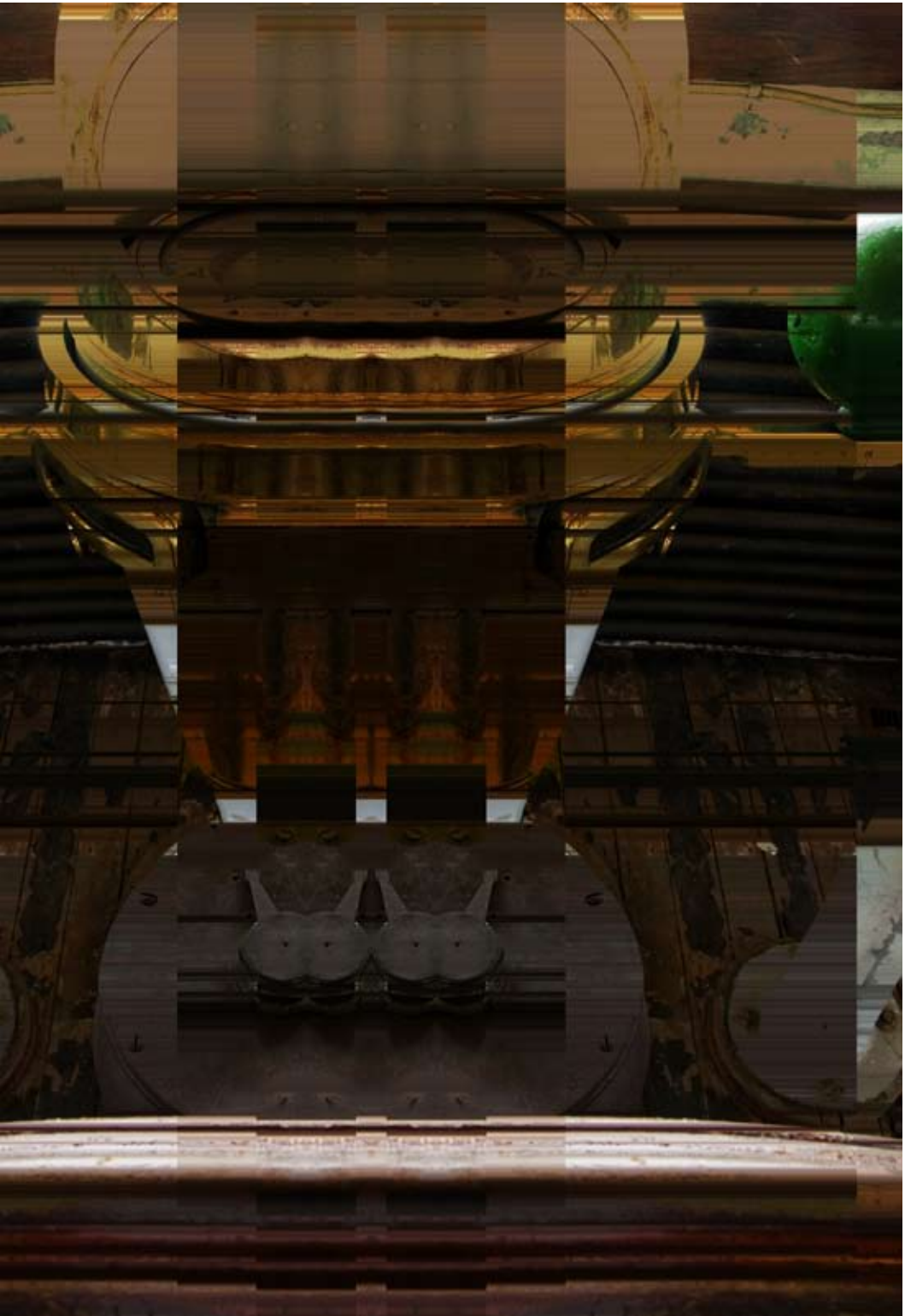
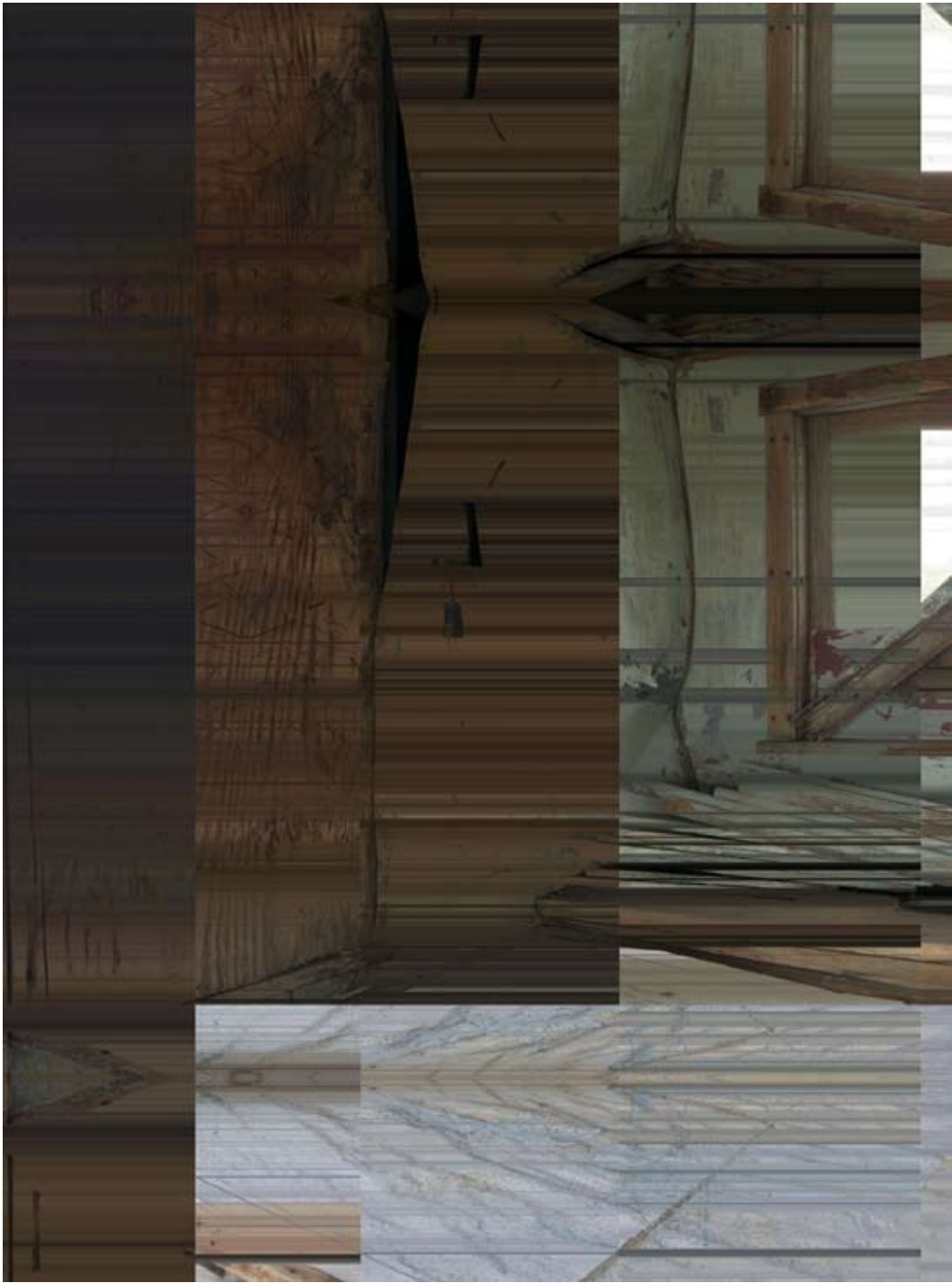
**MK:** I have too many inspirations in my life, so it is extremely hard to pick. However, if I have to mention one, I love islands. Currently I am in love with St. Helena in the South Atlantic Ocean. I spend every hour looking at it on Google Earth before I go to bed.

**PK:** What are you currently working on?

**MK:** I am currently working on the piece for “Dead in August.”

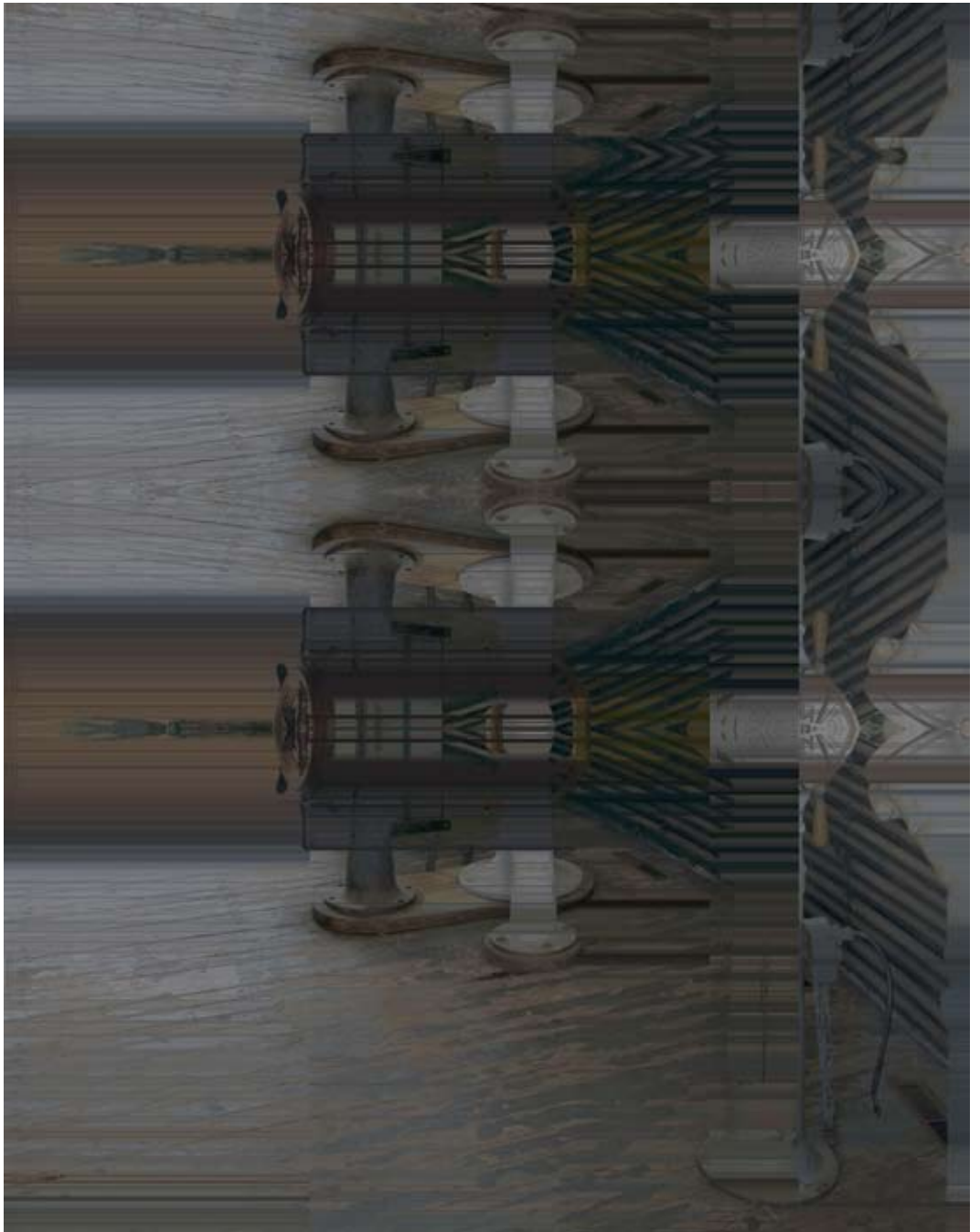
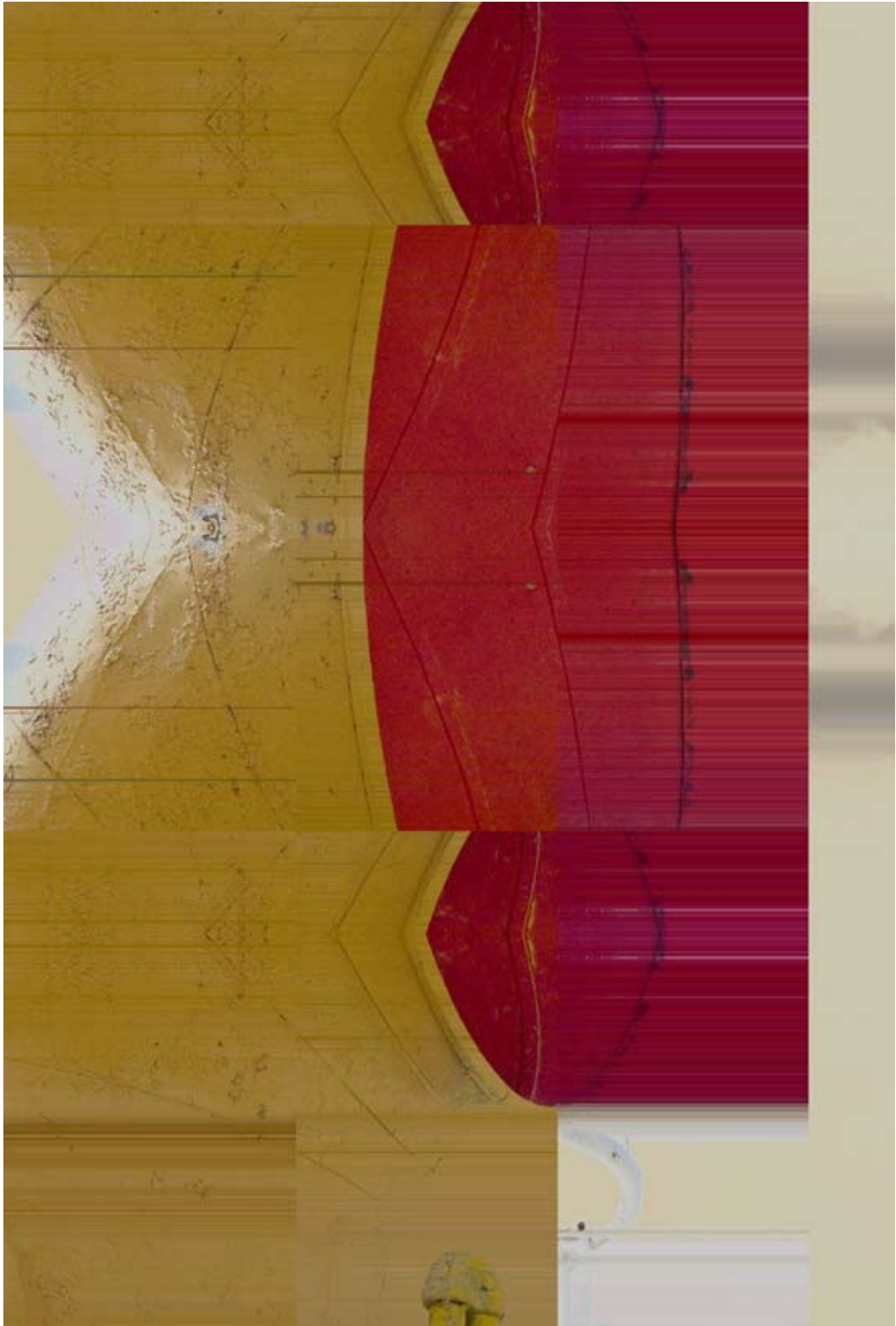
**PK:** There seems to be an element of humor with your pieces, how does this come into play with larger themes in your work?

**MK:** That is because I find myself to be funny sometimes and maybe so does my work.

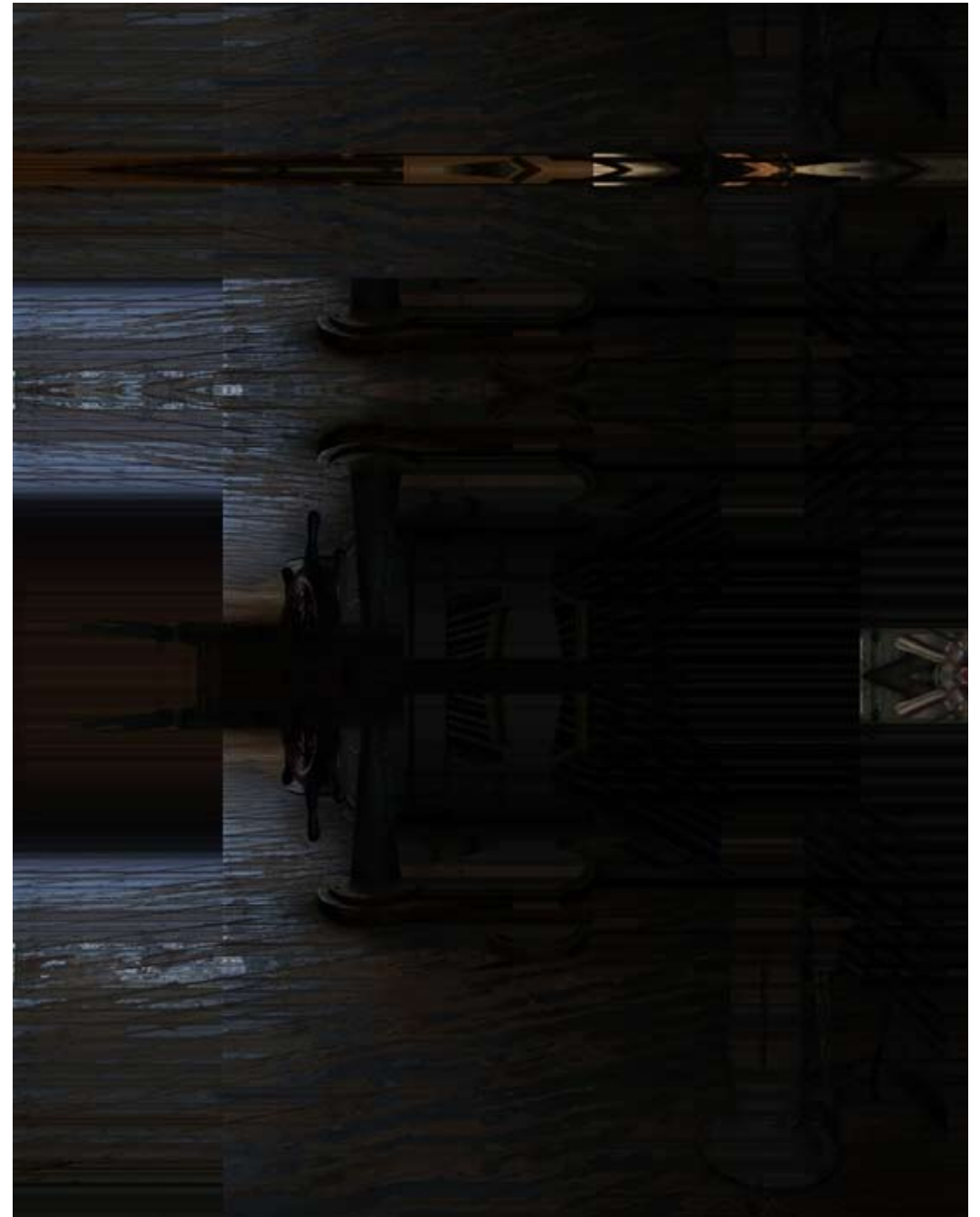


















## Jordan Rathus

**Pooja Kakar:** You have a film background, what motivated you to transition into fine art and how does that background influence your work?

**Jordan Rathus:** My video and film work has always been experimental. I think it's more the context in which it's presented that's changed. I felt ultimately that the best place for my work to grow would be in the "world" with the fewest rules. That, for me, was the art world. But having this extensive film and television experience has been a tremendous inspiration for me. A lot of the work I make self-consciously exposes the multiple layers of the production process, from performing to directing to camera operating to audio recording to editing. My emphasis on "behind-the-scenes" often surpasses the screen time devoted to the content of the piece.

**PK:** This work will be presented for the first time on the LILAC how does the piece relate to the site?

**JR:** "Based on, If Any" sets out as a sort of anthropological documentary focusing on the political history and environmental impact of the Panama Canal. For me, the LILAC's own rich history along with the unifying element of water offers an interesting connection.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**JR:** More and more my process has become centered on capturing the hysteria of developing and performing on-camera personas. I often begin by focusing on a particular character trait, and then I center the video's narrative around the study and exploration of the resulting behaviors. In "Based on, If Any" I reveal the main character's constant struggle to create an illusion of professionalism. I edit all of the behind-the-scenes footage into the completed scenes, creating a confused power struggle between myself as the on-camera performer and myself as the editor. I consider a piece complete when the journey of finding this balance of power is either perfected or exhausted.

**PK:** How does your use of pop culture communicate meaning in your work?

**JR:** I try to use culturally recognizable modes of visual storytelling in order to create a shortcut for the viewer. I feel that from this point of comfort and familiarity I am able to more effectively communicate the deconstruction of these modes, and I can more successfully reveal what is not typically revealed.

**PK:** Who/Where have you found inspiration from for your previous pieces?

**JR:** I'm inspired by a wide range of cultural sources, from reality shows like "The Bachelor" to operas by Puccini to films by the Marx Brothers.

**PK:** What projects are you currently working on?

**JR:** I'm continuing on this trajectory of recontextualizing the travelogue film format as I journey through places like Panama, Cuba, and the Arctic Circle. Another project I'm excited about is a film I'm making with Nick Paparone. We're shooting here in New York over the summer and the premiere will be in November.



## Colette Robbins

**Pooja Kakar:** What are you planning to present for “DiA on the LILAC”? How are you planning on utilizing the unique space on the LILAC to showcase your work and create an experience for the viewer?

**Colette Robbins:** The portholes in one of the LILAC’s cabins were my starting point for this project. The cabin I chose is overlooking the Hudson river. I have created black and white digital collages that I am printing onto a transparent vinyl. These vinyls will be attached to the outside of the portholes. The imagery in the collages comes from my current body of work ‘Archaeological Fiction’ and contains different double-headed monolithic structures on remote sea-worn islands. I wanted to have my imaginary archaeological structures superimposed on an actual body of water. The imagery I create has no particular time frame, and looks like it could either be from some historic site or from a sci-fi film. I am curious to see how my monolithic structures appear when paired with the Hudson river and the New Jersey shore line. I also wonder about what kinds of shadows will end up resulting from these vinyls inside the cabin.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail? Could you go into detail explaining the meaning of the subject matter, particularly the “Monoliths”?

**CR:** I am always researching new imagery to use in my projects, whether on the internet or when traveling. I am inspired by everything; from Ridley Scott’s current film, “Prometheus,” to the Roman god Janus. I have created quite an archive of images which I draw from while creating my digital collages. All of the monoliths are created with the idea that they are a monument to a fictitious relationship. I think a lot about how there are always monuments to individuals but rarely are there monuments to relationships. Relationships between two people throughout history have made as big of impact on our culture as individuals. I choose to place these monuments in remote seascapes because I like the idea of someone stumbling upon the monument in the middle of nowhere. I also think about how you would be able to interact with the monuments. A bunch of my current monuments have places where the viewer could sit inside the two heads.

**PK:** What led you to using the medium of graphite in your work?

**CR:** I usually use the digital collages as a jumping off point for creating labor-intensive graphite paintings. Graphite is something I have been

using my whole life, since I could pick up a pencil. It is a very immediate material that can create a number of textures. I use it in the powder form and mix it with water in order to get an almost velvety quality to the surface. For the subject matter, I like using a black and white palette, because it strips down any meaning colors would superimpose on the works. I think I decided to use graphite for the majority of my work because I finally found a way to fuse my love of drawing and painting by using the painting technique with the graphite powder.

**PK:** How do you think the way your works are displayed will contribute to the overall experience on the LILAC?

**CR:** Since my works will be interacting directly with the structures of the portholes in the cabin, they will be starting a direct conversation with the space and with the viewers who interact with the LILAC. The LILAC is a powerful space with or without art. Just being on a historic steam boat while in Manhattan feels like you have stepped back in time to another era. I want my installation of collages on the portholes to add to that feeling, not subtract from it.

**PK:** Are there any previous exhibitions you’ve had that you think will be similar to “DiA,” if yes how so?

**CR:** I have never made an installation on a boat like the LILAC. However, I have shown in alternative spaces in a nomadic curatorial project called Parlour. I love the idea of working outside of the typical gallery model and pushing my ideas to a new place because of it.

**PK:** What other projects are you currently working on?

**CR:** The porthole imagery is very important to my work currently, and I am making a series of small spherical graphite drawings that are going to be installed in an exhibition in LA in late July. I will also have some work in a show in upstate NY in August. This summer is going to be an opportunity for me to gather a lot more island inspiration since I will be in a residency in Norway in August on a small island outside of Bergen. I have never worked on a tiny island in the North Sea. I am excited to see how my work transforms because of that experience.





# Chad Stayrook

**Pooja Kakar:** What are you planning to present for “DiA on the LILAC”?

**Chad Stayrook:** I will be presenting “A Siren Song (in three parts)”. This will be a performance and installation in the engine room of the LILAC, consisting of a large functional lighthouse installed to appear as though it is growing out of the engine room’s controls. This lighthouse will be positioned to shine its light at head level for those standing on the engine room’s mezzanine. On opening night there will be a performance involving three musicians who will play the role of Sirens, mythic creatures said to lure sailors into shipwreck by lulling them with their physical and musical beauty. Each musician will play two pieces in succession based on the rotation of the lighthouse light. The musicians involved are Ellena Phillips, Rowan (Shelley Burgon), and Unstoppable Death Machines (Michael and Billy Tucci).

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work/create an experience for the viewer?

**CS:** My piece is conceived and built specifically for the LILAC. I intend for the installation to inhabit the engine room space as though it is actually part of the ship. This installation and its associated performative event pay homage to the history of the LILAC as a lighthouse tender and its duty to maintain navigational aides meant to keep other ships and their crew safe.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**CS:** My work is often situational to the opportunity at hand. I am always working within the same lexicon, but ideas are usually conceived after seeing the environment they might be presented in. The first stage of any project is research. This could be researching concepts, historical events, persons of interest, exhibition sites, etc. The ideas for a piece are formed through this research. The next stage is experimentation. This involves working out what format will best present the ideas I’m interested in, and also how I want to present the research material (how much liberty I want to take with “fact”). The final stage is execution. This is a multi-part process that involves researching materials, coordinating with collaborators, officials, curators, building managers, etc., making the physical work, and designing and installing the final installation. Often, the majority of time in this stage is spent sketching building plans and getting permission from the powers-that-be to do

something. Before I start physically making anything I have a very good idea of what I want it to be. The production of a piece usually happens really quickly. The same goes for the overall installation of the work in an exhibition setting.

**PK:** You’ve described your work as creating systems using ideas confirmed by, related to, or inspired by science, philosophy, and/or popular culture; can you elaborate on why you consider them as systems and how you facilitate a dialogue between these three areas in creating your work?

**CS:** I see the “system” as the multi-stage process I described above. This system draws ideas from those three areas and investigates how an idea is perceived through the lens of each. An “idea” often takes on different meaning or purpose when put against the backdrop of science as opposed to philosophy as opposed to pop culture.

**PK:** There is an element of humor, particularly in the titles of your work (for instance, “The boys absurd invention” and “GPS memes”) how does this come into play with larger themes within your work?

**CS:** Humor is very important to me in my practice. My work is very much about investigating and understanding the world I live in (the human condition). I find humor to be a very useful tool for representing the humility (and futility) of that process.

**PK:** Can you describe your studio space and how the different disciplines create your environment?

**CS:** My studio is more of an incubator than a production facility. I use it as a space to research ideas and experiment with materials. Final pieces are often outsourced to printers, or built directly in the exhibition space.

**PK:** You often collaborate with performers, artists, and musicians; how does this outcome differ from your original vision?

**CS:** Actually, the collaborative work is more recent. In my individual practice I often work with others but their roles are very specifically defined. A musician is chosen because his or her work relates specifically to an idea I am working on. In this instance, it is less about engaging in a dialogue with this person to inform the direction of a



piece than utilizing this person’s skills to realize my vision. In this working situation the outcome of a piece rarely differs from my original vision. I have, in recent years, formed specific collaborative projects: Bandwagon with Jose Ruiz and Really Large Numbers with Julia Oldham. These collaborations were formed based on similar interests and working processes, and the work produced is the result of a lot of dialogue. Final pieces are created with heavy input from both sides and may very well differ from where I initially imagined an idea might go.

**PK:** What projects are you currently working on?

**CS:** For the last year I have been working on a project called “An Adventure (in three parts).” “Part 1: The Journey” involved canoeing up the Hudson River from my studio in Brooklyn to Peekskill, NY under the auspices of finding the sublime through a solo adventure expedition. “Part 2: The Narration” involved retelling this journey from memory while getting tattooed with a piece I designed mapping the route I took up the Hudson. “Part 3: The Commemoration” will be a celebration one year after the initial journey.

In August, Really Large Numbers (a collaboration with Julia Oldham) will start a 5 month residency on Govenors Island through LMCC. We

intend to study anomalies we find within the island’s history through the lens of our individual and collective practices. I was recently in residence at I-Park in Connecticut where I built a series of installations across the 450-acre property that collectively turned the land into a ship. I produced a video of me navigating and exploring this ship, which I am currently editing. I am working on a series of photos, video, and performances that document the launching and recovery of a model rocket. I am co-directing an artist-run space with Jose Ruiz and Brian Balderston called Present Company. We present a busy schedule of exhibitions and performances throughout the year and will be involved in a couple art fairs this fall.



## Molly Surno

**Pooja Kakar:** What are you planning to present for “DiA on the LILAC”?

**Molly Surno:** Channeling the masculine and crass tradition of sailor sexuality, I will install a motion sensored sound piece. Each time a human body traverses the space of the corridor a barrage of whistles and cat calls will be activated. Despite age, gender, body type, the non-discriminatory sounds of men lusting for passerby's will be vulnerable to this desire.

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work/create an experience for the viewer?

**MS:** Taking a playful approach, I am interested in using the unique architecture to alarm the viewer. The boat is designed to inspire navigation and as people move through the space they will encounter my piece. It is not something the viewer looks for, rather the piece looks for the viewer.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**MS:** A large part of the work of an artist comes from reading, conversation, and experience. A lot of my time in the studio consists of writing, staring out the window, and reading. My process is based on intuition. For me ideas hit like lightening and I rarely make tests. I try to conflate my life and work practices in order to achieve more electric moments where I translate my activities into formal questions. Bruce Nauman once said, “At this point art [has] become more of an activity and less of a product.” This clarifies my goals for my art process.

**PK:** Perhaps you can elaborate on your use of different methods of media including photography, video, performance, and sound and how it often describes feminine cultural experiences.

**MS:** While many of my works deal with the cultural and aesthetic realm of female rituals the work I am making for the LILAC specifically explores masculine desire and sexuality. I am using the medium of sound which is free from the same associations as image in order to provoke the humor and aggression around cat calling.

**PK:** Can you describe the process of how you realize your work within your studio space and artist residencies? What role does the physical space play?

**MS:** My work is almost entirely site specific. I construct an installation give the physical and architectural parameters given to me.

**PK:** You often collaborate with performers, artists, and musicians; how does this outcome differ from your original vision?

**MS:** When working with a time based medium like film, music, photography or performance you open yourself to the possibility of chance. This for me is the most dynamic part of art making which is also intrinsic to the process of collaborating. Relinquishing all control and allowing the work to move and navigate through time and space always differs from the original.

**PK:** What projects are you currently working on?

**MS:** I am currently working on my first solo show that will open in January at Gasser Grunert gallery in New York. The show will include photography, sculpture, film, and sound.





## Naama Tsabar

**Pooja Kakar:** Can you explain the inspiration and planning behind “Night Falls (Lighters)”?

**Naama Tsabar:** “In Nightfalls (Lighters)” I focus on the image of the empty lighter that now only creates sparks. This device used to make fire is rendered unusable and in turn its functionally is subverted to one that is sensual, visually and sound-wise. The lighter now illuminates moments in space—the hand that holds it, the frame around it—but in a very fragmented way.

“NightFalls (Lighters)” is a work from late 2008. It was originally exhibited as part of a solo exhibition I had at Pianissimo gallery in Milan, which was called “NightFalls” and was a sculptural installation that examined the moments ambient enhancing devices lose their functionality.

Having bartended for many years, my main inspiration for that exhibition was those moments of dawn, when the mysterious and unknown is illuminated and exposed. Around the same time a law was passed in Israel prohibiting smoking in bars, which gave way to a whole underground culture of smoking illegally, behind the eye of the law. The tools that supported that action gained new meaning and uses, and the lighter was one of them.

**PK:** The presentation of the piece is site specific to the LILAC, perhaps you can describe your thought process on how you wanted it to be presented?

**NT:** Even before visiting the LILAC I was interested in its history as a lighthouse tender, and its relationship to the lighter video. The boat and the lighters have this interesting relationship in the service of light, with concealing and revealing. Both are rendered unusable in their present state, their functionality subverted. In a way, the lighters reference the present state of the boat as a museum ship or a display ship. When I went on the boat itself it became very apparent to me that the most interesting space for this projection would be the communal sleeping room. It’s a room that’s filled with canvas bunk beds, a dark room at the belly of the ship.

**PK:** What aspect of the space of the LILAC do you find to be the most challenging or interesting to work with?

**NT:** There are technical restraints with exhibiting on ship, like power, ceiling height, and weather, but on the other hand the environment is so rich that the gentlest actions are amplified both in meaning and in experience.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**NT:** My process varies a lot from show to show; it depends on the space, the conceptual framework for the exhibition and the environment it’s inserted into. At times I have a sculpture or installation cooking up in my studio, and then I seek the exhibition space and curator to have a dialogue with. At other times, as happened with the LILAC and Meaghan, I am approached by a venue or curator and a new project is made in response, or an older project is reworked and re-thought, expanding its existence in the world.

**PK:** Do you see any similarities between past exhibitions you’ve had and “DiA,” or will this be a new and unique experience for you?

**NT:** This is a unique experience for me, showing on a historical boat like the LILAC.

**PK:** You often collaborate with performers, artists, and musicians; how does this outcome differ from your original vision?

**NT:** Once you let another person into your practice, you have to learn new skills. You need to learn to communicate your idea even before it has a visual presence. There is also a certain amount of control that is taken away from you. I personally am very control-oriented, and through working with other musicians I have to let go, listen, and at times agree to things that are outside of my comfort zone. That’s at the core of creation; I grow a lot through those moments.

**PK:** What projects are you currently working on?

**NT:** I am working on a very big project that’s going to premier at the Tel Aviv Museum this summer. It’s a three-person show curated by Hadas Maor called “Showtime.” All the works in this exhibition deal with sound as a visual form, examining the term “show” while conceptually and physically deconstructing it within the exhibition space.

The installation that I will be showing is called “Propagation (Opus 2),” a performative installation that fuses architecture with sound equipment into an absurd situation where one supports the other, both physically and sound-wise. Thirteen sculptures make up a fragmented, broken-down space that at certain times is filled with live sound.



# Byron Westbrook

**Pooja Kakar:** What are you planning to present for “DiA on the LILAC”?

**Byron Westbrook:** I'll be doing two things—a performance at the opening and an installation in a lower hallway, both of which address the architecture and physical material of the LILAC. The performance will involve letting the audience navigate the different spaces and nooks of the boat while holding small speakers that emit different sounds. The installation will be centered around creating a sort of sonic framing of existing sounds and resonant qualities of the hallway.

**PK:** How are you planning on utilizing the unique space on the LILAC to showcase your work and create an experience for the viewer?

**BW:** The performance will allow the audience to explore the LILAC, aided by droning sounds playing from speakers that they carry. Each space will reflect differently, so the sound will change from room to room, both in tone and in apparent volume. In addition to this, each speaker will be playing a different tone, so as people move about the boat, through different rooms and floors, they will hear different combinations of tones depending on the position of other speaker-carrying audience members. This will create both a heightened awareness of surroundings as well as a sort of social fabric built from tone relationships and the navigational aspect of the piece.

**PK:** Could you explain your process—from the inception of an idea to its execution in an exhibit, in greater detail?

**BW:** I tend to be thinking on a general level about how an audience interfaces with an environment, social situation, listening situation, performance situation, architecture of a space, imposed rules of a space and how associated factors guide our perception and awareness at any particular moment in time. I experiment a lot with different ways of using sound as a sort of guide or conduit to some type of change in perception and awareness. Generally, I work in a way that is very site-specific. I am largely using a battery of techniques to explore how to best address and transform the experience of a space using sound. It is generally a matter of trial and error, observing how an audience might navigate a particular space, bringing in a range of materials, speakers, and recordings that seem appropriate and then working with the dynamic between the sound and space until it feels like my materials are achieving a transformative quality that transcends the space and materials.

**PK:** What other projects are you currently working on?

**BW:** I am working on a piece that uses both sound and lighting, which are programmed to coincide in a way that changes one's social and perceptual boundaries within a space. The piece is a narrative sequence with transitions functioning similarly to cuts in film editing or theatrical scene changes, and that is imposed as a form over the environment it inhabits.

**PK:** How does external sounds affect or inspire your sound pieces?

**BW:** I take all existing sounds and possibilities of sound into consideration when realizing a work. If it is a space where people are likely to be talking a lot, I will try to work in a way so that talking and the sound can work together to all be part of the experience. If there are loud existing sounds, I may try to use them as part of my work or even have the work itself frame those sounds as a central element.

**PK:** What meanings or readings do you think may be translated by viewers from their experiences of your sound installations?

**BW:** I think there is a pretty wide range of possible experiences of my work. In most situations it tends to magnify whatever people bring into it, and a lot depends on the state of mind that the viewer is in. I have heard some people say that it induced a calm, meditative state and others who say they experienced extreme anxiety. For the most part, I am just working to open up possibilities for people to experience something unexpected and potentially new to them on a perceptual and emotional level.

**PK:** How crucial is the placement of each piece of equipment in creating your desired atmosphere and effect—what kind of planning goes into each placement?

**BW:** Placement and positioning of materials are absolutely crucial, at least in installation work. The materials respond to structure and act structurally at the same time. There is an immense amount of planning and trial and error involved, although in the end, it comes down to ears and physical experience.

**PK:** Can you describe the process of how realize your work within your studio space and artist residencies? What role does the physical space play?

**BW:** My studio process is not so much about realizing work in the studio. It is more about developing ideas and materials to be used



in site-specific situations and experimenting with different types of audience interface. I spend a lot of time just developing sounds—simple sounds—that have a physical, textural quality to them. Studio time is also spent working on technical experimentation, e.g., how might I turn a sheet of metal into a speaker to deliver x type of sound, or how can physical proximity to x type of sound affect its function. Ultimately the space and the site shape the piece more than anything else.

**PK:** You often collaborate with performers, artists, and musicians; how does this outcome differ from your original vision?

**BW:** I generally don't do a lot of collaborating in terms of realizing a project, but I would consider my participatory work, like the performance for the “DiA on the LILAC” opening, to be a collaboration with the audience. I generally set up a scenario with a range of possibili-

ties and present that to the audience, and whatever happens once it is out of my hands is the piece. I find it exciting to not know what the outcome will be.



