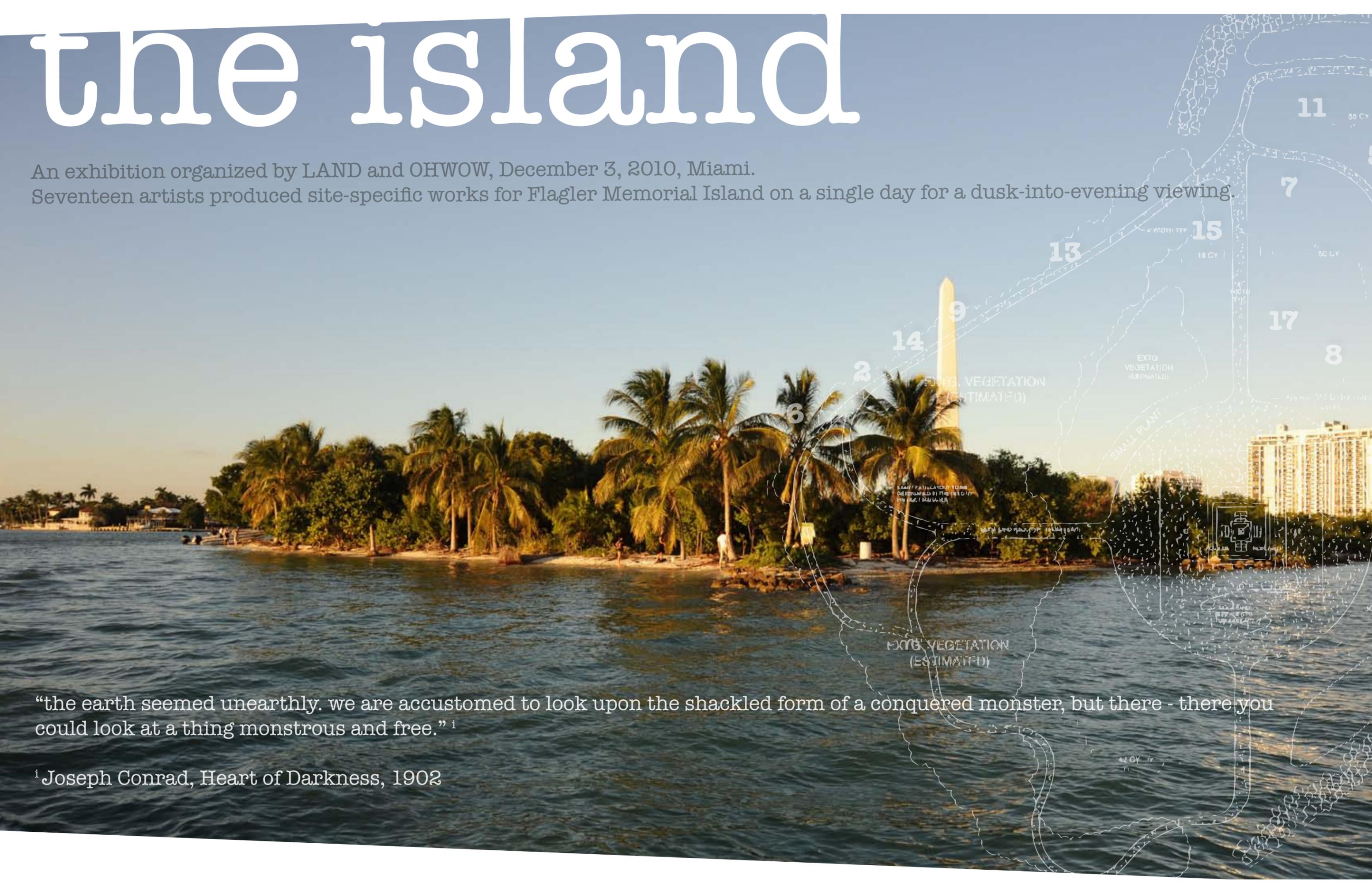


# the island

An exhibition organized by LAND and OHWOW, December 3, 2010, Miami.

Seventeen artists produced site-specific works for Flagler Memorial Island on a single day for a dusk-into-evening viewing.



“the earth seemed unearthly. we are accustomed to look upon the shackled form of a conquered monster, but there - there you could look at a thing monstrous and free.”<sup>i</sup>

<sup>i</sup> Joseph Conrad, Heart of Darkness, 1902



Secret invitations summoned guests to depart from the Mondrian Hotel, Miami, for a brief ferry shuttle to Flagler Memorial Island, six minutes from the hotel. Upon arrival guests received an exhibition map and began their journey.



## Bozidar Brazda

(1972, New York)

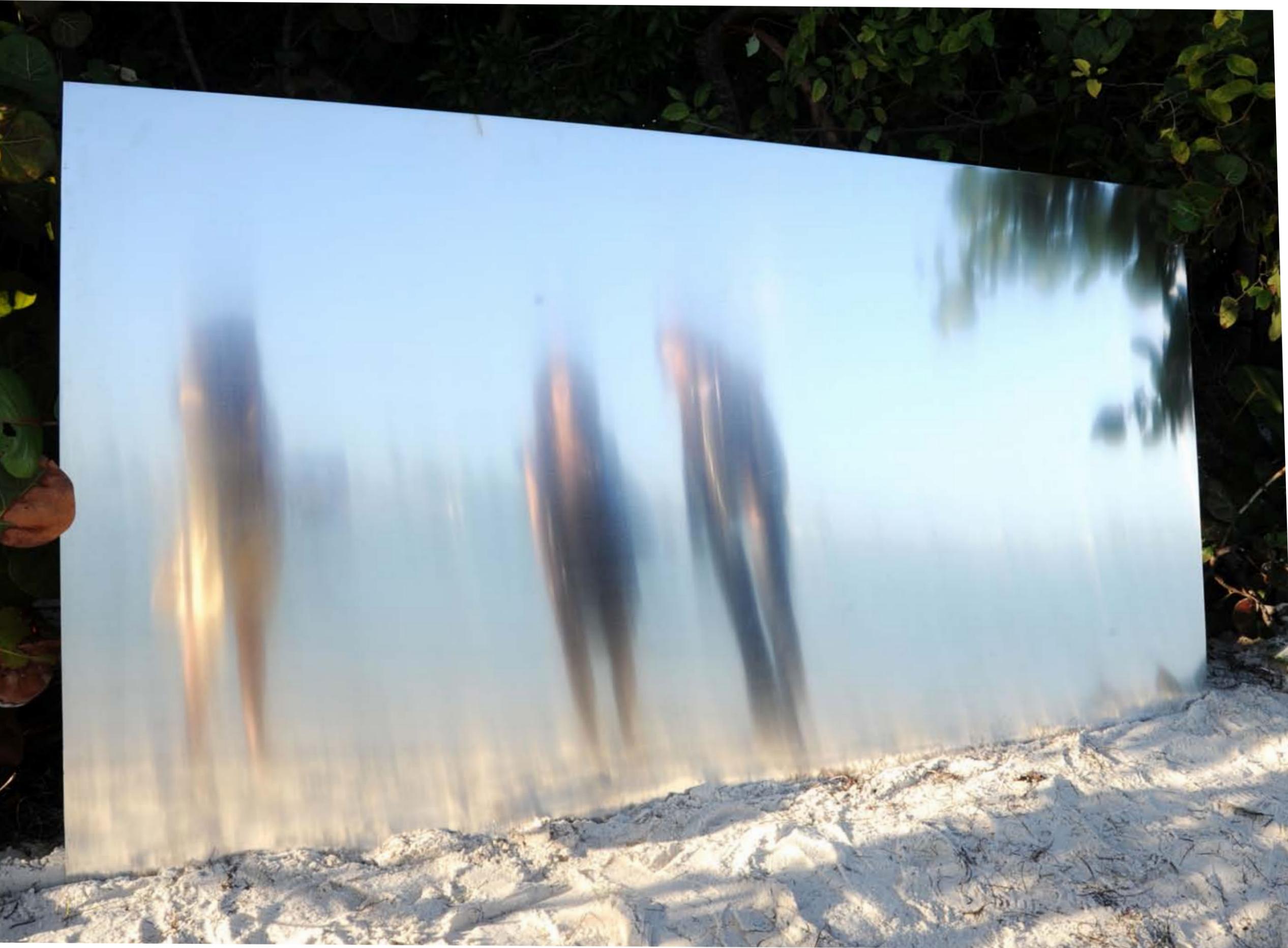
*MESSAGE*, 2010

Vinyl records, edition of 200

Each, 7-inch diameter

Courtesy of the Artist

Bozidar Brazda utilizes personal narratives and partially autobiographical accounts to inform his multimedia installation works. In 1979, Brazda found himself a castaway on Holland Rock (an abandoned lighthouse island north of Vancouver) after having stolen the family canoe and becoming internationally shipwrecked. Operating under the name Steven Zummer — his maternal grandfather's given name, and paternal grandfather's last name, respectively — Brazda amused himself by carving quotations from Marshall McLuhan (a family associate) into his forearm with the sharp edge of a mussel shell. He would let the rivulets of blood drip into the passing inlet water (like red ink) and watch as they were carried out to sea, each a kind of liquid missive. During his island tenure he also came up with the bass line to the popular song "Message in a Bottle," which he then translated into Morse Code and flashed out over the night sky using the powerful lighthouse lamp. He was rescued shortly after by a passing band of Musqueam. It is this translated bass line that can be found on the two hundred 7" vinyl records pressed into the island's sand like bottles washed ashore, each representing one of the two hundred drops of blood Brazda spilled while lost on Holland Rock.



## Stefan Brüggemann

(1975, Mexico City and London)  
*A Piece of Material With the  
Proportion of a Cinema Screen,*  
2010

Aluminum

48 x 96 inches

Courtesy of the Artist and Yvon  
Lambert Gallery

Stefan Brüggemann's conceptual installations and interventions characteristically engage notions of institutional critique, irony, and, at times, playful cynicism. In ***A Piece of Material With the Proportion of a Cinema Screen***, Brüggemann presents a sheet of polished aluminum with the aspect ratio of a theater screen (2.391:1). Functioning as a mirror and positioned on the island's perimeter, the aluminum sheet reflects back the image of the visitors upon arrival, forcing them to confront themselves as they dock and sending them deep into the island's interior as they depart. Invoking the spirit of Plato's Cave, and its application to cinema, Brüggemann forces prisoner to confront captor and spectator to become both subject and content in this work.



## Scott Campbell

(1976, New York)  
*Wish You Were Here*, 2010  
Granite  
32 x 25 x 14 inches  
Courtesy of the Artist

Scott Campbell employs both text and symbols in his dark and urban work, frequently incorporating common tattoo imagery with an interest in the personal histories and accounts that lie behind many familiar icons. For the island, Campbell presents a granite headstone engraved with the work's title: "Wish You Were Here." A humorous twist on a common phrase, the piece sits next to another monument - a 110-foot obelisk dedicated to Miami pioneer Henry M. Flagler.



## Brody Condon

(1974, New York)  
*Untitled (Poles)*, 2010  
Wood poles  
5 poles; 120 inches each  
Courtesy of the Artist

Brody Condon's performance, sculpture, and video installations lend themselves to an investigation of fantasy, as a genre, its emergent symbols and cultural implications, and how it is perceived by the populous. Condon's performance for the island, **Untitled (Poles)**, is a reinterpretation of a past collaboration at MoMA PS1 wherein five dancers, each holding a "berry pink" wooden pole, are instructed to abide by the following rules:

1. Keep the line of energy (the poles) connected at all times.
2. Keep moving in a circle.
3. Do not touch or speak to the spectators - they are ghosts on another plane of existence.

Slowly rotating out of the bay, onto the beach, and back again, it is said that if any of these rules are broken, the world will fall apart.



## Naomi Fisher

(1976, Miami)

*Myakka*, 2010

Video (31 minutes), accompanied by a performance by SKINT (Busy Ganges, Jessie Gold, Elizabeth Hart, Emily Powers)

Courtesy of the Fredric Snitzer Gallery, Miami & Leo Koenig Inc., New York

Special thanks to the John S. and James L. Knight Foundation

Naomi Fisher examines the relationship between the natural world and contemporary culture, investigating the female form in tropical settings in an intimate and quasi-anthropological fashion. Presented on a monitor buried in a small grove of foliage, **Myakka** recounts the journey of a woman who leaves her log cabin to live in the wilderness of The Myakka River State Park. In doing so, Fisher's protagonist finds herself put through a series of psychological trials involving lipstick, fire, and war paint. This screening is accompanied by a movement and sound performance by SKINT, a music/dance/performance collective, functioning as the film's score.



## **Michael Genovese**

(1976, Miami)

*Release and Let It Go*, 2009

Wood and resin

100 x 50 x 47 inches

Courtesy of OHWOW Gallery

Michael Genovese is a multimedia artist interested in process, manipulating durable and static materials, such as metal and wood, to explore ideas of transformation. **Release and Let It Go** features a capsized wooden porch, modeled from those characteristically attached to mobile homes, beached and semi-submerged in water (increasingly so as the tide rises throughout the exhibition). First built, burned, and sealed with resin, the presentation of this work is the final chapter in the transformative process informing it, as the bay takes some of the sculpture with it.



## Luis Gispert

(1972, Brooklyn)

*Count Matchuki's Last Selection*, 2010

Palm frond, paint, electric motor

120 x 48 inches

Courtesy of the Artist

An artist working across media, Luis Gispert's practice focuses on Cuban-American history and hip-hop/youth culture, using objects such as turntables, rims, and boom boxes to create functional sculptures. A subtle gesture by Gispert, **Count Matchuki's Last Selection** features a 10-foot tall palm frond painted gold, which slowly rotates on a base in one of the island's clearings. Born in 1939 as Winston Cooper, Count Matchuki was the first Jamaican deejay, and his style directly informed the advent of rap music. Here then, Gispert's sculpture becomes the embodiment of Matchuki: a turntable fashioned from an electric motor, a spinning symbol of tropical island paradise made proto-"bling," and an ancient antenna acting as an alternative monument to the island's obelisk.



## Adler Guerrier

(1975, Miami)  
*Untitled (marrons, fibustiers, boucaniers)*, 2010  
Multi-media installation  
Dimensions variable  
Courtesy of the Artist

Adler Guerrier explores the effects of geographical, historical, and political environments on collective and individual consciousness through a variety of media. With **Untitled (marrons, fibustiers, boucaniers)**, a site-specific installation, Guerrier first invokes the history of Flagler Memorial Island by surveying and delineating a circle – the island was built in 1920 as a perfect circle with the obelisk at its center (a functional sundial) but has since been drastically altered by tidal flows, hurricanes, and other forces. Guerrier then points to its proposed future, transforming the circle into an eight-point star with brightly colored flagging tapes – in 1998, architects Roberto Behar and Rosario Marquardt proposed that the island be reshaped into “The Star of Miami” to function as “a territorial watermark to be seen from the sky as one arrives in Miami.” However, it is truly the emergence of this proposal on which Guerrier focuses, at once irreverent and simultaneously precise in its relationship to Miami: “The Magic City.”



## Terence Koh

(1977, New York)

*Untitled*, 2010

Found skeletons

Dimensions variable

Courtesy of the Artist

At the point where opulence and minimalism meet, there are the monochromatic, ritualistic, and romantic sculptures of Terence Koh. A nod to Sandro Botticelli's **Three Miracles of Saint Zenobius, Untitled** features two identical skeletons, cast in plaster and holding hands on the island's beach. Rather than focus on the performed miracles of Zenobius, the raising of a young man from the dead in this instance, Koh favors the absence of the miraculous, or perhaps the potential for it. Or, better even, Koh presents the already made miracle of eternal love in preference to the isolation, the confusion, and the gasping regeneration of spirit at the center of Botticelli's work.



**Kate Levant & Michael E. Smith**

(1985, Detroit), (1977, Detroit)  
Courtesy of the Artists

Kate Levant and Michael E. Smith's collaborations are exploratory, free form, and free-associating investigations of the ideas of transmission - spiritual, physical, and otherwise. Their contribution to the island is Pat, a former crystal meth chemist and a current armored-car driver, who was driven from Detroit to Miami by Levant and Smith, given a Mylar camping blanket and freeze-dried provisions, and was left to survive on the island for 48-hours while the artists camp in Florida's Everglades. Here, Pat functions as Levant's and Smith's antenna and spiritual conduit, intended to make present the sounds of swamps and mangroves, being recorded down South and the energy of the self-made tarot card produced on the journey.



## Hanna Liden

(1976, New York)

*Open Container*, 2010

Wire mesh, construction paper, wheat paste, latex paint, spray paint, adhesive, resin, plastic rats, beer cans, whisky bottles, plastic fangs, sunglasses, cigarette packs, converse's, fake crows, metro cards, dollar bills, paper coffee cups, yankee baseball hat, fake cigarettes

57 x 42 x 23 inches

Courtesy of the Artist

Hanna Liden is primarily a photographer, producing dark and often-menacing images – bleak landscapes, masked youth, and a range of portraiture and still lifes that use props to conjure the histories of alchemy and pagan ritual. Ritual then is at the foundation of Liden's sculpture, **Open Container** – a demonic black boulder with a range of props and objects (all black) embedded into its surface. Here, Liden plays alchemist - transmutation in the combination of neo-Gothicism, reckless youth, and the city where the former meet. The product is elaborated by the title's double meaning: an evocation of Pandora's box and United States penal code (and the associated chaos of each).



## Justin Lowe

(1976, Los Angeles)

*All The Sailors With Their Sea Sick Mammias Hearing Sirens on the Shore*, 2010

Boat, towels, resin

96 x 36 x 12 inches

Courtesy of the Artist

Justin Lowe's work focuses around a skewed re-creation of the familiar, constructing site-specific installations that, in their hyper-meticulous re-interpretation of autobiographical or culturally pervasive locations, images, objects, and ideas, humorously ask viewers to consider the incongruities between perception and reality. For the island, Lowe presents a hand-carved wooden boat wrapped in multi- and brightly colored beach towels that feature naked women and the words "Venice Beach" scrawled in a harmonious script, and floating in the bay off the island's beach. Titled **All The Sailors With Their Sea Sick Mammias Hearing Sirens on the Shore**, a nod to Neil Young's "For the Turnstiles" (a perfect conceptual match with Lowe), this sculpture functions as a next step in Lowe's ongoing hallucinatory autobiography.



## Kori Newkirk

(1970, Los Angeles)

*Linc SW*, 2010

LED light sticks, plastic zip ties, vinyl

Dimensions variable

Courtesy of the Artist

Kori Newkirk's interests lie in the materials of the everyday, exploring their significance and infusing them with renegotiated meaning through transformative multimedia installations. In this work, **Linc SW**, twenty blue vinyl inner tubes, affixed in a line and circumnavigated by an array of multi-colored LED light sticks, are transformed into a retro science-fiction portal of asynchronously flashing color and light. Peering through these children's toys (all purchased in Los Angeles' Toy District) viewers are transported from the island's bright, sandy beach to its dark, forested interior.

## Jack Pierson

(1960, New York)  
*FAME*, 2010  
Metal and glass  
Dimensions variable  
Courtesy of Cheim & Read, New York

Jack Pierson is a multimedia artist fascinated by nostalgia and perhaps more so by an inseparable melancholy that emerges from it. This sense is ever present in his word-sculptures and installations, as Pierson re-appropriates the distinctly American icon of roadside commercial signage into poignant statements of disillusionment targeted at the time and the associated ideology from which they emerge. This notion continues in Pierson's sculpture, **FAME**, which is comprised of large vintage letters, spelling out the work's title, thrown from the bay to the island's beach, covered in sand, with bulbs broken. The sentiment is clear - fame, not glamorous or beautiful but damaged, irreparably broken, and washed ashore.



## Marina Rosenfeld

(1968, New York)  
*Low Speakers*, 2010  
Loudspeaker components, sound-absorbing paint,  
instruments  
Dimensions variable  
Courtesy of the Artist

Composer and artist Marina Rosenfeld's work intends to challenge traditional understandings of sound and music - using collage, inversion, and decentralization. **Low Speakers** consists of two metallic Dukane horns, their interiors painted with a white Acousti Coat - a latex paint used in industrial settings to absorb sound from large machinery - wedged into the branches of a tree. A cello on its face and a stringless violin that appears to be made from driftwood lay near by. Reminiscent of John Cage's "4'33'" (1952), Rosenfeld's silent-sound installation is positioned near the bay, and while the industrial horns hold all the characteristics of loud speakers, the work functions as a sonic assimilator.



## David Benjamin Sherry

(1981, New York)

*Permanent Impermanence*, 2010

Plastic, steel, acrylic paint, wood

132 x 36 inches

Courtesy of the Artist

David Benjamin Sherry's work explores the realm of the psychedelic, and its symbolism and iconography, as well as the emergent idea of expanded consciousness. Sherry embeds the human form into the natural landscape and allows the distinction to blur so that the two become one. Primarily a photographer, Sherry translates these concepts to three-dimensional form with **Permanent Impermanence**: an eleven-foot long, green sculptural rendering of the artist on his back, camouflaged, in a field of the island's native grass and flowers. The work's title invokes the essential doctrines of Buddhism, and its distortion of scale and monochromatic finish call to the spiritually advanced Draags of René Laloux's **La Planète Sauvage** (1973), an adaptation of Stefan Wul's science-fiction novel **Oms en série** (1957), infusing this work with Sherry's ideas of symbiosis informed by both the distant past and distant future.



## Rona Yefman

(1972, New York)  
*2 Flags*, 2009  
Video, TV monitor  
Courtesy of the Artist

The work of Rona Yefman, a filmmaker and photographer, revolves around the freedom in raw humanity, and through her intimately collaborative practice (which generally depicts extreme characters and situations), Yefman is able to reveal a recognizable authenticity that aims to inspire true freedom (political, physical, and psychological). In **2 Flags**, Yefman uses the structure of the game “Capture the Flag” (wherein teams must sneak into their opponent’s territory to capture a guarded flag) to explore the identity of Tel Aviv, Zionist mythology, and the historical hostilities of the region. Articulating the absurdity of these grotesqueries by utilizing this immediately understandable children’s game, Yefman portrays eccentric yet humane characters to expose humanity in both her subjects and spectators.

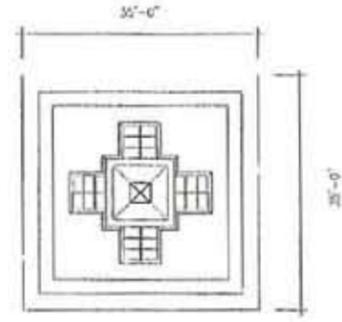
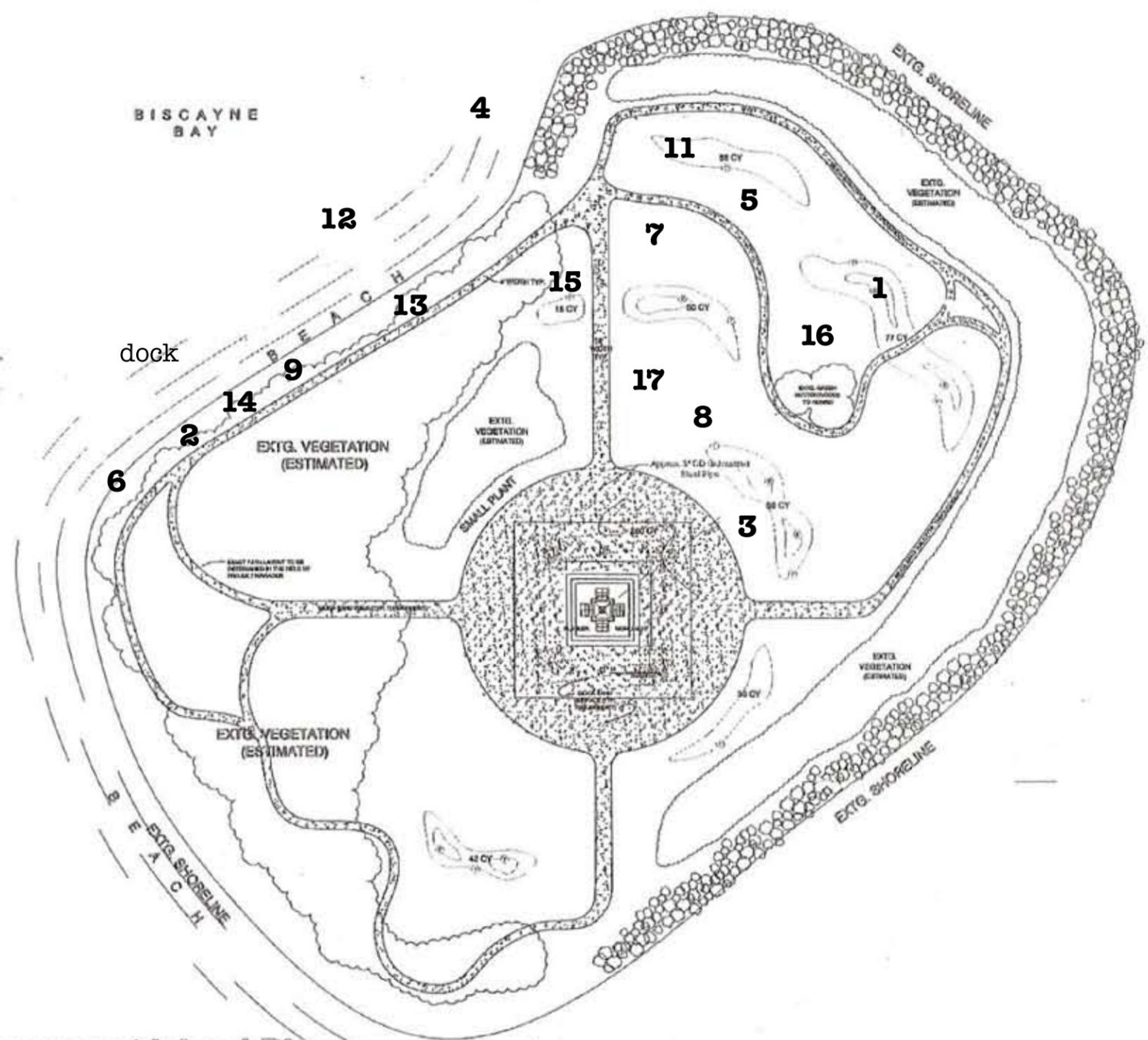




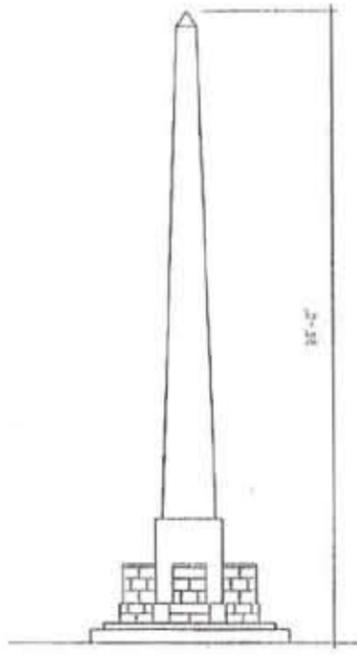
**Rona Yefman**

(1972, New York)  
*Swimsuit Island*, 2010  
600 postcards  
Courtesy of the Artist

**Swimsuit Island** consists of a series of 6-photographs made by Yefman on Flagler Memorial Island in the days preceding the exhibition. Featuring a cast of characters in brightly colored vintage swimsuits, Yefman's photographs evoke the lexicon of retro pinup photography, then subverted to reveal an authentic joyousness, sexuality, and rawness in her subjects, while always focusing on the preservation of some immediately recognizable humanity.



**Monument Plan**  
N.T.S.



**Monument Elevation**  
N.T.S.

- 1. Bozidar Brazda
- 2. Stefan Brüggemann
- 3. Scott Campbell
- 4. Brody Condon
- 5. Naomi Fisher
- 6. Michael Genovese
- 7. Luis Gispert
- 8. Adler Guerrier
- 9. Terence Koh
- 10. Kate Levant & Michael E. Smith
- 11. Hanna Liden
- 12. Justin Lowe
- 13. Kori Newkirk
- 14. Jack Pierson
- 15. Marina Rosenfeld
- 16. David Benjamin Sherry
- 17. Rona Yefman

**Monument Island Plan**  
Scale: 1" = 60'



FLORIDA DEPT. OF ENVIRONMENTAL RESOURCES MANAGEMENT  
33 Southeast 2nd Avenue  
Miami, FL 33130



CITY OF MIAMI BEACH  
Parks and Recreation Dept.  
2100 Washington Avenue  
Miami Beach, FL 33139

CITY OF MIAMI BEACH  
Planning Department  
1703 Converse Center Dr.  
Miami Beach, FL 33139

**Flagler Memorial Monument Island**  
Biscayne Bay  
Miami Beach, Florida

**Layout-Grading Plan**

Date: January 24, 2003  
Scale: As Noted  
Drawn By: WDB  
Checked By: WDB/WC  
Revisions:

Sheet:

LA-1

1. Bozidar Brazda (1972, New York)  
**MESS AGE**, 2010  
Vinyl records, edition of 200  
Each, 7 inch diameter  
Courtesy of the Artist

2. Stefan Brüggemann (1975, Mexico City and London)  
**A Piece of Material With the Proportion of Cinema Screen**, 2010  
Aluminum  
48 x 96 inches  
Courtesy of the Artist and Yvon Lambert Gallery

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100 x 50 x 47 inches  
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120 x 48 inches  
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**Untitled (marrons, filibusters, boucaniers)**, 2010  
Multi-media installation  
Dimensions variable  
Courtesy of the Artist

the island  
beckons and your earth  
seems unearthly. there is a  
gathering offshore. made by man and  
shaped by nature, where worlds cross over,  
and hesitation dissolves into the horizon. there  
is no one to guide you. it is hidden upon paths,  
suspended in time; coincidences and actions  
intersect. the sun hangs lower in the sky, the  
mainland calls. there is no real return. turn  
away for too long, and it disappears, ghostlike  
and mythical, leaving you waiting to never be  
there again.

9. Terence Koh (1977, New York)  
**Untitled**, 2010  
Found Skeletons  
Dimensions variable  
Courtesy of the Artist

10. Kate Levant (1985, Detroit) &  
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Courtesy of the Artists

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**Open Container**, 2010  
Wire mesh, construction paper, wheat paste, latex paint, spray paint, adhesive, resin, plastic rats, beer cans, whiskey bottles, plastic fangs, sunglasses, cigarette packs, converse's, fake crows, metro cards, dollar bills, paper coffee cups, yankee baseball hat, fake cigarettes  
57 x 42 x 23 inches  
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12. Justin Lowe (1976, Los Angeles)  
**All The Sailors With Their Sea Sick Mammals Hearing Sirens on the Shore**, 2010  
Boat, towels, resin  
96 x 36 x 12 inches  
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13. Kori Newkirk (1970, Los Angeles)  
**Line SW**, 2010  
LED light sticks, plastic zip ties, vinyl  
Dimensions variable  
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14. Jack Pierson (1960, New York)  
**FAME**, 2010  
Metal and glass  
Dimensions variable  
Courtesy of Cheim & Read, New York

15. Marina Rosenfeld (1968, New York)  
**Low Speakers**, 2010  
Loudspeaker components, sound-absorbing paint, instruments  
Dimensions variable  
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16. David Benjamin Sherry (1981, New York)  
**Permanent Impermanence**, 2010  
Plastic, Steel, Acrylic Paint, Wood  
132 x 36 inches  
Courtesy of the Artist

17. Rona Yefman (1972, New York)  
**2 Flags**, 2009  
Video, vintage TV monitor  
Courtesy of the Artist

**Swimsuit Island, Miami, 2010**  
600 postcards  
Courtesy of the Artist



LAND (Los Angeles Nomadic Division) is a non-profit art organization founded in 2009 by Director / Curator Shamim M. Momin, former contemporary curator at the Whitney Museum of American Art, New York, and board member Christine Y. Kim, Associate Curator of Contemporary Art at the Los Angeles County Museum of Art (LACMA).

LAND is a public art initiative committed to curating site- and situation-specific contemporary art exhibitions, in Los Angeles and beyond.

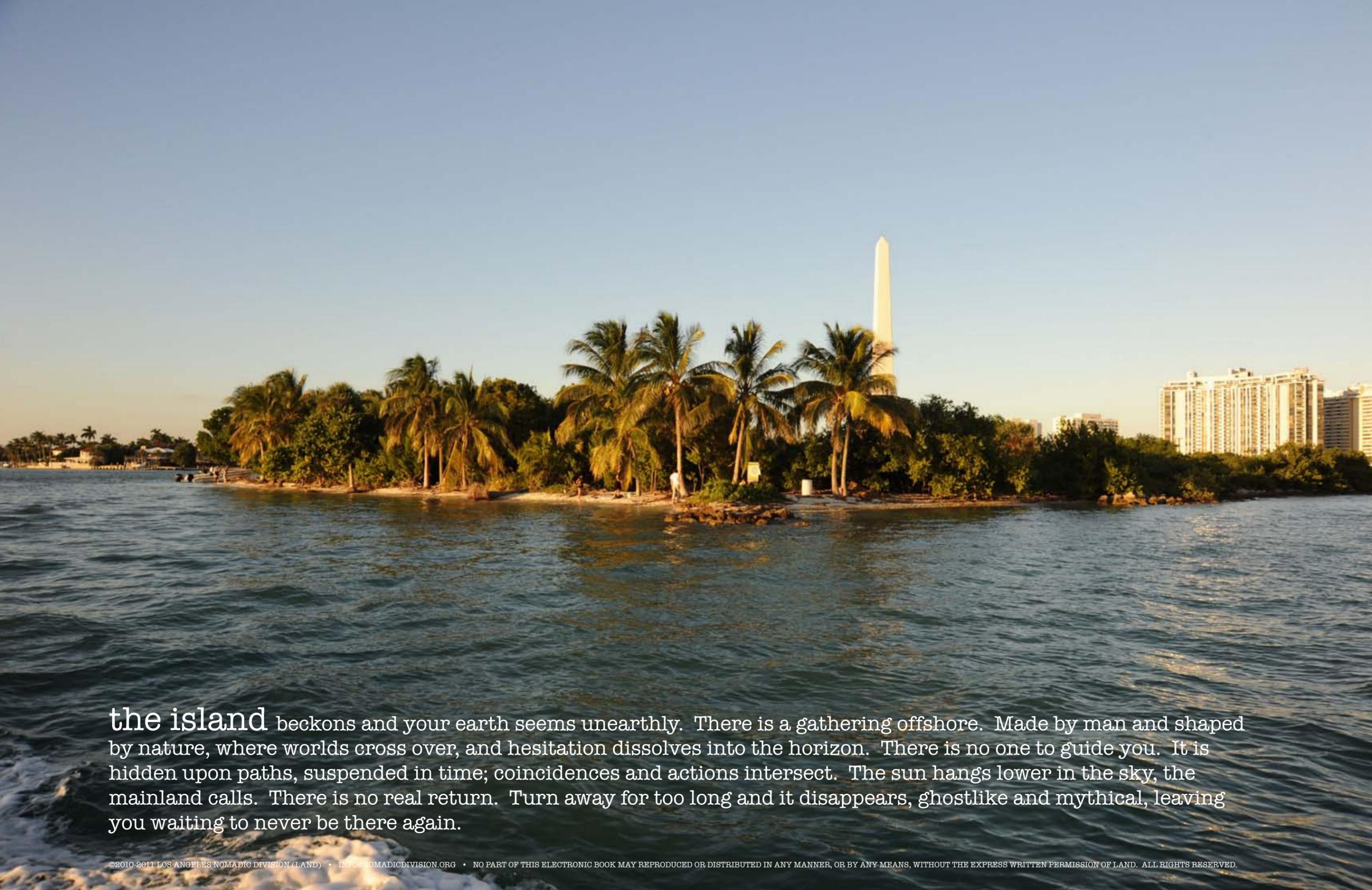
LAND supports dynamic and unconventional artistic practices using a tripartite approach:

- Curating public exhibitions of site- and situation-specific works with national and international contemporary artists.
- Collaborating with a variety of institutions and organizations, such as universities, museums, and theaters as well as other types of spaces, industries, and entities.
- Offering additional programs such as performances, workshops, residencies, discussions, and publications.

LAND is an ongoing endeavor with three primary types of annual programming: LAND 1.0 projects are large-scale, multi-artist, multi-site exhibitions and single-site group exhibitions, LAND 2.0 projects feature a new commission by a single mid-career or established artist, and LAND 3.0 projects feature new work by lesser known or emerging artists.

## OHWOW

Founded by Al Moran and Aaron Bondaroff, OHWOW acts as a hub for creative production where artists are linked instantly to a community with the necessary experience, skills, and resources to realize a project. OHWOW's endeavors range from commercial ventures to DIY productions, staging traditional exhibitions and offering low-priced artist produced goods.

A tropical island with palm trees and the Washington Monument in the background. The island is lush with greenery and palm trees, situated in the middle of a body of water. The Washington Monument is visible in the distance, rising above the trees. The sky is clear and blue, and the water is a deep blue with some white foam from a boat in the foreground.

**the island** beckons and your earth seems unearthly. There is a gathering offshore. Made by man and shaped by nature, where worlds cross over, and hesitation dissolves into the horizon. There is no one to guide you. It is hidden upon paths, suspended in time; coincidences and actions intersect. The sun hangs lower in the sky, the mainland calls. There is no real return. Turn away for too long and it disappears, ghostlike and mythical, leaving you waiting to never be there again.