

Participating Appalachwick Artists

Margot Bird

Mural.

“For this mural, I painted a bandit with smiley faces as hands and an emo kid swimming through her, a crazy dog with an alligator swimming through him, and a pizza-faced cat. I wanted to paint something that led into the space rather than just sitting lazily or walking out of it.”

Kurt Stegar

Sacred Space.

“My proposed sculptural piece (yet untitled) will unfold over the course of the month. The basic form will be that of a partial dome that is intended to be a sacred space. The entrance will be modeled in reference to a Lakota sweat lodge, and there will be an altar space for participants to leave objects they consider sacred or meaningful. Those who enter will be smudged (cleansed) with the smoke of white sage, and then will be encouraged to communicate their feelings, and/or to remain in silence. Conversations centered upon emotional, spiritual, and psychological issues will override superficial dialogue within the confines of the lodge.

The piece will be made from natural materials such as wood, paper, string, rubber, and cloth. It will also contain the elements of earth, fire, and water.

I plan to create a ceremonial altar where people can place their burdens and wishes in the form of written notes on paper. At the end of the month there will be a ritual during which these papers will be released to earth and sky.

The structure of the sculpture is roughly conceptualized, and will be a work in progress as it evolves through the interaction of the viewers and participants. The piece will also develop in accordance with the space and availability of materials found within the neighborhood.”

Hazel Lee Santino

Sky of stars.

“On the first weekend of construction, I will be installing a web of fishing line strung across the entire width of the front portion of the lot, an approximately 12’x10’ swatch. The web, which will be virtually invisible, will hang roughly ten feet above the ground like a ceiling. During the following weekends of Appalachwick, I will cut out stars from glow tape and affix them to the web to replicate the section of sky that would be seen overhead if it was not blotted out by light pollution. At night, when the lot is dark (it is situated on a particularly lightless block), the stars will appear as a welcoming garland from outside the gate, much like the glowing signs put out on the streets for festivals. From beneath, the glowing sky will allow for artificial

stargazing.”

Casey Velasquez

Interactive Storytelling.

“Pain, lose, isolation, joy, love: these and all emotions give life to our individual journeys. Though universal, we often keep our feelings private and guarded like secret, shameful treasures. Locked away tight in our hardened hearts, this life energy grows disconnected and distorted—restless to be reunited with the infinite.

What is your experience? How do you imagine life? What is your secret love, your strange pain? The answers to these questions create a story. What is yours? Share it with the world and give it wings, let it sing or scream or take hold of you, toss you to wind, to the earth.

At Appalackwick I will tell my story: playing music, singing, creating impromptu spoken word poetry, sharing painful and difficult stories from my life; but this will only be part of the performance. I will complete the work by encouraging others from the audience to share their story and express themselves as I have.

Through this interactive performance I will begin as the artist speaking to an audience, then allow the audience to perform. Ultimately, transcending definitive roles all together, a creative community will be formed were the sharing of art is natural and joyful, like intimate conversation or lovemaking.”

Alex & Becky Chipkin

Mobil Printmaking.

“Our project deals with the implications of bringing Appalachia to Bushwick. We will be focusing on the changing landscape in both Bushwick and Appalachia: specifically the building of new structures and infrastructure. The result of these projects are often negative.

Our artwork makes clear the need to oppose these endeavors. Not only will the subject matter of our artwork express an opposition to these changes, but it will do so in the very way it is produced. Our artwork pays homage to the work of William Morris who sought to reject industry and its mechanization of production. His ideas took the form of a return to crafts in order to reestablish the relationship of people to the process of creation, and to nature.

We will make prints using linoleum blocks, printing on fabric and paper. During the exhibition we will be cutting and hand printing the blocks. In an effort to make an exchange not based in monetary value we will encourage the visitors to make a non-monetary exchange for the art objects we make.”

Maya Meissner

Shed Library & Blog.

“I will be turning the shed into a sort of "mini library" which I will be filling with old books I have altered to become small altars containing photographs and small tokens, things I hold onto, often for sentimental reasons. I will have the books open and hung onto the interior walls of the shed, so I will have to find a way to fasten them to the plastic walls/through the cloth that is draped inside.”

Taro Masushio & Yann Giguere

Japanese Tea Ceremony.

Annabelle Weatherly

Taro card making, reading, and community quilt making.

“I will be making a quilt, about 7’x 5’, where each patch is a small pocket containing a fortune telling card that I have designed. These cards will be inspired by folktales, particularly the Appalachian “Jack Tales”, as well as native American stories, among others. These cards will illustrate a scene from the story, with a short summary of the folktale and its moral on the back. Viewers will be invited to select a card from the quilt as their “fortune”. In the process of learning to read traditional tarot cards, I am learning that the best insights come from creating a story around the image on the card, not always reading a description from a book. With this in mind, I want to inspire viewers to see fortune-teller magic and the magic of creativity and storytelling as closely related, if not one and the same! Ideally, I would like to make copies of the cards so that people can keep their fortune stories, replacing them over the six-week period. Viewers will also be invited to leave messages, drawings, symbols, or anything in the pockets as a “fortune” for a later participant- perhaps their own reaction to the fortune they received. I hope this inspires people to see how their “fortune” can be reflected in any message or image, as well as how even the smallest contribution can effects someone else’s fortune.

I will also be performing as a fortune-teller the first weekend to get the ball rolling as far as how interpreting the cards works, maybe more than once depending on how it goes. I will set up a canopy area where I will conduct a more traditional fortune telling process where the cards are shuffled in a deck and explained in a spread (the quilt will still be in use for people who don’t want a longer fortune telling). Since I am not a psychic, this will be an opportunity for me to help people see themselves in the cards and inspire storytelling!”

Erin Anderson

Saint Cards.

“Over the course of the next few weeks, participants will have an opportunity to co-create a set of Saint Cards with me. During the creation of each individual card, participants and I will begin our process through the use of simple meditation and

light spiritual cleansing routines. After which, individuals will have an opportunity to pick a scratch card at random and be guided in reading the card intuitively (before and after the scratch has been removed). The participants will be asked to surmise their intuitive reading in 2-3 sentences in writing (or recording if preferred). By the next weekend, I will have illustrated their selected saint, posting the illustration of the card for community view. The 2-3 sentences of the saint will not be displayed until the fifth week as I want participants to record their intuitive reading without suggestions from previous participants.”

On the fifth week, the set will be complete. At that point, participants will be invited to choose a single saint card at random, read it, discuss it if necessary but continue their day, meditating on the words of the card and how it may be applied to their day. Of course the Spiritualist interpretation is that the participant pulls the card that they "need" for their day.

Fanny Allie

Stencils.

“My piece for Appalachwick consists of a collection of stencils that are made on different surfaces such as stones or wood pieces and that are scattered throughout the lot.

To create the stencils I used various urban characters: people that pick up cans on the street, homeless people, people on wheelchairs, etc, while loosely using the imagery of tarot cards. I kept some of the characters we encounter in a traditional tarot deck such as The Magician or The Chariot and invented other characters like The Carrier or The Fighters. I am interested in focusing on those characters that are a part of our daily life and instilling a little bit of magic and mystery to their presence.”

Roberto Jamora & Adam Brazil

Men in Smocks.

Roberto and Adam will be recording interviews and covering Appalach-wick for their arts/culture/sports podcast “Men in Smocks” which will officially launch in September 2014.

In addition to working on their podcast, they will make intuitive/collaborative drawings, paintings, and sculptures using paper, drawing materials, paint, hand screen printed tiles, wood, and found material from Bushwick. The work will investigate pattern and the neighborhood's dynamic urban landscape.

Patrick Berger & Cory Tamler

Yinzerspielen. Interactive Performance.

“Yinzerspielen (Cory Tamler and Patrick Berger) brings people together to collectively imagine and rehearse new ways of being. We produce original, audience-

interactive, multimedia performances in unusual spaces. We explore forms of creating and conversing that ignore, complicate, or contradict conventional theater hierarchies by working with artists and non-artists in many disciplines and by giving all collaborators equal voice and responsibility in the rehearsal room. We develop projects that don't have public performance as an end goal, but instead act as a platform for creative conversation and performance as research. www.yinzerspielen.org

During Appalachwick, we are making fish. On August 31, we'll work on biographies of individual fish that are archetypal members of their schools. From September 6-7, we will build puppets based on those biographies and inspired by the aesthetics of the lot, the work of the other Appalachwick artists, and contributions from visitors. These fish will become part of *Goin' Fishin'*, Yinzerspielen's first foray into the world of puppet theater."

William Norton

Collaborative Panel.

"Unlike the main body of my work, which is created using Plexiglas and shadows, this piece is made for public interaction.

Using a router, I carved a drawing of the subway station into 3 panels of MDF, and primed them. I have supplied oil sticks, charcoal, and lead so the audience can draw into the piece as they see fit. The routed lines will remain visible, allowing the basic structure of the drawing to remain."

Julia Rooney

Mail Woman.

Julia will be creating an onsite mailbox -- a site in which work of any form could be sent during the next few weeks.

"I've always considered the act of sending and receiving mail as a way of celebrating or "emancipating" a location -- a way of claiming belonging or relationship to a site. It's also a form of private performance, between the sender and the recipient, but also the middlemen along the way, those who handle, sort and deliver the mail...that "unintended" audience. I'm interested in the constraints of mail as a medium and also as a venue for collaboration between two parties/two sites. Freestanding mailboxes generally do not exist in urban environments (though they are common in rural/suburban ones) -- so I'm also interested in exploring the perceptions around privacy and property on a city street."

Cynthia Tobar

Appalachian Community Voices Project

This project will collect first-hand stories from artists, activists, and community residents in the neighborhood and gather their thoughts on gentrification and housing

issues taking place in Bushwick, as well as to document what community activism efforts have been like for local organizations such as Make the Road NY.

Other Lot Collaborators

Jason Maas

Founder of Artist Volunteer Center, Jason A. Maas was a full time working artist until Hurricane Sandy flooded the first floor of his Red Hook, Brooklyn studio building in 2012. He joined the relief effort and was stationed out in the Rockaways for the next nine months running volunteer coordination, mucking & gutting homes, and cleaning mold. During this time, he developed systems to bring food to homebound residents, was invited by State Senators to share his first hand accounts at roundtable discussions, and created an outreach program that attracted over 100 college students a day to volunteer their time to gut out, muck out, and remove mold from flood ravaged homes. His experiences completely changed his relationship with his city and his artwork. He founded the Artist Volunteer Center in 2013.

The Artist Volunteer Center (the AV Center) promotes humanitarian volunteerism by artists, and supports the creation of artwork inspired by volunteer action. The AV Center connects arts and volunteer programs with the purpose of uniting organizations and individuals for the common goal of helping artists help people.