

Personal Programs was a summer/fall series conceived of in pandemic 2020. *Personal Programs* responded to the seismic shift in our daily interactions with ephemeral and experimental works designed for distant and solitary experience. This collection of works offered solace in isolation, alternative modes of seeing and sensing the Stone Quarry's landscape and the self, and asked the nature of the personal within the collective spirit. Works emerged throughout the season and could be experienced on the grounds, on digital platforms, and occasionally via the USPS.

From Personal Programs curator Sayward Schoonmaker, artistic director:

Personal Programs laid the groundwork to radically shift Stone Quarry's practices. From 2020 to present, Stone Quarry has developed a flexible and thoughtful visiting artist program that is project-based and centers on the artist's process. We have strengthened access to art and the outdoors by expanding our digital and social media presence. This exhibition revealed surprising and heartening ways of working with artists remotely, which blurred the lines of curation and collaboration, and what form an exhibition can take.

Featuring artists Zoë Boucher, Dora P. Manny Collective, Kim Waale, Fox Whitney, Leigh Yardley, George Porteus, Leah Medin, Ed Ruchalski & Sayward Schoonmaker, Lorne Covington & Douglas Quin, Firat Erdim, Kate Chesebrough, Skylar Dannan & Morgan Schaffer & Meseret Stevens, Katie Waugh

Exhibition Dates: July 15 - October 31, 2020

Works

Dora P. Manny Collective, *The Whole Earth Cabinet*, wood, found objects, 2020

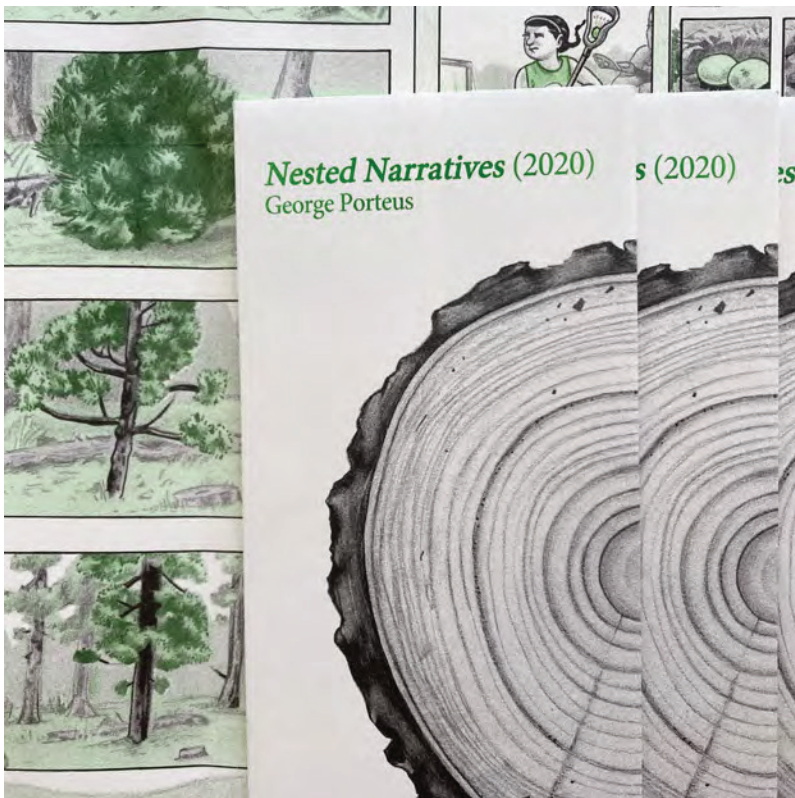
The Whole Earth Cabinet is an interactive artwork that invites visitors to give and take 'treasures' from a free-standing structure, actively creating the Cabinet's composition. The Cabinet borrows its name from the Whole Earth Catalog, an American counterculture magazine featuring articles on ecology and social justice issues.



Katie Waugh, *Resoulution Boxes*, wood, wood shims, painted aluminum, 2020

Taking a cue from small podiums or proverbial “soap boxes,” these pieces cite platforms meant to elevate or facilitate (individual) public address. This series of low-slung, horizontal wooden structures each feature a structural failing, each struggling to support a glossy black plane. These planes reflect the circumstances in which they are placed, capturing modified images of their surroundings.

Individually, each must be shored up to overcome their systemic failures; as a group, they become a collective action, a gathering, or a conversation, dependent on and reflective of their context.



George Porteus, *Nested Narratives*, risograph printed pamphlet, 2020

Nested Narratives is an attempt, via the accessible comics form, to recognize the present as it reverberates through us, and to map this awareness in overt terms, using the ecology of Stone Quarry Hill Art Park as an archetypal case-study. In comics there is a link between the relative length of a panel (frame) and what the reader may perceive as the stillness or rapidity of the moment it depicts. Like in the performing arts, the rhythmic pacing of these ‘beats’ acts as a subliminal metronome, but unlike performance, comics must transpose Time into Space. Frames also have an ulterior connotation not often explored in narrative comics, that of the ‘reference frame’ in physics. In this context, the frame denotes the perspective scale, which then determines the temporo-spatial experience. This glyphic duality is exploited in the piece by the relative size and subject of each panel, with the spatial organization of all panels hinting at something close to an objective, allocentric perspective; the greater Reality, everlasting.



Edward Ruchalski & Sayward Schoonmaker, *Sonic Mail*, original audio recordings, metal mailbox, vinyl, 2020

Sonic Mail is a collaborative sound experience. Comprising sounds recorded by Ruchalski during his 2016-18 Stone Quarry residency and in his yard in Syracuse, NY, *Sonic Mail* invites individual listening where the “sound mail” melds with the ambient sonics of the park. In addition to this site-specific experience, the field recordings are shared on the Art Park’s social media outlets.

Zoe Boucher, *rest is essential work*, printed and bound booklet, 2020

Now more than ever, individuals are feeling overwhelmed as they face new challenges and uncertainty. *rest is essential work* invites visitors to self-soothe using a multi-sensory approach as they explore the Stone Quarry Hill Art Park grounds. By inviting visitors to relax and create using lines and/or shapes, this project supports individuals of any skill and comfort level with drawing to participate.





Leah Medin, *Blue Comet*, wood, paint, blue plastic doggie bags, nylon string, 2020

"This particular installation was one of the first pieces I imagined while I was in Denmark. I brought a roll of blue dog waste bags with me; thin, light blue, transparent pieces of plastic, cut into perfect rectangles. I experimented with the material outside and in the studio, and made several installation drawings. In some way, it was this material that influenced the work I made in Denmark. There is something humorous about using the blue plastic dog waste bags in a repetitive grid-like format. I will work with the material in a way that will preserve it for future use. This installation explores the material and its response to wind and light."

Firat Erdim, *Atmospheric Listening Station*, wood, monofilament, flagpole, beverage bins, 2020

An aeolian harp is a musical instrument played by the movement of the air around us. When the wind blows across a string, vortices are shed alternately from one side to the other, causing the string to vibrate back and forth at right angles to the direction of the wind. The stereo aeolian harp of the *Atmospheric Listening Station* has one string split in two, each half spaced apart and connected to separate resonators (metal "beverage bins") suspended off a flagpole with a wood framework. As with our stereoscopic vision, our stereo hearing is one way we perceive the depth of space around us and situate ourselves within it. The slight out-of-phase-ness of the two halves of the string is due to difference between how the air is moving across one length versus the other, producing a stereo sound with a thickness, a sense of the atmosphere as a body or medium but not a thing.



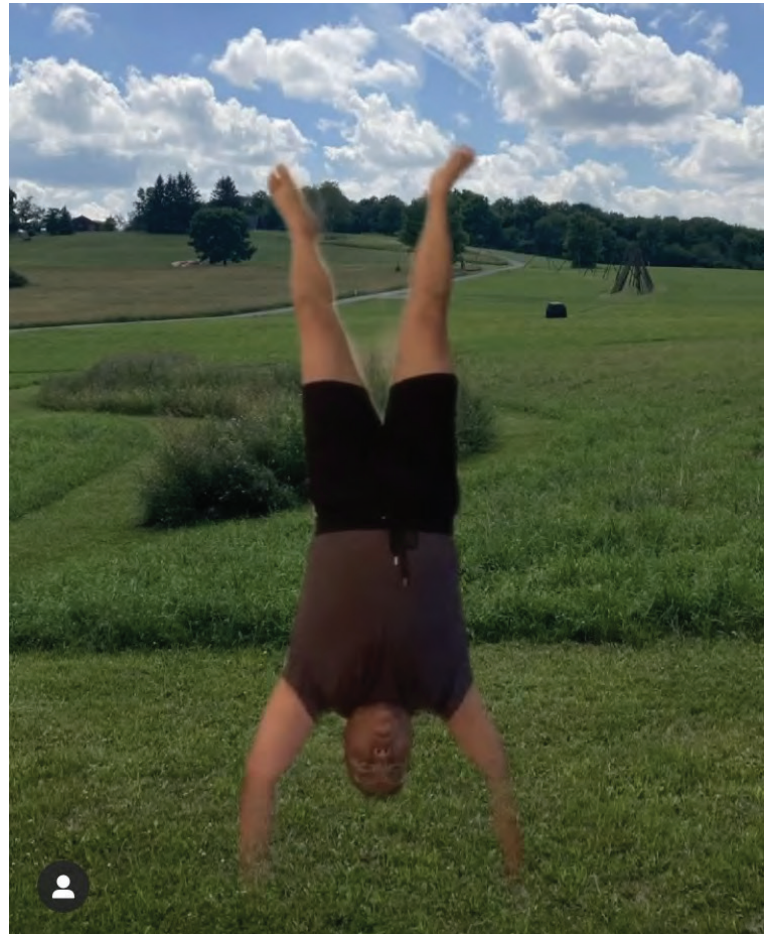


Kim Waale, *Slow Reveal*, cast concrete, 2020

This sculpture arises out of one particular experience from the artist's youth. Her grandfather pointed to a very small patch of earth on his Minnesota farm—just inches square—and they closely examined it, calling out everything they saw. "It was a surprisingly formative experience that revealed what was hidden in plain sight and made me—at the time a small human—aware of my large footprint and that I was part of a world more significant and substantial than myself." This experience in focused awareness of the natural world informs this sculpture, offering the viewer places to sit, observe, and be present.

Fox Whitney, *Impossible Shades of Green*, digital video and sound, 2020

Impossible Shades of Green is a series of online meditations of impossible colors, improbable conversations and possibilities for performance at the Art Park. Inspired by the act of transporting himself while meditating and a desire to create dances for the park without actually being able to go there, Whitney meditates on images of the park, honing in on shades of green within the photographs as well as impossible shades of green in his mind's eye. Based on this color research, he speculates on interacting with the landscape and other imaginary park visitors and share his findings, including made-up conversations and performance visions, on our social media platforms. *Impossible Shades of Green* makes the impossible possible by inviting visitors to engage with meditations that contain prompts for seeing, moving, listening and imagining possibilities for engaging with the park.





Lorne Covington & Douglas Quin, *Paradise*, multi-channel sound installation, 2020

Paradise is a multi-channel sound installation and interactive experience where visitors compose a collage of virtual acoustic spaces drawn from the "natural" world. Depth cameras monitor and capture visitors' motion and interaction, prompting individual speakers to sound. The sonic palette comprises audio that has been gathered over a period of more than 3 decades: from Antarctic ice to Arctic tundra and from African savannah to Amazon rain forest and atmospheric whistlers from space. *Paradise* has been exhibited in the US and received its first international showing at the 2016 Venice International Performance Art Week. This is the first outdoor iteration of *Paradise*.

Skylar Dannan, Morgan Schaffer, Meseret Stevens, *Filipendulous*, wood, paint, string, notecards, plastic bags, pens, clothespins, 2020

Filipendulous explores connection and isolation invites viewers to leave a note or drawing of comfort and hope. As students and teens, the artists hope to bring special attention to teens' experiences of the pandemic.





Kate Chesebrough, *Art Park Arrival, Views, + Hilltop*, paper pamphlet, 2020

Art Park Arrival, Views, + Hilltop propose new possibilities for Stone Quarry's landscape and movement through the grounds. Each proposal offers a possible intervention on the grounds and are intended to begin a conversation around the ongoing development of the art park landscape and its role in shaping the art park experience.

Leigh Yardley, *Prospect and Refuge*, cheesecloth, ink, paper, pencils, 2020

Prospect and refuge in landscape are perceived as spaces that represent how safe an environment feels. Prospect in this respect is the discerned ability to see without being seen, and provides the opportunity to obtain information. Refuge is that safe place in the landscape that occupants seek for shelter and protection. These shrouds of cheesecloth, marked with quotes by Mariah Danu and Albert Einstein, are semi-transparent and obscure what is part of a landscape. Sometimes an interruption will refocus our attention on something that may go unnoticed. *Prospect and Refuge* invites visitors to use paper and pencil to draw or write about what they see, hear, or feel about the space of this landscape.

