One of the models in the show was listed as “to date unrealized.”
A giant, technicolor balloon figure of computer-game character Sonic the Hedgehog floats down a narrow street lined with gabled houses, led by a band of uniformed guides. This model stands as pro toto for Genzken’s 2017 Skulptur Projekte Münster proposal—a re-enactment of the famous Macy’s Thanksgiving Day Parade with original balloons. Relocating this event from the street canyons of New York City to the charming German student town promises an exciting shift in proportion and context. It is something to which we may all look forward.

—Peter Lodermeyer

EAST HADDAM, CONNECTICUT
“Ephemeral Art in the Landscape”

I-Park
I-Park’s fifth Environmental Art Biennale, “Ephemeral Art in the Landscape,” featured site-specific, outdoor installations by 12 artists-in-residence from the U.S. and Europe, who presented their works in a culminating, one-day happening. Guided walking tours allowed the public to experience the projects in situ amid the park’s immersive natural setting. Unique in New England, I-Park functions as a conceptual drawing board where artists can experiment without a specific result in mind, and public access is limited to protect the artists’ privacy as they

organic material. Bachelet engaged the changes of the earth’s shifting plates. And Fréchet referenced Monet’s water lilies with giant floating burrap lotus blooms, before shifting into an exploration of how plants might be used to purify water.

Positioned in relation to the sun, three ceremonial mandalas by Nick Lamia were constructed with gathered stone, wood, and debris. Optimistic Skeptic appeared on the landscape in low relief, translating a painterly aesthetic into a three-dimensional experience. Jeff Zischke’s Peripheral View involved quick dissolve, closely linking narrative structure to process. Clear acetate sheets printed with water-soluble ink images hung between trees. Designed to be read associatively, the installation had already dissolved significantly in the heavy rains before I-Park’s public presentation day, so Zischke offered video documentation.

For Both Sides Now (On Shuffle), Noa Giniger carved excerpts from the Joni Mitchell song into trees growing along a path, creating interventionist trail markers for viewers to decipher. Bullhorn in hand, Meghan Moe Beitiks delivered oratory in Tracks and Trails at intervals throughout the day. She stood over
a network of tiny multicolored flags placed to designate mini-trails through i-Park’s wetlands, projecting travel-related dialogue that layered social imprint onto place.

Stuart Ian Frost carved and drilled a giant tree root to create snake-like scarifications in Loop. Developed intuitively, the markings combined the functions of map and talisman to inflect a Walkabout sensibility. Willemien Schaap’s Triangles, which explored encampment, was made of white cloth rigged between trees to form a Minimalist, tent-like enclosure, open at the top to reveal the sky. Hester Pilz constructed, deconstructed, and reconstructed her makeshift studio shelter Penelope is Weaving during the course of the residency. She compared her process to the story of Penelope, the faithful wife who weaves, unweaves, and reweaves as she waits for the return of Ulysses.

Jana Irmert’s End of Absence, a multi-channel digital recording of the sounds inside a circular pine grove, cocooned sensitized listeners within a cathedral-like environment of semi-darkness. Jeff Morris’s Where Ferin Was applied his computer algorithm for real-time musical composition to the dynamic of an overgrown field. Parts of three pianos were arranged in the area, and visitors heard music shaped by their own movements as they tripped sensors located in the field Where Ferin Was.

— Suzanne Volmer

**Atlanta**

Zipporah Camille Thompson
Whitespec Project Space

Startled a few years ago by a documentary about the moon’s gradual drift away from the earth’s gravitational pull, Zipporah Camille Thompson began to reflect on the moon’s significance and its scientific and archetypal role in human life. The deflection of the moon, however slight, she realized, is a crisis meriting much more attention. Inspired by moonscapes and the satellite’s effects on myriad aspects of the earth’s diurnal patterns—from tides and weather phenomena to births and suicides—Thompson’s recent work delves into personal experiences, as well as the oneiric realms of myth and alchemy, to probe the mysteries of life, death, and renewal as symbolized by the moon, particularly its darksome phases.

Assembled from foraged, discarded detritus, ceramic pieces, fibers, and pedestrian substances such as paint and duct tape, Thompson’s wall pieces take varied forms. Sandbox (2016) sets a black frame on top of cardboard, its rough edges protruding at precarious angles to suggest an imagination that refuses to be contained in a logical “frame.” Globs of lumpy polyurethane, strips of ribbon, teal-dyed threads, and lavender—all the stuff of child’s play—decorate the surface.

Oculus Rift (2015), its title borrowed from the goggles that transport the viewer to another, virtual reality, bundles silvertoned duct tape and beige polyurethane into gnarly black plastic, the ensemble held together with blue and white cords. Resembling an all-seeing eye, the center of the assemblage evokes tantalizing thoughts of time or even space travel and explorations of other territories, like the moon. Closer to home, the “rope” holding the bundle together refers to explorations on the earth. Land was very important to Thompson’s forebears. For her great-grandfather, the first black landowner in Mecklenburg County, North Carolina, possessing and keeping property was a family tradition.

Magic Womb (2016), a wall hanging constructed from a plethora of found items—including ribbons, bones, bits of plastic, and cast-off tools—brings to mind the succession of death and life, of fertility out of desolation. Analogous in theme, Umbra, Penumbra (2016) takes the form of an irregular round, knitted and crocheted with differing stitches of white, gray, and black yarn. The title brings to mind two of the moon’s three shadows: “umbra,” the darkest, or a complete eclipse; and “penumbra,” a shadowy lunar crescent. Alluding to the moon’s shifting shapes, its periodic change and renewal, its regular “death” for three days of each lunar cycle, Thompson’s sculpture invites meditation on life, demise, and regeneration—archetypal feminine mysteries—a rumination underscored by the mesmerizing qualities of needlework, typically a woman’s craft.

Recapturing the lunar theme, the several shelves of Many Moons (2016) display over a dozen small “moons” in parti-colored, glazed and painted stoneware and porcelain, three wrapped in thread or fur. Terming these “embryonic,” Thompson