

CAMP OUT

FINDING HOME IN AN UNSTABLE WORLD

THIS BOOK BELONGS TO

DATE

06/02 - 09/16

LAUMEIERSCULPTUREPARK.ORG

2012



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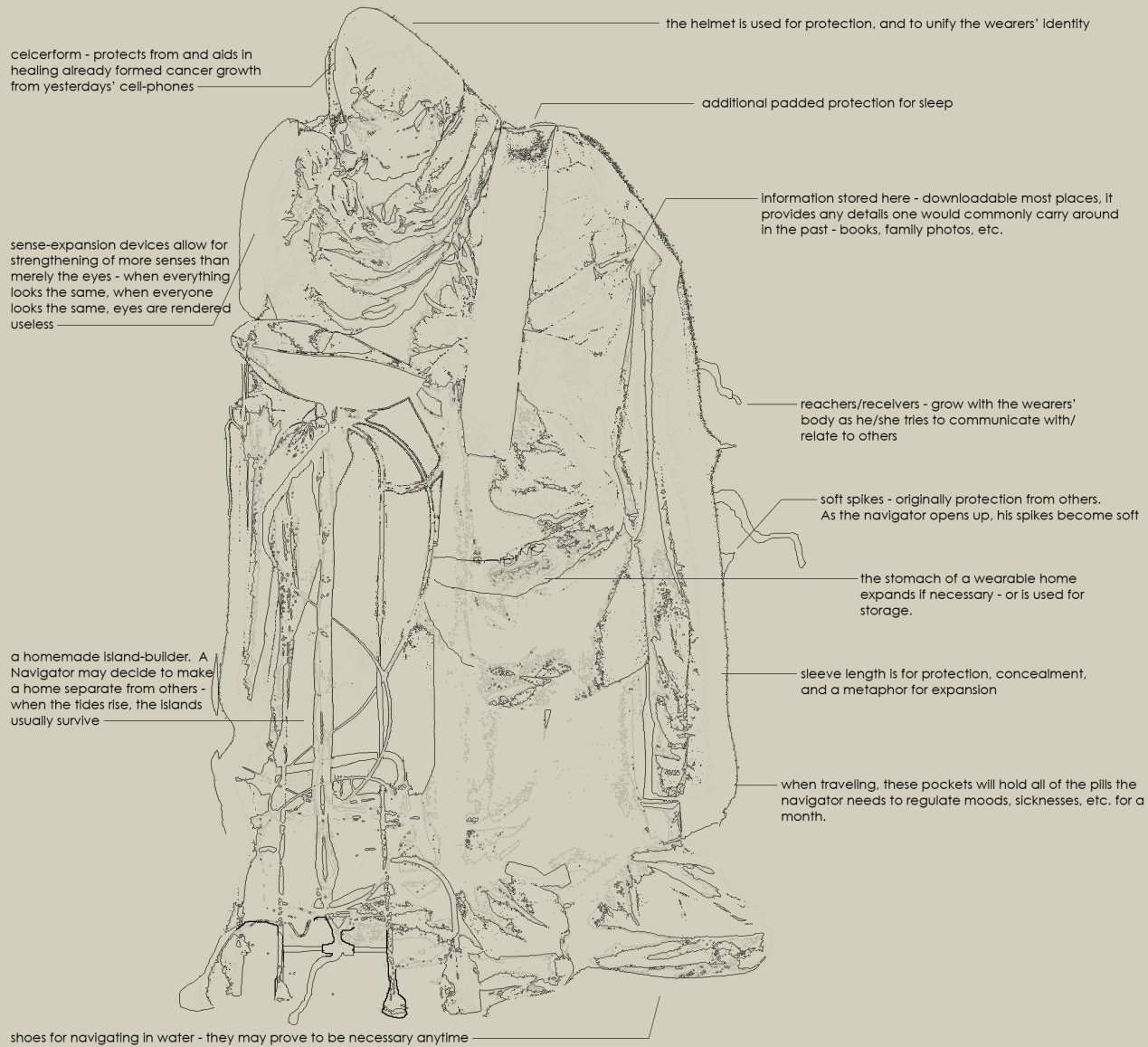


Laumeiersculpturepark

CAMP OUT
FINDING HOME IN AN UNSTABLE WORLD

JUNE 2, - SEPTEMBER 16, 2012

- Wearable Home



Mary Mattingly 2004

Organized by

Marilu Knode,
Executive Director and
Dana Turkovic,
Curator of Exhibitions

Laumeiersculpturepark

Intro

Celebrating Sunset Hills

***Camp Out: Finding Home in an Unstable World* is part of an exhibition series organized under the rubric of “archaeology of place” to present artists who investigate how we live on and use Laumeier’s most glorious asset: 105 acres of Missouri woodland. The artists in *Camp Out* were chosen for their interest in exploring the complex relationship humans have to their landscape, from housing that mimics that of other species by Dutch artist Dré Wapenaar to the extemporaneous, disposable, portable shelter designed for homeless Americans by Michael Rakowitz. Kim Yasuda has focused on basic rituals that create community by planting a garden with food in Laumeier’s raised beds for our neighbors. Artist Emily Speed also visited Laumeier to produce a new work that explores how humans adapt to our urban world, which is the predominant landscape in which we dwell. Each of the artists in the show presents works that speak to the unique social conditions of St. Louis in our continued exploration of place.**

I want to thank Patrick Castro of LP/w Design Studio, Milwaukee, for his exciting design for our publication and all the materials related to *Camp Out*. Patrick has been involved with Laumeier for several years as the designer of our Wayfinding program, an initiative designed to help visitors navigate and understand the history of our activities. Patrick’s design—a combination Boy Scout manual and sticker book—continues the themes and questions posed by the artists in the project.

I am grateful to the Laumeier staff that has helped make this show happen. Laumeier’s curatorial team—Dana Turkovic, Curator of Exhibitions, Nick Lang, Chief Preparator, Kara Pollnow, Registrar / Collections Manager and Eric Nauman, Assistant Preparator—have managed the complex tasks this show has posed with energy

and thoughtfulness. Ashley Kopp-Wentzel, our two-year graduate student from the University of Missouri-St. Louis’s Museums Studies program, undertook many tasks for the project including working closely with Michael Rakowitz to execute his project. Christine Collins, also of UMSL, has been Kim Yasuda’s assistant and collaborator on her work.

Thanks as always go to our Development team—Jackie Chambers, Development Officer, Marie Oberkirsch, Special Events Manager, Jennie Swanson, Membership and Museum Services Manager and Jahn Epstein, Development Volunteer—for all their work securing resources and donations to support our activities. Don Gerling, Operations Supervisor, St. Louis County Parks, and his staff Mike Clermont, John Meyer and Wes Nance artfully manage the Park for the benefit of our 300,000 annual visitors. Karen Mullen, Curator of Education, and Clara Collins Coleman, Curator of Interpretation, have crafted a series of linked educational programs that expand the ideas found in the works on view. My thanks also go to Julia Norton, our diligent Administrative and Volunteer Coordinator, Mary Ruskin, Accounting Director, Suzanne Sierra, our Interim Public Relations Officer and Joy Wright, Librarian, for all of the ways in which they make Laumeier the glorious oasis that it is.

As always, I am grateful to our Board and volunteers, St. Louis County Parks, the Regional Arts Commission, the Missouri Arts Council, the Arts and Education Council of St. Louis, the University of Missouri-St. Louis and the Mark Twain Laumeier Endowment Fund for on-going support of our mission.

Marilu Knode

Executive Director Laumeier Sculpture Park and
Aronson Endowed Professor of Modern and Contemporary Art,
University of Missouri-St. Louis

**The dream of home,
the dream of home...**

Laumeier Sculpture Park is nestled in the heart of Sunset Hills, a near-suburb of St. Louis. This location might sound as if Laumeier is an isolated space, but to readers who have never visited St. Louis, Laumeier is instead embedded in the complex amalgam of small municipalities in St. Louis County that rings, or chokes, St. Louis City like a halo. While Sunset Hills melds seamlessly into the other small burbs around us—Kirkwood, Crestwood and Webster Groves—the town represents the historically slow urban crawl more typically decried in western cities like Los Angeles and Phoenix. Some of the historical facts of this western spread have been buried under the urgent social problems that face St. Louis City and the region, and here at Laumeier, we are using the platform of the arts to look more closely at the facts of our place.

Camp Out: Finding Home in an Unstable World arose when I thought about the contrast between the quiet oasis of our 105 acres and neat yards of the affluent neighborhood around us against the ravages faced by people around the globe who have been forced to live in more unstable landscapes. These landscapes are unstable due to extreme natural events—flooding in Pakistan, earthquake in Haiti—or extreme human events—genocide in Darfur, civil unrest in Syria. Other causes of fleeing home are less dramatic but equally pernicious: lack of affordable housing, the global economic collapse, drought and food shortages and an eroding social safety net. While Laumeier’s landscape may seem very “natural” set against the homes built around it, in fact Laumeier, too, represents the slow leak of residents and resources from St. Louis City to County. No landscape is ever neutral.

The artists chosen for *Camp Out* explore “home,” an important subset of the topic “identity” which has been central to modern and contemporary artistic exploration, as a way to probe the great gulf between the social conditions of the First and Third Worlds, between the urban and suburban, between the drive for urban sprawl versus the logic of careful urban planning. If our home gives us identity, then what do we say

1. Alloway, Lawrence, “The Arts and the Mass Media,” published on www.warholstars.org, accessed February 22, 2012.

Plate 2

of people without a stable home—those whose lives have been riven by disaster? What do typical suburban American homes say about us when they are isolated and protected by a green sea of “stay away”? Home, for many, is *the* faded American dream. The artists in *Camp Out* look at different ways in which the dream of home has imploded over the past three decades, and how new forms of home might be fashioned in their stead. They explore the dilemma of finding place in an increasingly commodified, distended and technological environment.

Since 1993, Dutch artist Dré Wapenaar has been making tents that play with both the natural forms of habitation built by species that share our world and the abstracted forms of home we humans construct. At first glance Wapenaar’s tents, reminders of childhood camping holidays, trill upon dreams of hidden rituals of life. With their high tech / low tech feel, they conjure a bird’s nest or a bug’s pod, as well as the luxury tools found in camping equipment catalogues.

Wapenaar’s tents, however, were originally inspired by the Road Alert Group, a team of British activists who chained themselves to giant trees due to be cut down to make way for highways.² This precise social response helps Wapenaar’s teardrop-shaped sculpture transcend our dream of frolicking in the woods. By their very economy, the pods seem to mock the fancy camping tent with their high tech fabrics, we look at them as latter-day Marie Antoinettes, gamboling in the Petit Trianon while the French empire collapses, in denial about the situation around them. Wapenaar’s is an artistic version of the temporary shelters created by designers at Architecture for Humanity. Like Shigeru Ban, whose temporary housing for victims of Kobe earthquake used cardboard packing tubes and Kirin beer crates to get displaced people out of the rain, Wapenaar finds new expressive skins for shelter from the social storm.

While Wapenaar’s social sculptures derive from natural forms, Chicago-based Iraqi-American artist Michael Rakowitz has been using the castoffs of urbanized society in order to generate temporary housing for the homeless. What makes Rakowitz’s work different from the top-down work of social service agencies is his direct interaction with individuals to understand the specific conditions of their lives. Rakowitz’s tents allow for both protection from the environment and a retreat from

2. Konijn, Fieke. “Stands and Tents” for Dré Wapenaar exhibition, Centre of the Visual Arts Dordrecht, 1999), <http://www.drewapenaar.nl/project.php?id=67&text=>, accessed February 18, 2012.

Plate 3



the human impositions of society. Rakowitz recognizes that power relations are expressed through spatial terms.³ He makes visible the invisible homeless of our communities while also suggesting the plight of the over 47 million refugees around the globe who are forced from their homes for political or cultural reasons.⁴ Of those millions, almost half are exiled within their own home countries, drawing links to the homeless who shadow our urban world.

For his project at Laumeier, Rakowitz is publishing instructions for his tents in the local homeless publication *What's Up*, in several regional weeklies and in Laumeier's galleries. On site is a prototype *paraSITE* built from Rakowitz's published design for winter habitation, testing how the particularities of a St. Louis summer (heat and humidity, torrential downpours and mosquitoes) make it behave. By lodging a homeless shelter on site, Rakowitz brings an urban issue into the bosom of the suburban world. The contrast of a solid 1917 home floating in a green carpet with the delicate cocoon made of plastic bags marks as real the fragility of life outdoors. Over the summer, Rakowitz will work with an (as of yet not identified) homeless St. Louisan, crafting a human and site-specific shelter to continue his direct engagement with someone living outside.

Kim Yasuda's socially-engaged practice comes from an activist "action research" model where understanding the conditions of place give shape and form to her work. During her first visit to St. Louis in spring 2011, Yasuda was particularly intrigued by the history of Laumeier Sculpture Park within Sunset Hills. Yasuda and her collaborator, Christine Collins, from the University of Missouri-St. Louis, worked with residents (from Sunset Hills historian Joyce Franklin to Mayor Bill Nolan and many other neighbors) where Laumeier is the green heart. The artist kicked off her project officially at the opening in June 2012 by holding a town hall meeting for neighbors, to get their feedback for ways in which they can become visible in their community

through Laumeier. Yasuda uses the very location of place to modify and amplify a new set of relationships that could create a new sense of "home."

Yasuda was inspired by two older structures on the property—the 1917 Estate House and artist Mary Miss' site specific artwork *Pool Complex: Orchard Valley*, 1983-85—as her inspiration. Laumeier's galleries and offices are currently housed in the renovated Estate House. Miss used the Estate's heart-shaped 1929 pool as the stage for her set of trellised risers and raised walkways that embrace the foundations of a summer house. The pool, originally fed by an on-site stream, had been used by generations of children allowed to pass onto the private property. Miss applied her lens as a contemporary artist to revive the relics of earlier habitation on site, while Yasuda creates a set of relationships for the future.

Yasuda is interested in creating a new generation of community in the public spaces at Laumeier by planting beds of herbs and vegetables to be shared with neighbors during the growing season. Guided by master gardeners from the area, the plantings will have produced food over the summer and at Yasuda's neighborhood party in September 2012. Yasuda has also created a place for another species to live alongside the sculptures at the Park; part of her installation consists of a mobile chicken coop and egg-laying chickens. The neighbors, staff and volunteers maintaining these living works become the performers of neighborliness, finding ways to share the bounty of Yasuda's Missouri garden.

By providing a platform for neighbors, invited to participate through a variety of modes of contact, Yasuda literally maps the interconnected relationships in which Laumeier is nestled. Yasuda drily calls her process "hunting and gathering:" while she literally uses food as the most ancient form of community, she also practices the most active form of social sculpture to invigorate Laumeier's role as a steward in our small enclave.

3 Johung, Jennifer. *Replacing Home: From Primordial Hut to Digital Network in Contemporary Art*. (Minneapolis, London: University of Minnesota Press, 2012), p. 111.

4. Statistics from the June 2011 *Refugee E-News* from the United Nations High Commission for Refugees, <http://www.unhcr.org/newsletter/june2011>, accessed February 15, 2012.

Plate 4

Artworks that question human forms in the natural environment have long been a part of Laumeier's landscape. Dan Graham's *Triangular Bridge Over Water*, 1990, one of Laumeier's commissions of the 1980s and 90s, embodies the idea that our structures mirror the world around us. Graham's works are what art historian Jennifer Johung calls "performative architecture," works that both enhance and question human life within our compromised environments.⁵ Graham's work is typically found in arch urban environments, yet at Laumeier the work has a very different resonance. Graham uses industrial materials—steel, glass—to effectively erase the sculpture from the landscape by the juxtaposition of mirrored, transparent and empty frames of glass. By twisting together the visible and invisible Graham seeks to expose the mechanisms of capitalism that govern social relations.⁶

Graham's place along the Nature Trail is particularly meaningful given the other works staged here, including Tea Mäkipää's miniature dog house "village" modeled on human housing styles, part of her 2011 permanent piece *Not Without My Dog*, and Beverly Pepper's earthwork *Cromlech Glen*, 1985-90, a green amphitheater that recalls ancient ruins in far-flung places like Cambodia and in nearby Cahokia, Illinois. Graham's bridge mimics Laumeier's own conditions: while visitors may consider Laumeier a natural oasis, when the leaves fall off for the winter, our neighboring houses come to the fore. This unmasking, or denuding, is an odd complement to Graham's normally urban works. While Graham focuses on the social relations of the glass-and-concrete world, the placement of his bridge makes manifest the reality that humans have manipulated the landscape throughout history and often to a bad effect.⁷

5. Johung, *ibid.*

6. Johung, p. 19, 26.

7. To read about the ways in which humans have historically manipulated the land, see Wilson, Alexander. [The Culture of Nature: North American Landscape from Disney to the Exxon Valdez](#). (Toronto: Between the Lines, 1991) or [1491: New Revelations of the Americas Before Columbus](#). (New York and Toronto: Random House, 2011, 2nd edition).

Plate 5

Richard Fleischner neatly balances forms of buildings with the intrusions of the contemporary world in his work *St. Louis Project*, 1989, another Laumeier site-specific commission. Fleischner built a series of architectural "fragments" bridging from the North Grove at Laumeier across Rott Road to an interstitial space that sits between several drives at a five-legged intersection. Fleischner deliberately chose this hard-to-identify site to incorporate the traffic of daily commerce as it intrudes into the "ruins" of his architecture. Like an archaeologist, Fleischner gives clues about the uses of sculptural objects while allowing, or forcing, viewers to project new meanings of their own. Like Wapenaar's reference to British activists fighting the destruction of forests in the UK, Fleischner's urbane earthwork underlines how modern structures have ploughed the region's notations of home into the ground.

Each of the artists in *Camp Out*—both those whose works are expressed outdoors and those whose works take form inside—touches upon an element of life that is both meaningful by itself and also part of a larger whole. The works in the show animate Laumeier's spaces so that they become an active laboratory for questioning, not just a passive oasis for contemplation.

Marilu Knode

Executive Director Laumeier Sculpture Park and
Aronson Endowed Professor of Modern and Contemporary Art,
University of Missouri-St. Louis

Oh a storm is threatening
my very life today if I don't
get some shelter oh yeah,
I'm gonna fade away

Rolling Stones, Gimme Shelter

Place of Residence

Domestic architecture is a statement of lifestyle as well as an example of pure architectural form, according to Edmund Burke Feldman, writing in *Art and Architecture*: “Shelter, which began as a necessity, has become an industry and now with its refinements, is a popular art.”¹ A comprehensive survey of human shelter, from the first mud huts, Louis XIV’s Versailles and Mad King Ludwig’s Neuschwanstein Castle to Sam Rodia’s *Watts Tower* or Krzysztof Wodiczko’s *Homeless Vehicle*, reveals that the definition of shelter expands to cover a complex array of human activities. Early builders left us indelible marks through their desperate attempts to protect the body from exposure to the elements and the great “fade away” of death.

In 1850 at Skara Brae in the Orkney Islands a previously unknown but perfectly preserved Neolithic “Groove Ware People” village was uncovered by an Atlantic storm, which washed away an entire beach. The storm revealed a startling early and sophisticated human adaptation to a harsh climate in an isolated area. Archeologists initially dated the village to 500 BCE because of the complexity of the artifacts and construction. But recent carbon dating pushed that date back to 3180 BCE—about the time Egypt was founded. It is tempting to imagine that a powerful storm surge swept away Skara Brae’s “groovers” yet their stubborn architecture remains. The structures are curiously beautiful, not unlike the contemporary land art of Robert Smithson’s *Spiral Jetty* and Charles Jencks’ *Northumberlandia*. Local Scots still use the same methods to build their houses, and even one of Laumeier Sculpture Park’s site specific installations *St. Louis Project*, 1989, by artist Richard Fleischner, is a construction that looks uncannily similar to Skara Brae’s architecture. The continuum from the earliest Neolithic dwellings to the latest eco-friendly “low carbon footprint” architecture represents a full circle—everything old is new again and now it’s also art. The artists in this exhibition lead this discussion and open up an awareness regarding culture, community and the many variations of a home.

1. Alloway, Lawrence, “The Arts and the Mass Media,” published on www.warholstars.org, accessed February 22, 2012.

Plate 6

The commingling of ancient and modern ruin is illustrated in Cyprien Gaillard’s video *Pruitt-Igoe Falls*, 2009, a film with two scenes linked through a dramatic implosion revealing a spectacle of nature. The work borrows its title from Pruitt-Igoe, an urban housing project first occupied in 1954 in St. Louis. Confronting decay by both design and through social complexity, its demolition started only 18 years after its construction. Designed by American architect Minoru Yamasaki, Pruitt-Igoe has become a symbolic icon, its destruction inspired theoretician Charles Jencks to declare: “Modern Architecture died in St. Louis, Missouri on July 15, 1972 at 3:32 pm (or thereabouts) when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final coup de grâce by dynamite.”²

The first half of Gaillard’s film captures a night-lit demolition of a building in Sighthill housing estate in Glasgow. It starts with a theatrical view of a severe concrete building amidst tombstones, but when the residential monolith collapses a dense cloud of dust swiftly approaches and eliminates all imagery. Eventually, a distant light intensifies and overcomes what lingered from the opening sequence and fades to the second, where a shot of Niagara Falls is revealed during its evening light show. The awe-inspiring wonder is illuminated in a flickering rainbow of spotlights, transforming the powerful flow. Gaillard uses a natural phenomenon transformed into an amusement park as a powerful metaphor to illustrate the failure of an architectural experiment that was also turned into a nostalgic display.

Canadian artist Isabelle Hayeur also explores landscape through the moving image and investigates the environment through urban planning and other pressing social concerns. The artist states: “With its negation of city history, of geographic specifics, and cultural memory, this standardized urbanization imposes its amnesia, individualistic lifestyle, and jarring presence in nature.”³ Hayeur is particularly interested in feelings of alienation and dislocation. Her video work, *Private Views*, 2010, builds a parallel between dissimilar worlds: the misery of the impoverished and the conspicuous consumer lifestyle of the wealthy. Through a moving panorama, the video explores a variety of themes such as social inequality and failed real estate speculation.

2. Jencks, Charles, “The Death of Modern Architecture,” *The New Paradigm in Architecture*. (Yale University Press, 2002), p. 9.

3. Excerpt from interview on September 11, 2011, Isabelle Hayeur: Canadian Visual Artist <http://www.mason-studio.com/> journal, accessed February 22, 2012.

Plate 7

Similarly, *Hindsight*, 2009, is filmed within the abandoned buildings of Governors Island, New York City, which was a residential project of mass-produced military housing after World War II. This model suburb is now a partly abandoned island; its vacant houses remind us of Americans whose dreams of property ownership have recently been shattered through exploitative financial institutions. The final video, *Losing Ground*, 2009, is a candid analysis of the effects of urban sprawl on resources and more specifically the consequent erosion of the countryside around the world.

Portuguese-born British artist Edgar Martins' *Untitled* photographic series captures deserted, newly built suburban homes, transporting the viewer to an alternative world, one that isn't always ideal. His compositions portray a complex visual trick; the initial sense of calm quickly turns to a scene of utter emptiness. Negotiating the areas between fact and fiction, Martins operates within a terrain of uncertainty and an economic culture in flux, captured in these photographs inspired by the recent US housing market collapse. In *Untitled (Atlanta, Georgia)*, 2009, the vacant and vandalized space is caught by a lens that is both illustrative and abstract. Martins' documentation of this space, with violently punctured areas in the drywall and the floor cluttered with chunks of pink insulation, suggest a candid social theory through a studied lens. Each of these minimal yet dramatic photographs is littered with symbolism that reveals our vacuous desire to obtain the American dream, the reality of bankruptcy and the increasing gap between economic classes.

Ideas of shelter are the driving concepts behind Liverpool-based artist Emily Speed's work, more specifically how people are shaped by the buildings they live and work in and how a person inhabits personal psychological space. Speed is interested in exploring the temporary and the itinerant by interweaving references between architecture and the human figure. Her quasi-architectural forms and performances provide a tender example of transience and man's effort to establish permanence through construction. As both shelter and clothing, this sculpture turned costume simultaneously protects and exposes the body's vulnerabilities. Her work is often

Plate 8

determined by the environment in which it is created. *Inhabitant St. Louis*, 2012, is informed by her time spent in residence in St. Louis prior to the opening of the exhibition. The work takes on characteristics of the local architecture, providing fresh insight on these relationships through regional research of Midwestern architecture, local found materials and Laumeier's unique landscape within suburban St. Louis.

Artists can also offer alternative views of space and how it can be used. London-based Oliver Bishop-Young is an eco-conscious artist who specializes in converting construction Dumpsters to host fun activities with a communal spirit. In a series of projects called *Skip Conversions*, Bishop-Young proves that what was once a grungy, unsanitary receptacle can be transformed for a variety of uses. Bishop-Young views these construction Dumpsters as: "an enjoyable way to use found materials and objects as they afford some space in urban environments where it is otherwise unavailable." Laumeier has commissioned Bishop-Young to design a new *Skip Conversion* titled *High Rise*, 2012, using an American-style Dumpster stacked with discarded furniture and packed with found twigs, leaves and dirt from the Park, providing an alternative nesting place for animals, birds, insects and other native creatures.

This project highlights the versatility of what many people ignore as purely functional receptacles for tossing out trash, and brings together public installation art and reuse. With the converted Dumpster located in our public park and within a larger sculptural conversation, *High Rise* offers us a chance to change our perceptions of trash in society and of unloved spaces that are still necessary in daily life.

Mary Mattingly's *Wearable Home*, 2010, considers how the significance of architecture relates to events, places and personal sentiment. For this work, Mattingly studied the connective threads of different cultures and their clothing to make one generic outfit. The garment stylistically integrates Indian saris, the Khaki trench coat, kimonos, safari camouflage and military uniforms among others. According to Mattingly: "the functional suiting is meant to emphasize ideas of collaboration,

4. Kastner, Jeffrey, "There, Now: From Robert Smithson to Guantanamo," *Land Art: A Cultural Ecology Handbook*. (London, Royal Society for the Encouragement of Arts, Manufactures & Commerce, in partnership with Arts Council England as part of the Arts & Ecology program, 2006), p. 22.

survival and modularity” as it consists of three layers—sub-tropic/desert layer, water layer and the sub-arctic layer— that can be worn together or separately to camouflage, store, provide comfort and shelter. This idea is expanded to create a more monumental sculptural form titled *Wearable Portable Architecture*, 2010 as installed in our outdoor galleries. This sizable, gangly structure, made from multiple costumes sewn together and transformed into a modular shelter, creates a canopy pop-up pseudo-private space. The camouflage patterned sleeves and hoods drop down from the center; attached together they have a dual use as a tent that rests on a modular aluminum structure. A comment on the modern nomad, the “jackets” not only cradle and protect the body from the physical environment, but are powered by solar panels and equipped with technologies such as GPS and Internet. Mattingly’s sculpture raises questions about how shelter and home is defined in an era in which we are progressively more mobile and privacy is becoming extinct.

To add a comical twist to an otherwise serious exhibition, the Canadian trio BGL (Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière) occupies a precarious space between creative energy and injurious overkill with their sculptural work, a witty and ironic investigation of our social and economic principles. Provoking both unease and enjoyment, their work *Le Bucher*, 2010, is a vibrant spectrum of red, orange and yellow Plexiglas pieces cut to look like a ravenous blaze. This massive indoor bonfire pokes fun at the unpredictability of life and our need for material possessions. By combining humor with social and political commentary, here at Laumeier, BGLs *Le Bucher* bestows a shocking and haunting image, suggesting a scene where our mansion turned museum is going up in flames, a fun way to denounce a global economy based on overproduction and a hilarious one-liner about our unpredictable relationship with nature.

Since we have the freedom to construct the worlds we imagine through the landscapes we build, it is imperative that we accept a level of accountability for them past, present or future. Robert Smithson famously wrote: “The artist must come out of the isolation of galleries and museums and provide a concrete consciousness for the present as it really exists, and not simply present abstractions or utopias.”⁴ Repurposed industrial waste receptacles, quasi-functional wearable housing, a vegetable allotment, ersatz Plexiglas fires and the “ruin porn” of romantic vandal bad-boy conceptual artists all come together in *Camp Out*. This exhibition and the art it includes, incorporates our current struggles and hopes to provide alternative ways of viewing nature and landscape through the built environment.

Dana Turkovic

Curator of Exhibitions

Plate →

01

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EXHIBITION SUPPORTED BY GRAHAM FOUNDATION, THE NETHERLAND-AMERICA FOUNDATION AND PATRICIA AND DAVID SCHLAFLY.

Plate →

02



Plate 02

Photo: Robert R. Ross

Plate

03 ↓

Plate →

04



Plate 03



Plate 04

Plate
05



Plate 05



Plate
06

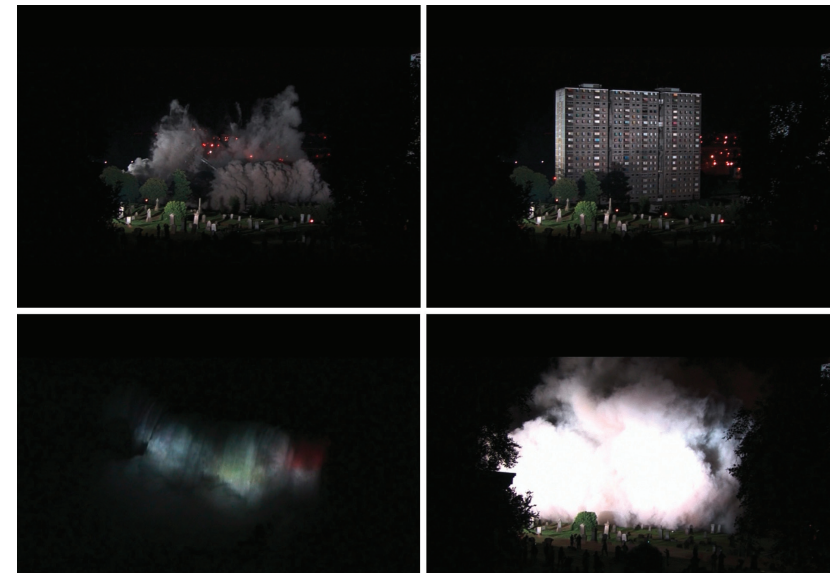


Plate 06



Plate
07

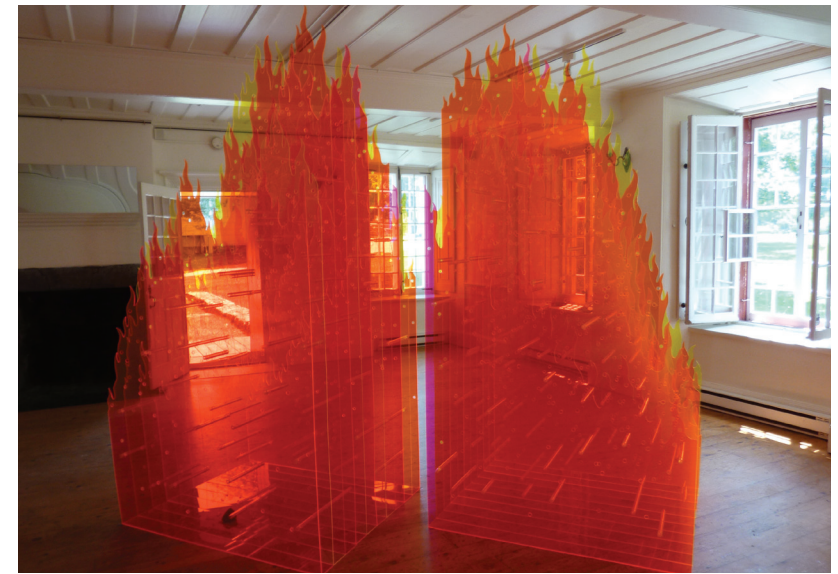


Plate 07



Dré Wapenaar

Treetent, 2005

canvas, wood,

powder coated steel, ed. 2

dimensions variable

Laumeier Sculpture Park Collection with funds from the
Mark Twain Laumeier Endowment Fund

Dan Graham

Triangle Bridge Over Water, 1990

two-way mirror glass, anodized aluminum

10 x 6 x 16 feet

Laumeier Sculpture Park Commission
with funds from the Mark Twain
Laumeier Endowment Fund and the
National Endowment for the Arts

Kim Yasuda

Hunt and Gather, 2012

mixed media

dimensions variable

Laumeier Sculpture
Park Commission
with funds from the
Mark Twain Laumeier
Endowment Fund

Plate
08

Richard Fleischner
St. Louis Project, 1989
limestone, mortar, trees, shrubs, clover and grass
425 feet
Loan courtesy Citicorp



Plate 08

Plate
09

Cyprien Gaillard
Pruitt Igoe Falls, 2009
color video,
running time: 6:55 minutes
Courtesy Sprüth Magers,
Berlin / London



Plate 09

Photo: Ashley Kopp Wenzel

Plate
10

BGL (Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière)
Le Bucher, 2010
Plexiglas fluo and acrylic
8 x 9 x 6 feet
Courtesy the artists, Québec City



Plate 10

Photo: Jens Sunde Heim

Plate
11

Mary Mattingly
Wearable Home Prototype, 2010
mixed media
dimensions variable
Courtesy Robert Mann Gallery,
New York



Plate 11



Plate
12

Michael Rakowitz
Untitled paraSITE, 2012
mixed media
dimensions variable
Courtesy the artist, Chicago



Plate 12



Plate
13

Emily Speed
Inhabitant (St. Louis), 2012
cardboard, electrical tape, acrylic
dimensions variable
Courtesy the artist, Liverpool



Plate 13



Oliver Bishop-Young

High Rise, 2012

construction Dumpster,

mixed media

dimensions variable

Courtesy the artist, London

Edgar Martins

Untitled (Atlanta, Georgia) from
the series *This is Not a House*, 2009

C-print

38 ½ x 50 inches

Courtesy the artist, London

Isabelle Hayeur

Private Views, 2010

color video,

running time: 8:15 minutes

Blu-ray disc on loop

Courtesy the artist, Montréal

***paraSITE: A Sculpture
and a Refuge,
An interview with artist
Michael Rakowitz
March 4, 2012***

While engaging in conversations with homeless neighbors in the late 1990s, Michael Rakowitz began designing portable, inflatable shelters hooked-up to exhaust vents and made from materials that cost as little as five dollars. These shelters would earn the name *paraSITE*, and evolve into an ongoing project in multiple cities. Rakowitz plans to design a *paraSITE* for a homeless individual in St. Louis and to offer his *paraSITE* DIY instructions to be distributed through St. Louis homeless organizations and advertised in local publications. We sat down with Rakowitz to listen to him describe the social connotation of his *paraSITEs* and the evolution of his artistic practice.

LSP: What role has the *paraSITE* project played in the development of your artistic practice? Does it still influence what you are doing today?

MR: It plays a huge role and absolutely influences what I am doing today. Its influence is two-fold; one is the kind of tone and methodology for the artwork that I pursue which involves a certain kind of collaboration with different communities and contested topographies. I would also say it has evolved in my slide talks. I found myself focusing on several critical moments of the project. Some of those moments are the formal development of the project, but most importantly I found myself talking about the individuals that I made the *paraSITEs* for and about their experiences. It really opened up storytelling within my practice.

Plate 9

LSP: Your work often takes place outside of the traditional gallery space and is integrated into the surrounding landscape and community. Why do you choose the public sphere to communicate?

MR: I began choosing public space out of a period of frustration in art school. I started out as a graphic designer. One of the things I took away in pursuing graphic design was the importance of the audience and the utility of the work. In my second year, I transferred to sculpture. What I didn't like about that was everyone's work ended up in the gallery, so I started to do things that fell into the rubric of site-specific. I began inserting work into matchboxes at stores and then putting them back on store shelves. For me this was a way to do artwork without limitations.

LSP: Your *paraSITE* project began over a decade ago, how has it transformed over the years? Did you anticipate *paraSITE* to turn into an on-going project in multiple cities?

MR: It became clear early on that the project could be ongoing. Homelessness hasn't gone away so why should the project. All the individuals that I have worked with are amazing and the process of working with them is very interesting. Each person has unique needs and desires and the process opens a window into their creative spirit.

In terms of being in different cities, it was a natural evolution based on where I lived. There are two exceptions to that: my plans to build a *paraSITE* for someone here in St. Louis and also building for a man in Slovenia.

LSP: How does each *paraSITE* adapt to the rules and regulations of each city? How does the urban landscape of each city and its political and social problems affect how you design a *paraSITE*?

MR: I can speak specifically about the circumstances in New York versus Boston. In Boston, what I found was most people wanted to have a see-through element with the shelter. They told me they don't have privacy issues, they have security issues, and that if they are going to participate they want opportunity to become more visible. I thought this was interesting as the idea of visibility means a sense of equality for them.

In New York, most of the homeless wanted some level of privacy. The project was first introduced when Mayor Giuliani was cracking down on the homeless. *The New York Times* wrote about my *paraSITES* and a lot of homeless people began contacting me. The shelters apparently violated the city's camping laws. One of the homeless people I worked with researched what the camping laws were and found that they were really anti-tent laws, so we found we could design a shelter in between these laws by making it look like an inflatable sleeping bag.

I am expecting more illustrations of this as time goes on. I am sure St. Louis will have its own regulations. However, when I design a *paraSITE*, I focus more on the individuals, not so much the rules in the city. I am not trying to address a median statistic. I have the opportunity to foreground and honor these people.

LSP: For *Camp Out*, you are offering the public your *paraSITE* plans through handouts and advertisements in local publications. What is the motive of making your plans accessible in such a way? Do you anticipate the social connotations of the project will change if people create *paraSITES* to camp in their own backyard?

MR: I think it will change the connotations, but it is not something I have control over. I think the imperative is to make the instructions published to a larger city population, which will outweigh any unintended consequences. It [*paraSITE* plans] is also meant to create a discussion around the project by putting the instructions back into the hands of the people that I create the *paraSITE* for. It is meant to alarm the public and to have them consider whether or not it is acceptable to use. It is a bandage that draws attention to a societal wound; it doesn't fix the apparatus that caused the wound. My hope is cities will revamp housing. In that sense, it is as much about aggravating the city and institutions to come up with longtime sustainable solutions.

LSP: *ParaSITES* speak to the idea of placement and belonging. How do you think the social landscape of our Park could potentially change when the presence of your *paraSITE* confronts a suburban area where encounters with the homeless are often avoided?

MR: I think that it indicates a moment of friction, which is what *paraSITE* is supposed to do. When the shelters are attached to the exterior vents, it shows a connection between people that have a home and those who do not. They both are sharing the same source of warmth, but obviously there is a disconnect between the two.

The potential of changing the social landscape of the Park is really fascinating. It provides a moment of rupture between the works, many of which have been highly influential to me. Having sculpture placed in the public is an honor, but it is strange to have a *paraSITE* on display since it has all this other weight to it. It challenges the viewer. It is more of a document. The idea of it being attached to the Estate House at Laumeier drives a historical point. Also, having the *paraSITE* next to Jenny Holzer's *Living* series provides a beautiful contextualization. Her truisms were once on things like trash cans, now they are displayed in a sculpture park.

LSP: In 2005, you exhibited a piece in New York that was inspired by the short-lived, multi-million dollar Pruitt-Igoe housing project here in St. Louis. One of the many theories regarding why the housing project failed is that our local government was unable to respond appropriately to critical social problems. Is there a relationship between bringing your *paraSITE* project to St. Louis and how the Pruitt-Igoe housing project has influenced your work?

MR: When I was in graduate school, we learned about Pruitt-Igoe. At the time, I was also reading *A Treatise on Nomadology* by [Gilles] Deleuze and [Félix] Guattari, and I was fascinated by their concept of smooth space, the space of the nomads, and striated space, which represented the space of the State. When I first developed *paraSITE*, I was very interested in this kind of David-and-Goliath juxtaposition, of a soft, amorphous and small architecture feeding off the waste of large, rigid, geometric structures. For me, there was something resuscitative about seeing that relationship.

The piece you mention, *Dull Roar*, featured a scale model of one of the Pruitt-Igoe units inflating and deflating repeatedly, as if constantly replaying the footage of its demise. But it could also be seen as breathing.

It was therefore fitting that upon my first visit to the site I noticed the seemingly infinite number of plastic rubbish and shopping bags that were lodged in the branches of the trees that have grown in where the buildings once stood.

LSP: Is there a correlation between your interest in telling stories as ephemeral art with your planned Campfire Chats and working with the homeless, who often have forgotten and untold stories?

MR: That is where it all comes from. When I was in grad school I caught a performance by Joan Jonas. I told her the stories of the people using the *paraSITES* and she told me that I was a great storyteller. The homeless have stories of the city that no one else is telling. They are the purveyors of stories and that is how my projects have developed where information is delivered in such a way. Joan Jonas gave me a license to be a storyteller.

Ashley Kopp Wenzel

Laumeier Curatorial Fellow

Checklist

BGL (Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière)

Le Bucher, 2010
Plexiglas fluo and acrylic
8 x 9 x 6 feet
Courtesy the artists, Québec City

Oliver Bishop-Young

High Rise, 2012
construction Dumpster,
mixed media
dimensions variable
Courtesy the artist, London

Richard Fleischner

St. Louis Project, 1989
limestone, mortar, trees, shrubs, clover
and grass
425 feet
Loan courtesy Citicorp

Cyprien Gaillard

Pruitt Igoe Falls, 2009
color video,
running time: 6:55 minutes
Courtesy Sprüth Magers,
Berlin / London

Dan Graham

Triangle Bridge Over Water, 1990
two-way mirror glass, anodized
aluminum
10 x 6 x 16 feet
Laumeier Sculpture Park Commission
with funds from the Mark Twain
Laumeier Endowment Fund and the
National Endowment for the Arts

Isabelle Hayeur

Hindsight, 2009
color video,
running time: 8:30 minutes
Blu-ray disc on loop
Courtesy the artist, Montréal

Losing Ground, 2009

color video,
running time: 13:00 minutes
Blu-ray disc on loop
Courtesy the artist, Montréal

Private Views, 2010

color video,
running time: 8:15 minutes
Blu-ray disc on loop
Courtesy the artist, Montréal

Edgar Martins

Untitled (Atlanta, Georgia) from
the series *This is Not a House*, 2009
C-print
38 ½ x 50 inches
Courtesy the artist, London

Untitled (Atlanta, Georgia) from
the series *This is Not a House*, 2009
C-print
38 ½ x 50 inches
Courtesy the artist, London

Untitled (Donnelly, Idaho) from
the series *This is Not a House*, 2009
C-print
38 ½ x 50 inches
Courtesy the artist, London

Mary Mattingly

drawing for *Wearable Home*, 2010
mixed media on paper
16 x 20 inches
Courtesy Robert Mann Gallery,
New York

drawing for *Wearable Home*, 2010
mixed media on paper
20 x 24 inches
Courtesy Robert Mann Gallery,
New York

drawing for *Wearable Home*, 2010
mixed media on paper
20 x 24 inches
Courtesy Robert Mann Gallery,
New York

Wearable Home Prototype, 2010
mixed media
dimensions variable
Courtesy Robert Mann Gallery,
New York

Wearable Portable Architecture, 2011
aluminum frame, Curdura waterproof
A-TACS patterned camouflage
dimensions variable
Courtesy Robert Mann Gallery,
New York

Wearing an Island, 2010
color video,
running time: 8:35 minutes
Courtesy Robert Mann Gallery,
New York

Michael Rakowitz

Untitled paraSITE, 2012
mixed media
dimensions variable
Courtesy the artist, Chicago

paraSITE DIY Instructions, 2012
paper, ink
11 x 17 inches
Courtesy the artist, Chicago

Emily Speed

Inhabitant (St. Louis), 2012
cardboard, electrical tape, acrylic
dimensions variable
Courtesy the artist, Liverpool

Dré Wapenaar

Treetent, 2005
canvas, wood,
powder coated steel, ed. 2
dimensions variable
Laumeier Sculpture Park Collection
with funds from the Mark Twain
Laumeier Endowment Fund

Kim Yasuda

Hunt and Gather, 2012
mixed media
dimensions variable
Laumeier Sculpture Park Commission
with funds from the Mark Twain
Laumeier Endowment Fund

Hunt and Gather, 2012
ink, pencil on paper
8 x 10 inches
Courtesy the artist, Santa Barbara

Hunt and Gather, 2012
ink, pencil on paper
8 x 10 inches
Courtesy the artist, Santa Barbara

Artist Biographies

The Québec City-based trio **Jasmin Bilodeau, Sébastien Giguère and Nicolas Laverdière** is known as **BGL**. The group was formed while the three were students at Laval University in Québec where each received a B.A. in Visual Arts in 1996. They have exhibited in numerous solo and group exhibitions in venues such as the Musée d'art Contemporain, Montréal; Parisian Laundry, Montréal; the Canadian Culture Center, Paris; the National Gallery of Canada, Ottawa; the Galerie de l'É.N.A.C., Toulouse, France; the Museo del Chopo, Cuauhtémoc, Mexico; the Casino Luxembourg; and the Royal Ontario Museum, Toronto. BGL is represented in several collections, such as the National Gallery of Canada, the Museum of Contemporary Canadian Art, the Musée National des Beaux-Arts du Québec and the Musée des Beaux-Arts de Montréal.

Oliver Bishop-Young was born in 1986 in Wales. He earned his Bachelor of Arts in Design from Goldsmiths' College, University of London in 2008. Focusing on works that are environmentally-friendly, Bishop-Young was part of an exhibition at the Victoria and Albert Museum in London in 2011. Bishop-Young also has created projects that have been exhibited by the British Council's *Climate Cool by Design* exhibition in China, and his *Ping Pong Skip* was installed at the Urban Physic Garden and the Urban Orchard Project in London. His collaborations include the *Deptford Project* in London and he was part of the Interactive Workshop Batofar, Paris. Bishop-Young participated in the *24 hour design* and make exhibition at La Braderie De L'Art, Lille, France.

Richard Fleischner was born in New York in 1944. He received his B.F.A. and M.F.A. from the Rhode Island School of Design. Fleischner's environments have been constructed in numerous public and private sites, and his drawings and paintings are widely collected. His selected public collections include: the Albright-Knox Art Gallery, Buffalo, New York; the Dallas Museum of Art; the Des Moines Art Center, Iowa; the Solomon R. Guggenheim Museum, New York; MIT List Visual Arts Center, Cambridge, Massachusetts; the Museum of Contemporary Art, Los Angeles; the San Diego Museum of Contemporary Art; the Smithsonian American Art Museum, Washington, D.C.; the Stuart Collection, University of California, San Diego; and the Whitney Museum of American Art, New York.

Cyprien Gaillard was born in 1980 in Paris and studied at L'Ecole Cantonale d'Art de Lausanne, Switzerland. He has exhibited internationally at institutions such as the Utah Museum of Fine Arts, Salt Lake City; the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Museum of Modern Art, Moscow, Russia; the Museum of Modern Art, New York; the Fondazione Giuliani per l'arte Contemporanea, Rome; the Museum of Modern Art, Warsaw, Poland; the Hong Kong Museum of Art; the National Museum of Contemporary Arts, Seoul; and the Kunsthalle Basel, Switzerland. He participated in the *5th Berlin Biennale* in 2008 and the *54th Venice Biennale* in 2011. He received the Marcel Duchamp Prize from Centre Georges Pompidou in 2010.

Dan Graham was born in Champaign-Urbana, Illinois, in 1942. Graham has had retrospective exhibitions at the Museum of Contemporary Art, Los Angeles; the Renaissance Society, University of Illinois, Chicago; Kunsthalle Bern, Switzerland; the Art Gallery of Western Australia, Perth; the Van Abbemuseum, Eindhoven, The Netherlands; and Modern Art Oxford, United Kingdom. He has participated in Documenta V (1972), VI (1977), VII (1982), IX (1992) and X (1997). In 2001, a major retrospective, *Dan Graham, Works 1965-2000*, travelled to Museu Serralves, Porto, Portugal; ARC/Musée d'Art Moderne de la Ville de Paris; the Kröller-Müller Museum, Otterlo, The Netherlands; and the Kunsthalle Düsseldorf.

Isabelle Hayeur was born in Montréal in 1969. She earned her B.F.A. and M.F.A. in Fine Arts from the Université du Québec à Montréal. She has exhibited at institutions such as the Massachusetts Museum of Contemporary Art, North Adams; the Musée d'art Contemporain, Montréal; the Maillon-Wachen, Strasbourg, France; the Galería Arte X Arte, Buenos Aires; the Museum of Contemporary Photography, Chicago; and the Hippolyte Gallery, Helsinki. Hayeur participated in the *New York Photography Festival*, Brooklyn in 2008; and *11th Pingyao International Photography Festival*, China, in 2011. Her works are represented in the collections of the National Gallery of Canada, Ottawa; the Fonds National d'art Contemporain, Paris; the Montréal Museum of Fine Arts; and the Musée National des Beaux-Arts du Québec.

London-based photographer **Edgar Martins** was born in Évora, Portugal in 1977. He earned his B.A. in Photography and Social Sciences in 2000 from the London College of Printing and Distributive Trades, and his M.A. in Photography and Fine Arts in 2002 from the Royal College of Arts, London. Martins has exhibited throughout Asia, Europe and the United States at institutions such as the Wapping Project, London; Centre Culturel Calouste Gulbenkian Foundation, Lisbon; the Orient Foundation Museum, Lisbon; the Betty Cunningham Gallery, New York; the Macau Art Museum, China; the Salar Jung Museum, Hyderabad, India; the Museum of Photographic Arts, San Diego; and MOMA P.S.1, New York. He participated in the *54th Venice Biennale* in 2011. His works are represented in the collections of the Victoria and Albert Museum, London; the Contemporary Art Museum, Elvas, Portugal; the Dallas Museum of Art; and the Orient Foundation, Macau, China.

Mary Mattingly was born in 1978 in Connecticut. She earned her B.F.A. in 2002 from the Pacific Northwest College of Art in Portland. She has exhibited at institutions such as the deCordova Sculpture Park and Museum, Lincoln, Massachusetts; the Seoul Art Center, South Korea; the Arlington Arts Center, Virginia; the Centre Culturel Calouste Gulbenkian and the Palais de Tokyo, Paris; the Tucson Museum of Art, Arizona; and the Sonoma County Museum, Santa Rosa, California. Mattingly was the recipient of a 2012 Harpo Foundation Grant, Los Angeles; the New York Foundation for the Arts Sculpture/Craft Grant; and the Braziers International Artist Residency, Oxfordshire, England. Her works are in the collection of the Portland Art Museum; the International Center of Photography, New York; and Yale University, New Haven, Connecticut.

Michael Rakowitz was born in 1973 in Great Neck, New York. He earned his B.F.A. from Purchase College, State University of New York in 1995 and his M.S. in Visual Studies from the Massachusetts Institute of Technology in Cambridge in 1998. He has exhibited at institutions such as the Tate Modern, London; the Galleria Alberto Peola, Torino, Italy; the Queens Museum of Art, the Museum of Art and Design and MOMA P.S. 1, New York; the Smart Museum of Art, Chicago; the Foundation for Contemporary Art, Jerusalem; the Calouste Gulbenkian Foundation, Lisbon; and the Sonoma Valley Museum of Art, California. He was the recipient of the Jerome Foundation Artist Grant, St. Paul, Minnesota; the New York Foundation for the Art in Architecture and Environmental Structure; and the Outstanding Achievement in

Sculpture Award from the International Sculpture Center, Trenton, New Jersey. His works are in the collection of the Museum of Modern Art, New York; United Nations Educational, Scientific and Cultural Organization, Paris; and the Smart Museum of Art, Chicago.

Emily Speed was born in 1979 in Chester, United Kingdom. She earned her B.A. in Drawing and Painting from Edinburgh College of Art in 2001 and her M.A. in Drawing from the University of Arts, London in 2006. She has exhibited at the Yorkshire Sculpture Park, Wakefield, United Kingdom; the Musée Cantonal des Beaux-Arts, Lausanne, Switzerland; the ASSAB One, Milan; and the Rogue Project Space, Manchester, United Kingdom. Speed's work is in the collections of the Tate Modern, London; the Manchester Metropolitan University Special Collection, United Kingdom; Yale University, New Haven, Connecticut; Virginia Commonwealth University, Richmond; and the Royal Scottish Academy, United Kingdom.

Dré Wapenaar was born in 1961 in the Netherlands. He attended the Academy of Visual Arts from 1981-1986 in Tilburg, the Netherlands. Known for his tent-like sculptures, he has exhibited extensively throughout Europe and the United States at institutions such as the Gallery Lia Rumma, Milan; the Museum De Fundatie, Heino/Wijhe, the Netherlands; the Massachusetts Museum of Contemporary Art, North Adams; the Museum of Modern Art, New York; the Museum Boijmans van Beuningen, Rotterdam; and Gallery Surge, Tokyo. He participated in the *Liverpool Biennial International*, 2002, United Kingdom.

Kim Yasuda was raised in California and earned her B.F.A. in 1983 from San Jose State University, California and her M.F.A. in 1988 from the University of Southern California-Los Angeles. She is currently a professor of spatial studies in the Art Department at the University of California-Santa Barbara and the co-director of the University of California Institute for Research in the Arts. Yasuda has exhibited at the New Museum of Contemporary Art, New York; the Art Gallery of Ontario, Toronto; the Smithsonian Museum, Washington D.C.; the Oakland Museum of Art, California; the Ansel Adams Center for Photography, San Francisco; the Nexus Contemporary Art Center, Atlanta; and Camerawork Gallery, London. Yasuda has received awards from the National Endowment for the Arts and the Joan Mitchell Foundation.

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Camp Out: Finding Home in an Unstable World has been
designed by Patrick Castro, LP/w Design Studio, Milwaukee,
in **Univers LT Std font. The catalogue was printed at
XXXXXX, St. Louis, in an edition of XXX Etc...**

For more information on Laumeier Sculpture Park,
visit www.laumeier.org

Camp Out: Finding Home in an Unstable World

Laumeier Sculpture Park
June 2 – September 16, 2012

Published by Laumeier Sculpture Park
12580 Rott Road, St. Louis 63127
314.615.5278

www.laumeier.org

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Laumeier Sculpture Park, 501(c)3,
partners with St. Louis County in the
development and preservation of this
unique cultural institution.

ISBN# 978-0-940337-28-2

Support for *Camp Out: Finding Home in an Unstable World* has been provided by St. Louis
County Parks, the Missouri Arts Council, the Regional Arts Commission, the Graham
Foundation for Advanced Studies in the Fine Arts, The Netherland-American Foundation, the
Arts and Education Council of St. Louis, the University of Missouri-St. Louis, BSI Constructors
and the Mark Twain Laumeier Endowment Fund. Funding for the publication has been
generously provided by Patricia and David Schlafly and the Aronson Endowment at the
University of Missouri-St. Louis.



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