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Survive/Thrive/Alive
March 4-May 29, 2006

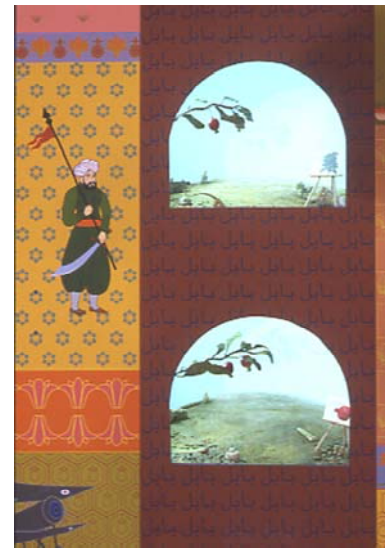
Glyndor Gallery Wave Hill
Reception: April 23, 1-4pm



Alison Moritsugu
Opelu Floral, 2006
flashe and latex paint on paper
61" x 41" each alcove



Lisa Murch
Botanical Squatters, 2006
mixed media
12' x 6' x 6'



Janet Koenig & Gregory Sholette
Surviving Paradise, 2006 (detail)
mixed media
8' x 5' x 18"

From March 4-May 29, 2006, Wave Hill, a public garden and cultural center, explores the idea of plant survival in the exhibition *Survive/Thrive/Alive*. Showcasing eight new installations by Mia Brownell, Cristina de Gennaro, Stephanie Dinkins, Kevin Duggan, Janet Koenig & Greg Sholette, Algernon Miller, Alison Moritsugu, and Lisa Murch, the exhibition examines issues of adaptation and migration, and how these natural forces are compounded by the struggle between civilization and the plant kingdom. In addition, artist Maureen Connor investigates the curatorial process through her video guide to the exhibition.

Mia Brownell's interest in the genetic engineering of food led her to a series of paintings that are inspired by Dutch 17th Century still life paintings. Her two new paintings are based on the forms of a protein and an amino acid string that employ images of grapes and other fruits.

Cristina de Gennaro worked in the gallery for two months to create a multi-layered installation exploring Wave Hill history. Her work addresses cultural and personal memory through association with specific plants. She painted and collaged directly onto the walls and hung translucent drawings.

Continued on Reverse

In the sunroom, **Stephanie Dinkins** created a pyramid of books crowned by a gilded rocking chair, with cotton, black-eyed peas, lima beans and okra seedlings springing from between the pages. These plants, so closely associated with the agrarian South, with nourishment and struggle, attempt to survive under the weight of words, thought and knowledge. Simple actions—dancing, washing and waiting—are presented on three small screens hidden in the soil. A video of muddied hands leafing through a book, exchanging soil with words, is projected from the pyramid.

Kevin Duggan's four accordion books of botanical watercolor paintings are based on plants found in Albrecht Durer's 1503 masterpiece *Der Grosse Rasenstuck (The Great Piece of Earth)*. Duggan follows the path of these commonplace plants through the present depicting their process of competition and co-evolution. The plants are yarrow, creeping bent, daisy, hound's-tongue, greater plantain, meadow grass, dandelion, germander speedwell and crow's foot (grass).

In *Surviving Paradise*, collaborating artists **Janet Koenig and Greg Sholette**, turn to the Fertile Crescent, to trace plants that have their origin in the cradle of civilization. Their installation alludes to the Hanging Gardens of Babylon and to 15th Century Islamic illuminated manuscripts, and calls attention to the human conquests that have shaped and reshaped the natural and cultural history of the Near East.

Algernon Miller has been studying Seneca Village, a thriving village of people of African descent that was displaced to make way for Central Park in the mid-nineteenth century. His installation of aluminum trees and maps explores the parallel displacement of plants and the people who lived there.

Alison Moritsugu uses decorative painting techniques and wallpaper motifs in an installation in the foyer with imagery based on Hawaiian tropical plants associated with the islands that were introduced from elsewhere. The alcoves are painted with images of over-grown tropical foliage with "hidden images" of endemic native plants and birds formed by the negative space.

Lisa Murch's installation is based on four common invasive plants: Japanese knotweed, porcelain berry, hemlock with wooly adelgid and garlic mustard. She recreates their pervasive nature to overtake the elegant spiral stairwell. Her keen interest in botany and her obsessive use of everyday materials join forces in work that mimics the transformation invasives bring to bear on the environment.



Wave Hill invited artist **Maureen Connor** behind the scenes for the planning of *Survive/Thrive/Alive*. Her video project, *Curatorial Studies*, offers insight into the curatorial procedures and processes that often remain enigmatic, even to devoted art viewers. Beginning in August she was a fly on the wall videotaping everything from the curators review of 130 proposals, to 18 studio and site visits, to the final selection of artists and lastly the progress of the artists' installations."

Photo of Maureen Connor by Tommy Mintz.

PUBLIC PROGRAMS

April 1, 2, 1pm

Meet the Artists, tour the exhibit with artists and curators.

April 23, 1-4pm

Exhibition Reception, meet the artists and curators.

April 29, 30, 1-4pm

Family Art Project, *Planter Surprises/Un sorpresivo matero*: Join **Stephanie Dinkins** to make a planter from recycled materials, then plant it with seeds and take it home to grow.

May 21, 2pm

Curatorial Process Panel, with artist Maureen Connor, curators Jennifer McGregor and Erica Strongin, and respondent Ingrid Shaffner, Curator at University of Pennsylvania's Institute for Arts.

GLYNDOR GALLERY

10am to 4:30pm, Tuesday-Sunday

Wave Hill 675 West 252nd Street Bronx, New York 10471
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The Arts at Wave Hill are sponsored by

