MARK DION | FOLLIES


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CONTENTS

The folly phenomenon became prevalent in the late eighteenth and early nineteenth centuries and cannot be easily untangled from the landscape or garden design of that period, in that both are rooted in neoclassicism, and the notion of the Sublime and its more tame sibling, the Picturesque. Follies can be artificial ruins, grottoes, waterfalls, or architectural forms and are designed to produce ambiance, often of a melancholic or marvelous tone. I find this notion of an architectural structure devised entirely to produce meaning (discourse) or function symbolically, rather than pragmatically, a very instructive paradigm when thinking about contemporary public art issues. Of course, I am not the only artist to explore this model. Both Robert Smithson and Dan Graham addressed this fascinating tradition, and many of my contemporaries, like Christian Philipp Müller, Till Krause, and Anna Gudjónsdóttir, have made work in the vein of the folly.

So while follies may have been merely playthings of the aristocracy, like Marie Antoinette's famous artificial rustic farm, they do have the potential to develop into fantastical spaces. For my purposes, the folly poses a solution for two conspicuous public art problems. First, when making an architectural piece, the building can become a vitrine, a visual display container for an installation. The viewer encounters the work by peering through the windows, doors, and cracks. This allows me to work with the layered complexity of an installation, while moving beyond the constraints of the museum or the gallery's white walls. The second advantage is that the construction of a ruin is unique in that it is the one thing which gets better as it gets worse, and, therefore, solves the most salient public art foibles: vandalism and the ravages of time.

—Mark Dion

FOREWORD AND ACKNOWLEDGMENTS

John P. Stern
President, Storm King Art Center

Mark Dion: Follies is the first exhibition to unite Mark Dion's extraordinary folly works into a major survey. Dion's practice investigates intersections between art, nature, and culture and has allowed him to create works with a complexity of visual material that would otherwise not be possible in public or outdoor spaces. This multidisciplinary approach parallels in many respects the mission of Storm King Art Center to nurture a vibrant experience of viewing art in the landscape, creating a place where discovery is limitless.

Since the mid-1990s, Dion has frequently employed the form of the folly—a mode of decorative architecture first created for the gardens of eighteenth-century France and England and intended to astonish, delight, and inspire. Drawing on that tradition, Dion's follies similarly surprise and disorient, inviting viewers to peer into these peculiar structures and ruminate on the intricate tableaux within that evoke another time or place. This exhibition brings together thirteen of Dion's follies made between 1996 and 2019, many of which are recreated in slightly altered forms to respond to their new sites at Storm King. The landscape at Storm King, with its rolling hills and wooded forests, is perfectly suited to the display

of these architectural follies, whether a sleeping bear in her cave or a fully equipped scientific laboratory. The drawings and prints on view in the Museum Building present the artist's process in arriving at these works and show them to be part of a lifelong pursuit in Dion's work.

This exhibition is an incredible accomplishment in terms of the scope and quality of works presented. Many people deserve recognition for their part in making it come to fruition. I am extremely grateful to Storm King's Board of Trustees for their support of this undertaking and appreciation of Mark Dion's practice. *Mark Dion: Follies* is made possible by generous lead support from the Hazen Polsky Foundation, the Ohnell Charitable Lead Trust, and the Samuel Freeman Charitable Trust. Support is also provided by Roberta and Steven Denning and The Helis Foundation. This program is also funded, in part, by the County of Orange and Orange County Tourism.

Exhibition-related programming and outreach is made possible by generous lead support from the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. Support is also provided by the Pierre and Tana Matisse Foundation. Additional support is provided by the Sidney E. Frank Foundation. Special thanks to the Goldie Anna Charitable Trust. Artist talks are made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

We are all deeply grateful to Mark Dion, who collaborated closely with our team and lent his enormous talents, intellect, time, and energy to this project. I'd also like to thank Dana Sherwood for her contribution to this catalogue and collaboration on one of the works for this exhibition, aided by mold-making expert and friend of Storm King, Nina Nichols. My sincerest thanks also go to Adi Puterman, who along with her colleagues at Tanya Bonakdar Gallery offered insight into Mark's extensive oeuvre and provided generous help in coordinating many aspects of the exhibition. The exhibition would not be possible without our lenders, including Tanya Bonakdar Gallery, Buffalo Bayou Partnership, Mildred's Lane, and Galerie Nagel Draxler. I would also like to thank Sam Bechard, who provided critical assistance with installation and sourcing materials for many of the follies.

At Storm King, an innovative curatorial team consisting of David R. Collens, Director and Chief Curator; Nora R. Lawrence, Senior Curator; and Sarah Diver, Curatorial Assistant, shepherded this exhibition from start to finish. Mary Ann Carter, Executive Assistant to the Director and Chief Curator, capably handled exhibition planning, organization, and shipping. Mike Seaman, Storm King's Director of Facilities and Conservation, led a talented and dedicated crew, including Mike Cook, Robert Finch, Joel Longinott, Armando Ocampo, Florencio Ocampo, Mike Odynsky, Jr., and Howard Seaman, that worked through the winter and into the spring, indoors and out, on the fabrication of many newly created outdoor structures in addition to the installation of the indoor galleries.

Many other staff members contributed to this exhibition. The curatorial team partnered extensively with our Department of Education and Public Programs—led by Victoria Lichtendorf and including Ellen Grenley, Hannah des Cognets, and Sara J. Winston. Our education interns and museum docents also provided critical help. Rachel L. Coker and the External Affairs staff worked tirelessly to fund the exhibition, organize related events, and, with outside counsel from FITZ & CO, strategize on marketing and communications. Anthony J. Davidowitz and his team provided legal, technical, and on-site assistance; Dwayne J. Jarvis adeptly managed the budget and finances for the exhibition; and Amy S. Weisser contributed to strategic thinking. Storm King's entire staff has assisted with the exhibition in myriad ways, and I am grateful for my extraordinary colleagues. This beautiful catalogue and the accompanying exhibition materials have been designed by Jeffrey Jenkins, with editing by Libby Hruska. Thank you all for your incredible work.

INTRODUCTION

Nora R. Lawrence
Senior Curator, Storm King Art Center

OPPOSITE: Detail from *The Dark Museum* (2011/2019)

Mark Dion: Follies presents thirteen sculptural works—nine across Storm King's five-hundred-acre landscape, and four indoors—as well as forty-seven works on paper, that engage with or recreate the form of the architectural folly. It is, in a sense, a mid-career retrospective for the artist, as it displays works created over more than a quarter-century that address many of Dion's most pressing artistic concerns: the fate and destruction of our natural world; the human tendency to organize information, and both the presumed accuracy and fallibility of those organizational systems; and the importance of the past in any understanding of the present and future. Frequently humorous but also hauntingly dark, Dion's follies, and the objects within them, offer a window into the artist's practice: a careful, thorough dive into the "stuff" of our world and an effort to view humans, their cultural activity, and their creations as part of a continuum of natural life, alongside all other living beings. The works become microcosms of our desire for ordering and classification—and ultimately control—over nature.

A folly is a diminutive building or structure, historically placed within a rambling aristocratic garden, for the purpose of giving pleasure and instilling a sense of wonder in its viewers. Many were created

ABOVE: "Temple of Aesculapius, Villa Borghese, Rome." Photograph by Maxfield Parrish for Edith Wharton's *Italian Villas and Their Gardens* (1904). Private collection, New York; courtesy Catena Historic Gardens and Landscapes Archive, Bard Graduate Center, New York

in England, Ireland, and France in the eighteenth and nineteenth centuries. They were reinterpretations of surprising and opulent structures, including grottoes, ruins, temples, hunting pavilions, and Chinese pagodas, and the audacious ambition, wealth, and commitment necessary for their successful realization were critical to their appeal. They often emulated structures from ancient Greece or Rome, or from societies considered exotic by their European designers and patrons, and thus also demonstrated the cultural savvy of their owners. The follies were intended to reveal themselves on adventurous excursions. As a 1993 guidebook to the follies of Ireland advised, "Many follies and garden buildings in Ireland survive in a ruinous and dangerous state. To visit them one should wear sensible clothing and footwear, bring a torch, a companion, and a good supply of common sense."[1] The viewer's surprise in encountering one of these structures is important to Dion: "I think that part of the journey of getting to these things is certainly one of the major elements of the works themselves."[2] For Dion, an artist closely engaged with the study—and fate—of the natural world, finding an effective means of working outdoors is paramount. Most of Dion's follies are intended to be viewed from the outside looking in: because they tend to have a great number

ABOVE: *The Field Station of the Melancholy Marine Biologist* (2017–18)

of small, delicate elements, the lack of direct visitor contact is a helpful tool. As he has said, "Working with a folly model, the architecture, of course, can have a sculptural stance, but it can also be a vitrine. You can experience a piece by . . . looking inside or going inside and then I can have that same interplay between the audience and this incredible, exaggerated, exuberant materiality."[3] "Exuberant materiality" is an apt description for the works' meticulously chosen and arranged contents. The installation of a Dion folly is always preceded by hours of deeply considered, thorough shopping excursions—to flea markets, to fake-fruit dealers, to online retailers of replica skeletons and biological supplies. Part of the surprise and delight offered by an encounter with these works arises from a viewer's dawning realization of the lengths to which the artist has gone to create just the perfect atmosphere. While Dion values the historical follies he has emulated for the joy they bring, he rejects this as their final objective:

> I think the idea that they have no function, the idea that they're merely ornamental is really a wrong read about these. I think that they have a very important function.… They're meant to produce meaning. They're meant to be

> sort of philosophical buildings. They're meant to make an argument, to be somewhat didactic. Also, of course, they are often called pleasure palaces. They're meant to be fun and to engage and to create a situation and to create a moment where people can interact with them in really exciting ways and very different ways than you can with a barn or a house or something else.[4]

Dion's follies, then, operate on two levels: the aesthetics of the works' exteriors and the surprise of happening upon these constructions in the landscape; and, on closer view, the plethora of information put forth by their specific interiors.

A number of the works on view in *Mark Dion: Follies* are recreations of works that have been previously exhibited, sometimes—purposely—without maintaining a complete fidelity to the original. Many of Dion's follies are created for temporary exhibitions, and because of the difficulties inherent in disassembling and storing large structures and a plethora of holdings over many years, the works were not stored or saved. In other instances, Dion has pillaged contents from previous works to supplement the contents of another. Storm King has a robust fabrication team and was able to reconstruct the exteriors for many works, following installation photography and Dion's own drawings. These include *Hunting Blind (The Glutton)*, *Hunting Blind (Dandy Rococo)*, *The Field Station of the Melancholy Marine Biologist*, *The Dark Museum*, *Bureau of Censorship, Grotto of the Sleeping Bear,* and *Conservatory for Confectionery Curiosities*.

Dion, who was raised in coastal Massachusetts, is a lifelong lover of nature and environmentalist who greatly laments the undoing of our natural world. His mother often took him to thrift stores, instilling in him her love of the hunt and discovery, as well as an ethical drive to reuse things already in our world. "I grew up going into these old maritime chandler stores absolutely packed with curious objects, all of the strange things that are necessary in the raping of the ocean."[5] This manner of seeking out objects has become integral to his artistic process, and many of his follies are filled with the spoils of his frequent trips. With these recycled contents, Dion pays tribute to the things of the past as well as their makers, often using items created before our current age of plastic

ABOVE: *Hunting Blind (The Dandy Rococo)* (2008/2019)

and disposability. Their inclusion in his work is also a reminder of the immense amount of forgotten human material out in the world, the ever-increasing horde of discarded objects that has contributed to the environmental disaster we confront today.

Dion has taken hunting as a recurring theme throughout his career, and asks visitors to consider it, as he does, a multivalent practice that cannot be easily reduced or categorized. Dion has created six hunting blinds as follies, two of which are presented in this exhibition. Rather than stating a position for or against this activity, he sets a scene and leaves the interpretation up to the viewer. A vintage photograph of a hunter proudly displaying their latest kill, for example, can be seen as gruesome or nostalgic. Dion's inclusion of a wide variety of material is evidence of his conviction to learn the specific languages that surround different types of cultural systems built around nature. What is always central, however, is the importance of the natural world, and Dion's devastation due to its gradual demise. His hunting blinds shine a light on hunting as an ancient practice that—beyond serving a practical purpose—has for many communities become a focal point of their culture. Hunting, of course, has at its root the killing of wild animals—a practice

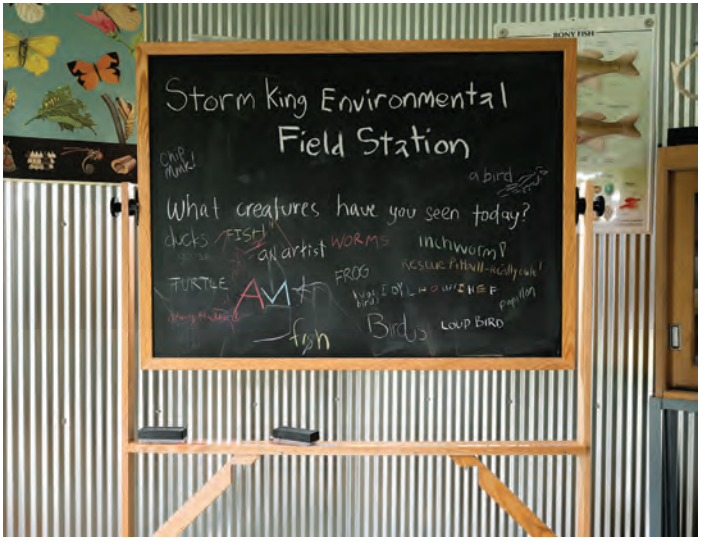
decried by many, but also one that plays a role in the preservation of open space across the United States and elsewhere. As Dion has commented, "Part of the American conservation movement is really initiated by hunters who are also very concerned about protecting their rights . . . the rights of people in the future to hunt. . . . It also talks about hunting as a social phenomenon where the pulling of the trigger is only one aspect of a much more complex and deep culture."[6]

Dion sometimes posits juxtapositions of disparate elements that seem to naturalize their pairings. In *The Dark Museum* he takes on the authority of the "museum"; whether showcasing objects of art, natural history, or even war, museums present their holdings as worthy of study and engagement, in a setting that confers to the objects an aura of gravity. Dion's museum, on the other hand, is ramshackle, tucked into a small clearing at Storm King's southern end, its walls uninsulated, with slats matched to one another only loosely. This museum displays a replica of a manatee skeleton positioned as though swimming above shiny jewels, cracked shards of china, and other small remnants of the careless excesses of human life. The debris is caught in tar, calling to mind an oil spill on the floor of this imagined ocean and ensuring that it remains casually ever-present in the habitat of this elegant animal. "A lot of my work is quite melancholy," Dion has said. "It's organized around a sense of mourning in relationship to environmental concerns. This piece is maybe the most concise example of that."[7] Tar, of course, is a natural substance, but it is far from neutral; it suffocates life with which it comes in contact. Its inclusion here serves as a reminder both of oil's frequent origin under the sea bed as well as its ability to devastate, not to mention humans' use of "the ocean as a place of endless extraction."[8] Yet the entire scene is made beautiful: baubles of human existence shining in the darkness, the details of them and the manatee's bones made crisp and precise against the tar and creosoled walls, like elements in a sixteenth-century Dutch still life painting. The causes of the manatee's demise seduce even as they threaten extinction.

OPPOSITE: *Grotto of the Sleeping Bear* (1997/2019)

Site-responsiveness contributes to the allure of many of Dion's follies, and the setting of Storm King allows for the necessary element of surprise. *Grotto of the Sleeping Bear* is situated in a naturally occurring dip in the landscape, halfway up an unassuming hill in


PENN REELS
STORM KINGS
BIRDS
THE WEATHER
FRAGILE



ABOVE AND OPPOSITE:
Details from *Storm King Environmental Field Station* (2019)

Storm King's North Woods. Although the right angles of the tree limbs that create this bear den's entrance are clearly human-made, visitors may still wonder if the large, plush creature inside is a real bear. Like *The Dark Museum*, this work places elements of human and animal worlds in uneasy proximity. The bear sleeps atop and among human refuse—an old car tire, a broken lamp—and even the act of its encounter by Storm King visitors demonstrates an uncomfortable and dangerous proximity between humans and wilderness. As visitors' eyes adjust to the dim cave and they begin to make out the sleeping bear, they may feel afraid for themselves; yet the real, existential danger, of course, is that which humankind poses to the wilderness of which this bear is an emblem.

Dion has traveled widely, working alongside scientists while conducting his own empirical research. In part, his artistic work is a call to action for its viewers, and at Storm King, he has facilitated their direct engagement with the natural world. *Storm King Environmental Field Station*, newly created for this exhibition, responds not only to Storm King's physical site and Hudson Valley location, but also the institution's educational mission, pairing artistic with ecological experiences, and providing a space for indoor instruction.

In collaboration with the museum's education staff, Dion fashioned a study center and base of operations—housed within a water catch-ment unit that has been fitted with a door, three windows, and insulation—complete with binoculars, butterfly nets, specimen jars, and a library of books about Hudson Valley ecology. While some of Dion's other works on view point to the great dangers facing our environment, this work shifts focus to the artist's earnest love for the natural world, and his interest in facilitating its study.

Dion's artistic project engages and delights visitors while also forewarning them, jarring them, challenging them to pay attention. The wonder of our world is very much present throughout Dion's body of work, even as it is sometimes colored by a lament born of a deep resignation regarding the Earth's future. If Dion's interest in the natural world is akin to a researcher's, his way of communicating with his audience and his appeal are quite distinct. As he has said, "Artists and scientists are obvious allies when it comes to environmental justice and wildlife issues, but they speak different languages and employ entirely separate tool boxes in their approach."[9] As many of Dion's follies demonstrate, he is an artist intent not only on bringing audiences to a moment of realization of the destruction around them, but also on providing a platform from which they can begin their process of mourning for the Earth. "For me it is clear that we will continue our disregard for other living things and the degradation of the environment to suicidal extremes," Dion has said. "I would love nothing more than to be proved wrong."[10] His works, installed within Storm King's beautiful but fragile landscape, provide audiences with a reminder of the stakes at hand.

1 James Howley, *The Follies and Garden Buildings of Ireland* (New Haven, Conn.: Yale University Press, 1993), p. viii.
2 "Mark Dion in Conversation with Nora Lawrence" (unpublished transcript), presented at the School of Visual Arts, New York, March 21, 2019.
3 Ibid.
4 Ibid.
5 Ibid.
6 Mark Dion, exhibition audio guide for *Mark Dion: Follies*, Storm King Art Center, recorded April 2019.
7 Ibid.
8 "Mark Dion In Conversation with Nora Lawrence."
9 Dion, quoted in Roel Arkesteijn, ed., *The Incomplete Writings of Mark Dion* (Fieldwork Museum, 2017), p. 503.
10 Ibid., p. 500.

MUSEUM HILL

TAB PAGE
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BUREAU OF CENSORSHIP (1996/2019)

Sarah Diver

As the title suggests, this humble cottage has a sinister purpose: to censor, redact, and erase content. The space inside is barely large enough to fit one person, yet every nook and cranny has been filled with stuff: film cannisters, a computer from the 1990s, rubber stamps, pens, movie posters, a lamp, black-and-white photos, a Chinese takeout box, cardigans, a coal stove, and dozens of paperback books. Notable are the many scissors that hang prominently above the tiny desk on a pegboard, each of varying size, shape, and age. The scene provides ample clues to the daily tasks of the illusory bureaucrat who works here. One can imagine this office worker spending hours carefully cutting out offending words from the pages of a novel, using just the perfect pair of scissors. On other days, they might enter this data into their computer while taking absentminded bites of yesterday's leftovers, stoking the coals in the small woodburning stove.

The work, one of the artist's first architectural follies, comprises a small, enclosed structure whose windows and doors allow visual access to the rich array of objects inside. Dion carefully selected the content that fills the interior space, paying homage to the titles from the New York Public Library's annual programmatic focus on

books that have been banned by schools and libraries. He has said, "A whole series of conferences and film screenings [by the New York Public Library on censored content], which I attended when I was a student, had really percolated in my mind for a very long time. . . . I thought a lot about not just censored works but the censors themselves. Who were they? What kinds of things were they concerned about? What is that sort of subjectivity of that strange character who decides what people see and what people don't see?"[1] Viewing the work can feel intrusive, as if seeing a private space that was vacated only moments ago, but like many of Dion's folly works, the meaning of the arrangement is generated solely by the viewer's interpretation of the scene. The censor's process and working life are exposed and available for examination, just as they examine and remove text.

Bureau of Censorship was originally created for the 1996 group exhibition *The Spiral Village*, organized by Francesco Bonami, which gathered sixteen artists working from nine countries. Dion's work was displayed both in Italy and then again in the Netherlands as part of this exhibition. Each artist was asked to respond to the notion of "the village," and while many of the works spoke in some way to an increasingly globalized and computerized society, Dion chose to interpret this directive more literally, creating a tiny office one can imagine crammed between a small town's tailor and pharmacy. The exterior of the cottage, with its thatched roof, pastel stucco walls, and brightly colored trim, echoes the rural vernacular architecture found in many small European towns. The diminutive size of the interior space suggests the perfunctory nature of the censor's work: an office just large enough for a single person to slowly process the steady intake of information. Bonami wrote in the catalogue for the exhibition:

> For Mark Dion, the most effective form of censorship is the one performed by hand, with scissors and glue, in a little house by a little man who controls and checks everything we can see and read. This idea helps us to keep in mind that . . . there is always the human being made up of his or her fears, habits and pettiness . . . The scissors cut first, uncontrollably, to the roots of facts. We ought to be scared of someone like Bill Gates, but even more, by the little man who hides inside Gates' almighty façade.[2]


SEXUS BY HENRY MILLER
COMPLETE IN ONE VOLUME
THE TRIAL
FRANZ KAFKA
HENRY MILLER THE ROSY CRUCIFIXION
Fahrenheit 451 Ray Bradbury
SOUL ON ICE Eldridge Cleaver
TO KILL A MOCKINGBIRD
ERNEST HEMINGWAY A FAREWELL TO ARMS
BLACK BOY
richard wright
THE WIZARD OF OZ L. Frank Baum
THE CATCHER IN THE RYE J.D. SALINGER
INVISIBLE MAN • RALPH E
THEIR EYES WERE WATCHING GOD
INVISIBLE MAN
Women in Love D.H. Lawrence
Native Son Richard Wright
KURT VONNEGUT
ALL THE KIN
ROBERT PENN
BELOVED Toni Morrison
THE JUNGLE
Upton Sinclair
O. Henry
Road of Destiny
ULYSSES
Invisible Man Ralph Ellison
CATCH 22
JOSEPH HELLER
EVELYN WAUGH BRIDESHEAD REVISITED


Tractor Shed


CLEAN UP

ORWELL
TOLKIEN
THE TRIAL
INVISIBLE MAN • RALPH ELLISON
Ulysses
Invisible Man Ralph Ellison
Native Son Richard Wright
Psycho-Analysis
NABOKO
BOSTITCH


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SALÒ
GARDEN THEATRE
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STARTS MIDNITE SHOW SAT. JULY 8
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the Most Talked of Picture in the World today!
ECSTASY
Hedy LAMARR
ADULTS ONLY!
INTERNATIONAL PRIZE WINNING MOTION PICTURE
MARLON BRANDO
ULTIMO TANGO A PARIGI
BERNARDO BERTOLUCCI
THE WARRIORS
Advil
SUPER DHA
CLEAN UP
STANDARD

The antiquated nature of censoring texts or films by hand draws attention to the steady rise of digital media at the time. As one critic wrote of the exhibition, "It seemed as if a dichotomy were being set up between art, defined as something inherently physical, and the virtual spaces of the Internet."[3] By foregrounding these more physical and direct means of censoring—cutting, blacking out, erasing—in contrast to the now ubiquitous computers, the work speaks to the tangible shift from analog to digital emblematic of the 1990s. Bonami even references the rise of the home computer when speaking about this work, offering Bill Gates as the evil corporate manager to Dion's bureaucrat. While the appearance of these analog processes may have been seen as charming or quaint even in 1996, seen from the vantage of 2019, it is almost impossible to imagine any words on a page or stills in a reel of film that could simply be cut with scissors and erased. As Dion has said, "When the piece was made in 1996, notions of censorship were very different. We're talking about a time before the Internet. . . . Debates around censorship are much more complex now. . . . [The work] is a kind of time capsule of the moment just before the world's relationship to information changes."[4]

—Sarah Diver is Curatorial Assistant at Storm King Art Center

1 Mark Dion, exhibition audio guide for *Mark Dion: Follies*, Storm King Art Center, recorded April 2019.
2 Francesco Bonami, Introduction, *Campo 6: The Spiral Village* (Milan: Skira), p. 26.
3 Marco Meneguzzo, "Turin: Campo 6," *Artforum International*, January 1997, p. 92.
4 Dion, exhibition audio guide.

CONSERVATORY FOR CONFECTIONERY CURIOSITIES (2008/2019)

Dana Sherwood

Conservatory for Confectionery Curiosities was originally conceived of for the Jardin des Tuileries in Paris: the large park adjacent to the Louvre that was established in 1564, at the height of the Renaissance. Though the lush trees and extraordinary plantings are surprisingly bucolic for a garden in a major city like Paris, it is a highly artificial and meticulously sculpted landscape. Because of this paradoxical pairing, we are constantly reminded of its strange relationship with the natural world. It's a beautiful and magical place to wander. The entire landscape has the hand of man all over it. Both Mark and I are interested in the role humans have played in manipulating nature, our relationship with ecology —flora and fauna—as well as the long history of colonizing the Earth, and the politics that go along with that history.

Conservatory for Confectionery Curiosities is a collaboration between Mark Dion and Dana Sherwood

The sculpture consists of a large glass conservatory, designed in the style of nineteenth-century horticultural hot houses. Instead of plants, however, the interior houses a collection of colorful, jewellike desserts that reflect the sunlight, glittering and beckoning the viewer to come in for a closer look. Upon inspection, one sees that the Jell-O-like molds are covered in insects: magnificent butterflies, beetles, ants, and flies. But instead of partaking in the

extravagant sweets, the insects are dead, apparently drowned in the rivulets of syrupy sugar dripping from the melting confectionery. These elaborate desserts, made of cast resin and plaster, embody the attraction and the allure of sugar, of sweetness, of delight, but also the inherent decadence of indulgence. The shapes of the jellies, themselves evocative of topiaries, are surreal and a little bit silly, but also enchanting. Together, they also bring to mind a towering metropolis, like the skyline of a city in ruin.

Within both my practice and Mark's there are many different ways to read the bugs and think about what the bugs might mean. In a way, they evoke a return, the idea of "ashes to ashes." When we were initially making this work, we were thinking a lot about the concept of memento mori. There are so many references to and reminders of mortality. Memento mori and vanitas painting are subjects that I'm very influenced by, especially in the context of the changing planet. If you look at the vanitas paintings done by the Dutch masters during the sixteenth and seventeenth centuries, they appear at first as beautiful bouquets of flowers. They look perfect. It's not until you spend a significant amount of time looking that you realize the flowers are dying. Along with the natural process of decomposition that's happening, they're covered in bugs and snails that are devouring them. The glimmering perfection of the paintings, the quality of light that emphasizes the fullness of bloom, draws the viewer in so that what's actually going on within the beauty and perfection comes as a bit of a shock. This reveal is where the environmental aspect of the work comes into play. We are both very much invested in talking about the catastrophe of climate change and the extinction of thousands of plant and animal species. We hope that the viewer will make that connection.

The desserts are presented under glass, like hothouse flowers. They're living in this structure that's designed to exploit the light and heat of the sun by trapping it under glass. For places where it's not warm enough to grow flowers, or they don't grow fast enough, it's a way to speed up the natural cycle. They're also beautiful structures. We have one attached to our house. It's an artificial way to enjoy nature on your own terms. Even in the wintertime I can have this indoor garden. But it's an artificial kingdom: you

have to maintain it. You have to water. You have to make sure it is ventilated so that it doesn't get too hot. The concept of the English garden is similar. It appears wild, but it must be tended in order to maintain that effect. Just as at Storm King it takes a great deal of effort, labor, money, and resources to maintain the park. It's not just left to its own devices.

I love Storm King. It's wonderful to be able to experience art, and at the same time experience nature. It is easy to fall into the trap of seeing it as perfect nature, but its very perfection is also a constant reminder of its artifice. Garden fashions have changed with the times like everything else, and a garden like the Tuileries would have been anathema to the modernist aesthetic tendencies of the '60s and '70s. It's interesting to note what we deem beautiful, what we desire to experience in nature. In the Renaissance, nature was tamed to the utmost to reflect the capabilities of human intelligence. It was manicured to mimic the manmade. At the Tuileries you see topiaries shaped into circles, triangles, and other geometric forms reminiscent of architecture; Storm King's modernist landscape equally reflects the period in which it was constructed.

A garden presents a subjective idea of the experience of nature. It's quite far from the reality of nature. Fashions for them come and go, they shift over the decades and centuries. Right now there's a lot of concern about native species. It's the new fashion. It's always our idea of nature and how it should be. The landscape is not looked at as a system; man is acting upon it. Lately, I am thinking a lot about this one-way conversation we are having with nature that puts humans as the central characters. It's a top-down system that does not take into account the web of interconnected organisms that have their own drives and their own consciousness. The reality is that no matter what happens in the future regarding climate change, the only certainty is that nature will survive; but human civilization, who knows? I have been thinking about the concept of the Anthropocene—the geologic era during which all of nature has been affected by the activities of man. The idea of human exceptionalism cannibalizing itself, destroying the planet, destroying its own resources. The decline and fall.

THE MEMORY BOX (2016)

Selected inventory compiled by **Sarah Diver**

Preserved fish eye

Small wooden handloom with antique thread; the Parable of the Dove and the Olive Branch printed on a card (United Lutheran Publication House)

Bronze crab claws and trident head

Glass vial with preserved scorpion

Thin pewter hammer and painted porcelain doll from Japan

Heavy white ceramic bottle, broken in half

Daguerreotype portrait of a young girl; small handheld bell; boar-bristle wooden brush; Donegal and Conoy Mutual Fire Ins. Co. 6-inch ruler; nine plastic toy car shells (various colors); whittled toy pine tree

Two Perfecto Garcia & Bros. cigars

Molten metal spills adhered to constellation guide

JP Coats mending floss; two porcelain babies

Business cards and personal notes

Pin-the-tail-on-the-donkey game set

Eight plaster dental impressions

Bird's nest and egg

Hotel key cards

Plastic model church

Plastic baby buggy; four embossed cards with the Birds of America

108-piece puzzle of a deer in the forest

Ticket stub for *Guardians of the Galaxy*; broken ceramic figurine

Checkers pieces

Rubber moose

John Ruskin's *Sesame and Lilies* and *The Ethics of Dust* (Ruskin House Edition, 1916)

Papier-mâché painted mask; four Anheuser-Busch Natural Light coasters; six wall-mounted bottle openers

Ticket stubs

The Christian Brothers XO Rare Reserve Brandy; two snifter glasses

Bottle scrubber; metal comb; nail brushes; makeup brush

Seashells

A dead bird

Lab goggles

Snakeskin wallet; *Einsebreib buch für Maria Harrasser* (Single-use book for Maria Marraser) (1885); black-and-white scenes printed on square cardstock

Small glass bottles (various colors)

Acorns; black walnut seedpod

Plastic toy dinosaurs, cowboys, and domestic animals

Ivory cotton rope with baubles; Boy Scout badge featuring a blank panther; metal pepper grinder top

Metal antique scissors

Padlocks and keys

Past exhibition brochures

Rubber farmer and a plaster gentleman

Butterfly closures; jingle bell; acorn; 10 renminbi

Monopoly game pieces; tiny cast iron bucket; green plastic potholder

Paper horse; ceramic zebra

3-inch-by-3-inch X-rays of seashells, conches, seahorses, and corals

Beer and soda bottle caps

Broken painted porcelain pottery

Golf balls

Wall-mounted metal hooks

Tiny hand-thrown terra cotta vases in cotton batting

Red, short-haired wig; three white 6-inch crystals; white ribbon; still from *Star Trek: The Next Generation*

Black-and-white photos of women from August 1942; black-and-white photos from World War II; photo ID for Dana Sherwood from the American Museum of Natural History

Chess pieces

Scraps of cloth; embroidery thread

Aluminum scoop

Embroidery thread; sewing needles; measuring tape

Past Mark Dion exhibition postcards and brochures


EL PRODUCTO
SWISHER
KING EDWARD
PIPPINS
PARTAGAS


Polyporus fruticosum
Polyporus giganteus
SVENSKA
SCHACKPJÄSER
COOTIE
White Owl
ROMEO Y JULIETA
ROMEO Y JULIETA
LA MODE


PETER SCHUYLER
P. S...
Pleasant
Smoking


Polyporus fruticosum
Polyporus giganteus


Robt. Burns
5¢ Cigarillos 5¢
Robt. Burns
Cigarillos


ROYAL JAMAICA
ROYAL JAMAICA

Keys on a leather ring; chisels; flint; scrapers

Wooden mountain man figurine

Vintage postcards from coastal vacation sites

Four boxes of Fosforos Latigo matches; three boxes of Gato Negro matches; one box of Spark wooden penny matches

Monkey, skunk, rabbit, and tiger hand puppets

Manila ID tags

Moth-eaten sweaters; crushed velvet black dress

Vintage clothing, mainly in pastels and seersucker

Bundled junk mail

Five arrowheads chiseled from various rocks

Dried cornhusk; two dried willow seedpods

Whistle made from a twig with a blue bird on top; four cacao nibs

Two tin painted baby faces

Magnifying glass; card printed with “Ex Libris” and picture of a boar

Ms. Swiatek’s chalkboard eraser

Pink-and-blue cast skulls covered in salt

Black-and-white postcards of luxury sports cars from the 1950s

Thirty-five postcards of seashells

Black-and-white photos of nuns and women posing

Metal and plastic horse figurines (varying sizes)

Series of Whitman Publishing Company guides to birds, butterflies, trees, woodlands, and wildflowers of America

Shark teeth

Photo of Clara Shear on horseback; photo of infantrymen with canons and horses

Eight butterflies, pinned

Paint color chips in shades of blue and purple

Model of Boeing 747; Resident Nurse patch; 2013 Valand Academy Museum Club Gothenburg patch with alligator

Dried seedpods

Assortment of red and green plastic houses glued to the bottom of a box

Toy wooden pulley car with chipped yellow paint

Red doll-sized hot water bottles

Hand-painted wooden domino set

Two-sided blue-and-red pencils

Puzzle pieces

Black domino set

Set of blank cards with photos of work by Chuck Close, Mitch Epstein, and Dayanita Singh from 2006 on the cover

Playing cards with famous painters from the nineteenth century

Conference name tags and lanyards

Little Letter Library Editions of *Dante's Inferno* (vols. 1 and 2) and Edgar Allen Poe's *The Murders in Rue Morgue*

Dried leaves

Driftwood

Pick-up sticks; brush

Peace pipe; two plastic bubble blowers; tobacco horn

Assorted geodes

Tiny band saw and toy wooden axe

Three bars of Pinceladas de España soap

Star of David made from thread with a portrait of a mother holding a child

Iron-on patches from previous Mark Dion projects

Revue mechanized metronome with case

Red plastic doll brush; sixteen plastic fighter jets (various models); four plastic doll combs; pink plastic doll telephone; yellow plastic doll hanger

Small pulleys

Photos of women and postcards from the turn-of-the-twentieth-century

Three embalmed mice

Broken mirror shards

2-inch-by-3-inch in photos of significant architectural sites in New York City

Dead birds

Railroad spikes

A plastic baby and Hopi figurine

Shiny gold metal things, like buttons

Spencer Buffalo calipers

Hexagonal sewing samples

Pez dispenser; ceramic dwarf figurine

Glass vials and eyedroppers

Tiny metal sculptures of coral

Hubert Humphrey presidential campaign button from 1968

Z. P. Dienes Blocs Logiques learning materials

Stablio colored pencils ("tan" color)

Alligator-shaped salt-and-pepper shakers; carved wooden alligator; bronze alligator

Straight razors

Toy doctors and nurses

Worn-down nubs of blue-and-red two-sided pencils


Refreshing Lemonade $2.00
Real Sea Shells.....$1.00
Information. (Please ask for assistance)

LEMONADE STAND (1996)

Nora R. Lawrence

Mark Dion's *Lemonade Stand*, from which he served both regular and "special" lemonade at Storm King Art Center's opening celebration for this exhibition, originated as an artistic performance that Dion presented with Galerie Christian Nagel and American Fine Arts, Co., as part of the earliest iteration of today's Armory Show: the Gramercy International Art Fair, held in New York's Gramercy Hotel from 1994 through 1998. During this period, artists—including Tracey Emin, Nam June Paik, and Andrea Zittel—peppered the fair with site-specific projects.

Dion has recalled that the fair had a creative energy that has since disappeared across years of its professionalization and rising price points. "It was a really interesting, exciting, strange time. It feels remarkably different from the fair that exists here today . . . the opening would have been much more like the kind of parties that you would experience in the East Village in the '80s, you know, it was a kind of raucous free-for-all, very community-based, full of young artists."[1]

Surrounded by booths selling art at far higher fees, Dion embodied an all-American expression of early entrepreneurship—at a home-


LEMONADE
Dutch Masters
CORONA DE LUXE
Dutch Masters
CORONA DE LUXE
PHILLIES
BLUNT

made wooden stand, under a sign in yellow paint, he sold lemonade (with or without a splash of vodka) out of dinosaur-themed Dixie cups for two dollars, and seashells for a dollar apiece. "Most American kids experience entrepreneurial culture first with a lemonade stand. . . . Growing up in Fairhaven, Massachusetts, at the end of Blackburn Street, I set up a little lemonade stand when I was about six . . . because we were on the coast, what I could get for free were seashells." But the project also had another aim: "Satirizing the aspirations of the gallerists. . . . It was meant to poke fun at Christian Nagel and Colin de Land, who were sponsoring the project." An accompanying plastic binder with the words "Mark Dion Selected Artworks, 1988—1995" presented the possibility of perusing works for sale along with one's refreshment. Dion enlivened the experience with his performative pour. When not staffed for lemonade sales, Dion left out the accoutrements, including cups, ice bucket, and lemons.

As with many of Dion's projects, the work exudes a sense of longing and nostalgia. In the context of 2019 (*Lemonade Stand* was shown at the twenty-fifth anniversary of the Armory Show this year before being moved to Storm King), it also takes on an additional layer of bittersweet sadness: Colin de Land of American Fine Arts, Co., Dion's good friend and his art dealer beginning in 1988, as well as a force within this generation of artists, died of cancer in 2003. *Lemonade Stand* commemorates not only a shared American memory, but also this moment of creative freedom, on the cusp of the hyper-commercialized art world.

1 All quotes from Mark Dion are from Joseph Hart's interview with Dion on the podcast Deep Color, March 6, 2019.

BRONTOSAURUS (2016)

Sarah Diver

In this work Dion's brontosaurus has tracked tar over the pristine surface of a simple pedestal; the deep wrinkles in its dark green skin and its soft amber eyes belie the creature's resin composition. A tiny door that has been left ajar at the base of the work reveals a mop, bucket, small broom, and cleaning supplies, making visible the labor involved in maintaining a gallery space. This odd arrangement offers many incongruous elements—a lifelike brontosaurus, tar, a standard whitewashed pedestal with a door inadvertently left open—asking the viewer to make sense of this unusual scene.

Dion has had a longstanding fascination with how museums facilitate a particular viewing experience; he playfully examines how objects can be elevated as "art," "artifact," or "specimen" through his installations of cabinets, shelves, mis-en-scènes, and follies. On a practical level, the pedestal in this work acts both as a means of displaying sculpture and a closet for cleaning supplies. Conceptually, however, it invites varying interpretations, whether alluding to the "white cube" neutrality of a typical gallery space or, more broadly, calling to mind the human inclination to elevate or reify objects. As the artist has stated, "I'm not really interested in the neutrality that the museum struggles for. . . . I want to direct

viewers. I want to give them clues as to what I'm thinking about."[1] At the same time, Dion recognizes there is no one correct interpretation, or that different works may elicit different responses. "I want to give viewers a lot of power and control over discovering their own position in relationship to the works, which are suppositions, not declarative statements."[2]

Dinosaurs have long been a source of curiosity, and for many, a childhood obsession. Entire museums are dedicated to documenting them, and they appear on thousands of everyday products: toys, cartoons, bedding, water park rides, gas station logos, and cereal boxes, to name just a few. For Dion, who frequently represents these prehistoric creatures in his work, dinosaurs are also metaphors for extinction, reminders of human beings' own temporary status on Earth. The tar covering the surface of the base may signal humanity's own destiny, one wrought largely from a reliance on fossil fuels. The work thus opens the door to curiosity and delight as well as sadness and repulsion. As Dion has said, "Extinction is the norm. Sapiens are probably not here for much longer (in the sense of geological time). Certainly, for the things I care about. . . .there is very little good news. This is a serious role for the arts—bearing witness and mourning. After all, mourning is a legitimate mode of thinking."[3]

1 Mark Dion, "Mark Dion: Welcome to my Wunderkammer," interview by Louise Buck, *The Art Newspaper*, February 9, 2018.
2 Ibid.
3 Mark Dion, interview by Thyrza Nichols Goodeve, *Bomb*, May 16, 2016.

NORTH WOODS

TAB PAGE
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GROTTO OF THE SLEEPING BEAR (1997/2019)

Some notes by Mark Dion

Few wild animals have endured in the realm of popular imagination as tenaciously as the bear. The bear's scarcity and physical remoteness have only fueled our fascination. Despite the fact that bears have retreated from the everyday lives of most of the inhabitants of their former range, they have far from disappeared. They maintain a strong presence in popular culture, literature, symbolism, and folklore. For thousands of years, bears have awed, amused, horrified, delighted, and inspired us; indeed, the cave bear skull shrines of the Neanderthals are "our earliest evidence anywhere on earth of the veneration of a divine being" (Joseph Campbell). To this day, bears are a primary characteristic in numerous religions and superstitions.

While bears of flesh and blood may never again play a role in the lives of an increasingly urban population, their image is kept alive through an unstoppable parade of surrogates. In a world populated by Steiff teddy bears, Winnie the Pooh, Paddington, Yogi Bear, and countless others, few escape childhood without some attachment to the genus *Ursus*. Bears sell us everything from gummy treats to toothpaste, and are constructed to represent anything from an environmentally propitious governmental agency to a sign of domestic security.

BROWN BEAR (*Ursus arctos*)
life span = 20 years (average)
diet = omnivorous
length = 7–10 feet (tail to nose)
height = 3–5 feet (paw base to shoulder)
tail size = 4–4.8 inches
mature weight = 725 pounds (average, male)
weight at birth = 16 ounces
breeding period = May–June
gestation period = 180–210 days
world population = 206,500 (estimate)

Note: The brown bear was formerly one of the most widespread of mammals, occurring in a wide range of habitats, from deserts, tundra, and coastal areas to temperate and tropical forests.

While the dominant image of the bear for the latter half of our century has been one of benign cuddly cuteness, not long ago the animal's symbolism revolved around an entirely different set of concepts. The bear remains an icon for secluded wilderness—however, the very notion of wilderness has undergone a staggering transformation. The migration of the bear's anthropomorphic persona from ferocious to friendly precisely echoes the shift in the status of nature from something awesome that we need to be protected from to something fragile that we need to protect.

Regardless of how diminished and frail our picture of nature has become, floods, droughts, earthquakes, and climatic changes continually remind us of the power and complexity of the environment and our inability to control or predict it. Similarly, "the bear still represents something primally threatening: violence, or at least the possibility of violence."[1] Be warned, in the era of ecology, environmentalism, and biodiversity, even Winnie the Pooh still bares claws.

The following list is a brief enumeration of some ways of thinking about brown bears, in written form. Please consider these accounts an incomplete collection of footnotes for *Grotto of the Sleeping Bear*.

Note: The brown bear was formerly one of the most widespread of mammals, occurring in a wide range of habitats, from deserts, tundra, and coastal areas to temperate and tropical forests.

European medieval Christians believed that all bears were born as amorphous lumps of white flesh. These shapeless masses were only slightly larger than a mouse and possessed neither hair nor eyes. The mother bears would lick these lumps, eventually sculpting them into the bear cub form. This process was considered analogous to the transformation of the heathen soul through the acceptance of Christ. The French phrase "*ours mal leché*" (a badly licked bear) is still used to refer to an ill-behaved child.[2]

We anthropomorphize many animals, but none as often as bears, and maybe for a good reason—there are considerable anatomical and behavioral similarities. To begin with, bears and humans share mammalian traits, but also we judge bears by our own senses,

abilities, and behavior. For instance, bears stand bipedal and even occasionally walk in this manner; sit on their tails, lean back against objects to rest, and may even fold a leg across their other leg; appear human when skinned; scratch their backs against stationary objects; snore; eat the same food as humans; enjoy sweets; eat with paws (hands); use paws and claws with dexterity; leave human-like footprints; produce similar feces; nurse and discipline their young, even spank; display moods and obvious affection during courtship (petting); and are inquisitive, curious, and inflexible.

—Gary Brown, *The Great Bear Almanac*, 1993

The Yavapai of Arizona said, "Bears are like people except they can't make fire."

—David Rockwell, *Giving Voice to Bear*, 1991

One evening when James Clubb was presenting his brown bears on Chipperfield's Circus, the generator failed and the lights went out, leaving the ring in pitch darkness. One of the bears immediately rushed to James and hugged him. To begin with, he thought he was being attacked but then he noticed the bear was shaking with fright and he realized she had run to her trainer for reassurance.

—Sandy Davidson, *The Colorful World of the Circus*, 1980

No one ever saw the old bear, but in the muddy springs about the base of the cliffs you saw his incredible tracks. Seeing them made the most hard-bitten cowboys aware of the bear. Wherever they rode they saw the mountain, and when they saw the mountain they thought of the bear. Conversation ran to beef, bails, and bear.

—Aldo Leopold, *A Sand County Almanac*, 1949

Additional references found in Gary Brown, *The Great Bear Almanac* (New York: Lyons Press, 1993).

—First published in Klaus Bussmann, Kasper König, and Florian Matzner, eds., Contemporary Sculpture. Projects in Münster, 1997 *(Ostfildern-Ruit, Germany: Verlag Gerd Hatje, 1997). The version published here has been condensed and lightly edited.*

THE CLASSIFICATION OF THE BROWN BEAR
KINGDOM: *Animalia*
PHYLUM: *Chordata*
CLASS: *Mammalia*
ORDER: *Camivora*
SUBORDER: *Fissipedia*
SUPERFAMILY: *Ursinae*
GENERA: *Ursus*
SPECIES: *Ursus arctos*

1 Paul Schullery, ed., *Mark of the Bear* (San Francisco: Sierra Club Books, 1996).
2 *Facts on File: Encyclopedia of World Mythology and Legend* (New York: Anthony Mercatante, 1988).

HUNTING BLIND (THE GLUTTON) (2008/2019)

Dana Turkovic

Hunting wild animals or game, whether for sport or food, is a popular pastime—and multibillion-dollar business—in the United States. To some this pursuit is ethically contentious, but funds from hunting and fishing licenses and taxes make the industry one of the leading contributors to wildlife conservation and natural habitat preservation. However, according to recent industry intelligence reports, participation in hunting has experienced a decline, listing increasing urbanization across the country as a main factor. It is in this zone of contradiction, between ethics and economic impact, where artist Mark Dion operates.

In the field, most hunting blinds are designed to camouflage. Careful research and preparation regarding location are needed. As functional architecture, hunting blinds are exceedingly site-specific objects. Amid the tasks of scanning and scouting, aesthetics become a low priority. Hunters look for trees or bushes that grow berries, nuts, or fruit; some deepen their understanding by asking locals where they see deer or turkey rambling regularly, or look for areas where different varieties of vegetation meet. They traverse the edges of agricultural properties, and search along streams, ponds, or lakes looking for clues in the landscape to locate deer


BALEINE
SEASONING

bedding areas. In this way, a hunter is deeply connected to nature. While hunting blinds are usually temporary, many outdoor artworks begin with the intention of permanence. However, it is also possible to see a hunting blind—an object carefully considered in relation to its surroundings—as an apt metaphor for an artist in research mode for large-scale monumental sculpture or a commissioned land art project.

In *Hunting Blind (The Glutton)* Dion creates a space for an imagined hunter who also has a sophisticated eye for interior design, who is searching not only for the perfect spot for the next kill but to be surrounded with a carefully curated collection of antique furnishings and essential gear. Behind the facade of beautifully corroded corrugated metal hides a rustic yet refined dining room. This hunter has a knack for balancing textures and themed dinnerware, where shabby chic decorator meets wildlife enthusiast. *Hunting Blind (The Glutton)* isn't just a temporary shelter for stalking prey, or a hole in the ground covered up by tree limbs; it is a weekend getaway complete with a table setting for an intimate dinner in the wild that takes the fowl-to-fork trend to the extreme. As observers, we can imagine the gamey venison perfectly paired with a mug of special occasion single malt. Like other works in his *Hunting Blind* series, Dion's sculptural installation teeters on absurdity—for one thing, for most hunters scent control really matters, so cooking up a fragrant feast or hanging up soiled clothing could blow your cover—bringing an atmosphere of irony and shrewd humor to a somewhat misjudged pastime.

—Dana Turkovic is Curator at Laumeier Sculpture Park, Sunset Hills, Missouri

MEADOWS

TAB PAGE
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STORM KING ENVIRONMENTAL FIELD STATION (2019)

Victoria Lichtendorf

In this site-specific work Mark Dion has transformed a rain catchment, a utilitarian structure for collecting rainwater, into an experimental laboratory, classroom, and studio. Inside the cylindrical form are skulls of mammals native to the Hudson Valley, jarred specimens of amphibians, and posters of local flora and fauna. Field guides to birds, plants, trees, and fossils line the station's shelves. Telescopes, a microscope, nets, and glass jars are on hand for visitors who wish to collect and examine samples. Bins are filled with teaching activities and materials for use in a variety of programs, led by Storm King Education and Public Programming staff, teaching artists, and guest environmental educators and scientists. Active learning through close looking, experimentation, and conversation become elements of the work itself.

Storm King Environmental Field Station was made in collaboration with Education staff for programmatic use. The work recalls Dion's earliest folly, *Chicago Urban Ecology Action Group* (1994), a blueprint of which is included in this exhibition. The artist and a group of local teens met each weekend to explore and scientifically measure natural phenomena in Chicago's Lincoln Park. This type of collaboration has been a central interest for Dion:


CHORDATA


CHORDATA
BIRDS
WEATHER
FRAGILE
30 LB SUPER VALUE SIZE
Scoop


30 Lb Super
Free
Scoop

> Shared experience as a way of knowing and learning has two critical aspects. The first is, of course, the knowledge, pleasure, and wonder generated in the actual encounter. The second aspect—and perhaps more valuable in an educational situation—is the esprit de corps and intense camaraderie that are built when a group shares novel and challenging experiences, a lived relation to a place, and travel beyond the classroom.[1]

As with other architectural follies Dion has produced since the early 1990s, *Storm King Environmental Field Station* is both familiar and mysterious, inviting prolonged encounters from which multiple narratives might emerge. Unlike the artist's other works nestled in Storm King's meadows and wooded grounds (such as *Grotto of the Sleeping Bear* secreted away in a hillside), the field station is centrally sited, a gleaming aluminum beacon visible from many vantage points. Drawn by the rain catchment's brilliant surface, visitors move toward it to discover more. Once inside, participants are directed by Dion's careful orchestration and rewarded by their own observations. Among the many images and objects displayed are a postcard about Storm King's summer camps, photographs of Alfred Russel Wallace and Charles Darwin, and a small illustration of an ivory-billed woodpecker, a species whose extinction is the subject of passionate debate. Known as the "holy grail bird" of North America, the questionable existence of this majestic woodpecker has inspired many expeditions by leading ornithologists and nature enthusiasts alike. Its spectral presence in the station may signify hope as well as mourning—both of great import in the artist's work—in the face of seemingly unstoppable habitat destruction and mass extinctions. Dion's participatory field station ignites curiosity, inspiring visitors to Storm King to make their own observations, stories, and meaning of the natural world. Wonder, reflection, sadness, and action all become possible through this collective experiment.

—Victoria Lichtendorf is Director of Education and Public Programs at Storm King Art Center

1 "One Culture in Action: Mark Dion in Conversation with Mary Jane Jacob," in *Mark Dion: Mis-Adventures of a 21st-Century Naturalist*, ed. Ruth Erickson (Boston: Institute of Contemporary Art; New Haven: Yale University Press, 2017), p. 97.


NATIVE
VS
INVASIVE
BUFFALO BAYOU INVASIVE PLANT ERADICATION UNIT
A MARK DION PROJECT

BUFFALO BAYOU INVASIVE PLANT ERADICATION UNIT (2011)

Mark Dion in conversation with **Piper Faust**

Piper Faust: *How and why did you decide to focus this project on the eradication of invasive plants along Buffalo Bayou?*

Mark Dion: Since the early 1990s I have done a fair amount of work discussing the issues of alien species and their effect on biodiversity. Some of these projects were done in collaboration with Bob Braine and Alexis Rockman, including the book we produced called *Concrete Jungle*. I have been attempting to tease out the complex social and environmental dimensions of invasive species politics and theory. When touring the Houston waterways or spending time in South Florida or on the Upper Delaware near my home, I can see that the problem of invasive plants and their contribution to habitat degradation is a serious issue. I was interested in producing not merely a discursive work addressing the knotty problems, but rather a work that was also activated and being used while investigating these issues.

PF: *Activation and use are clearly necessary elements to this and other projects of yours.* Buffalo Bayou Invasive Plant Eradication Unit (BBIPEU) *is a mobile unit that serves as a workstation, a bookmobile, and a laboratory for functional use. How do you place this project*

in the context of art? And how is it a work of art, and when does it become a work of art?

MD: I view this project as part of a long tradition of American landscape art, which we can trace back from the Hudson River School of painters and Frederick Law Olmsted; through Romantic Symbolists like Albert Pinkham Ryder; painters of place like Milton Avery and Georgia O'Keeffe; photographers like Eliot Porter and Robert Adams; and right through to the Earth art tradition and the environmental art represented by Mierle Ukeles, the Harrisons, and Mel Chin. It seems to me that this work is how an artist today makes a consideration of landscape. This means not merely producing something that one stands back and looks at, but rather a work that takes an active part in constructing the landscape one desires. This can be a bit complex since the work requires fidelity to rigorous formal and discursive strategies, as any artwork must, yet it is also something to be used, to be completed. As has been said in the past, "the viewer completes the artwork"; in this case it is very much the user who completes the artwork. So, the work must be able to survive the changes and wear and tear of usage. Since we spent so much energy making it look used by equipping it with used books and worn tools, we have anticipated the problems of this dimension of the work.

PF: *The two educational objectives at the core of this project are to shed light on the severity of invasive plants' impact on the natural habitat of the bayou, while also promoting those native species that have a positive effect. How can BBIPEU be used to emphasize the negative historical framework of invasive plants in order to advocate the use of native species?*

MD: Perhaps the most important thing the artwork can emphasize is the interconnectedness of things. How, for example, someone's poor choice of a plant for a backyard upstream can have catastrophic consequences for the downstream environment. That we are all part of a broader interconnected landscape is the most important function of any educational work accomplished by the BBIPEU. The second most critical aspect of the work is the framing of the interaction between Buffalo Bayou Partnership and the local habitat as a positive and restorative one. We have so many examples of human interaction with the natural world based on


FIELD GUIDE
CURIOUS FACTS
GLOSSARY
HOUSTON
TEXAS

extraction, degradation, and decimation; it is vitally important to promote examples of our relations to the natural world that are restorative and healing, and that foster possibilities for the promotion of biodiversity. As a culture I think we really need to get serious about this. I am all for a total ban on the import of exotic pets and plants. The ecological and material cost of their inevitable escape and the spread, not just of them, but of their pathogens and parasites as well, is just too high.

PF: *How does this project further your investigations surrounding invasive species politics and theory?*

MD: I think anyone coming from the perspective of a social critic cannot help but feel uncomfortable about the language around the suppression of nonindigenous organisms. This is perhaps magnified by working in Texas, which has such a complex and pernicious popular discourse about issues of native and alien populations. Yet as someone trained in ecology, I find it hard to avoid the issue simply because the inappropriate overlay of the biological issues on the human cultural landscape makes people feel awkward. So this work takes that discomfort and ambivalence head-on. It deals with the paramilitary aspects of the war on invasive species in a way that is both an acknowledgment of the need for such dramatic action, as well as a cautious discomfort with gung-ho aspects of environmental remediation.

PF: *What is your response to those who may take the stance that a project such as this is better left to the ecologist or environmental scientist? And what can you as a professional artist contribute to the overall issue of invasive plants?*

MD: While it is necessary to have a science degree to be an ecologist, one need not have formal biological training to be an environmentalist. Science is obviously a seminal arena in the construction of the social category of nature, but it does not have a monopoly on the discourse of nature.

—*First published in* Buffalo Bayou Invasive Plant Eradication Unit: Field Guide. A Mark Dion Project *(Houston: Buffalo Bayou Partnership, 2011). The version published here has been condensed and lightly edited.*

SOUTH FIELDS

TAB PAGE
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HUNTING BLIND (THE DANDY ROCOCO) (2008/2019)

Lauren Ross

Hunting blinds are structures that allow hunters to remain hidden and shoot through windows or apertures to hit prey at close proximity. Typically, blinds are rudimentary structures designed to camouflage with the natural landscape. By contrast, Dion's versions are far more complex, showy, and luxurious.

The artist has constructed a series of six unique blinds, each reflecting the personality of a fictitious hunter persona, ranging from a bookish scholar to a ravenous glutton. Dion's blinds are subtly site-responsive; when exhibited, Dion sources the interior contents locally to create a setting that would feel familiar to the local community. At Storm King, *The Dandy Rococo* takes on aspects of its location in two ways: its interior contents have been sourced from Hudson Valley residents, and its exterior is covered in phragmites, harvested on the grounds of Storm King. This common reed is non-native to New York State, and like most invasive plants, it proliferates aggressively.

The exterior of the work is relatively simple and rustic, a small wood cabin screened by dried reeds. However its interior reveals a different ambience: a retreat for the well-heeled hunter who enjoys

comfort. It is furnished with such accoutrements as overstuffed seating, a crystal chandelier, silver trays sporting fine decanters, a leather ammunition box, and porcelain figurines. Appearing to be more concerned with the trappings of outdoor pursuits than the actual activities, this is a hideout worthy of the "glamping" set.

As its title suggests, *The Dandy Rococo* has a historic, European, and decidedly privileged sensibility. Its contents are rife with socio-economic and cultural associations with (or at least aspirations to) aristocratic hunting for sport and status. All of this distances the work considerably from hunting culture more commonly practiced by working class or poor people who are compelled by need. As Dion has noted, the work contrasts with his own rural American experience: "The hunting tradition where I come from in Pennsylvania is all about putting food on the table for the winter months, so you don't have the wealthiest people hunting."[1] In this disconnect between storied and familiar experience, Dion teases out the rift between desire and necessity.

In addition to its critique of class, this sculpture refers to the place of humans at the top of the literal and metaphorical food chain. Like so many of his works, it prompts contemplation of how we regard the natural world. Is nature a source of life-giving nourishment and sustenance, or is it a design theme and accessory to a cushy lifestyle? Dion seems to suggest that the answer depends on who you ask.

—Lauren Ross is Executive Director of Laumeier Sculpture Park, Sunset Hills, Missouri

1 Dion, quoted in Hettie Judah, "Mark Dion Is Bringing Back Hunting," *Garage*, February 20, 2018.


TITIAN
RAMSAY
PEALE
Died March 13th
1885

MEMENTO MORI (MY GLASS IS RUN) (2004)

Mark Dion in coversation with **Denise Markonish**

Denise Markonish: *The concept of the folly is one that is prevalent in your work. How does the folly relate to your piece* Memento Mori, *and why is it important for you that here is an element of trickery, or making the viewer think twice about reality in your work?*

Mark Dion: It is perhaps instructive when thinking about public art to examine what is already out there that works. That brings us to cemeteries, which are remarkable for so many reasons. They are of course open parklands, and therefore, a reservoir for wildlife. That makes them a wonder for tree spotters and birdwatchers, both of which I am. Cemeteries may be brilliantly designed and maintained, like West Laurel Hill Cemetery in Bala Cynwyd, Pennsylvania, and are a delight to stroll through for those of us of a more melancholy disposition. They are also the greatest sites of public sculpture, particularly if they are also National Monuments, such as Gettysburg, which is nothing less than our best nineteenth-century sculpture park. Any cemetery can house great sculptures, all the more powerful since they are monuments and testimonials of faith—not a value I usually esteem too highly.


TITIAN
RAMSAY
PEALE

If indeed the folly has a living descendent it must be memorial structures, tombs devised to embody the values of entire generations as well as individuals. Grave markers differ in one essential aspect from public art: clarity of purpose. Those distrustful of art find solace when artists produce monuments since the role of the artist becomes tangible.

Memento Mori is a cemetery in appearance. While no human remains will be interred, to the casual viewer, it should seem like it has been there for more than a century. As with most of my work, the attentive viewer will be rewarded as illusion crumbles to something even more marvelous. In all my work I try to think of multifarious ways of experiencing the work, different levels of engagement. In this case, those who mistake the work for what it mimics, those who see it as artificial, and those who come in close, read the stones, ask questions, and laugh. Perhaps I should also mention those who destroy the work. This is always an audience to take seriously.

This work evolved from a phenomenon evident in, but not unique to, Lower Merion, Pennsylvania: the strangeness of family graveyards marooned by the changing landscape, what we might now call sprawl. Small burial plots, some parts of vast farms or estates, have become isolated as the land was subdivided, and they are now integrated into the suburban landscape or overgrown forgotten lots. They are tangible markers for a landscape now extinct. What is interesting is that unlike most historical markers or landmarks these are not a testament to wealth or prominence; they belong to ordinary people. However, it is well worth mentioning that slaves and Native Americans did not receive markers at this time.

The cemetery that is *Memento Mori* should approximate one of these relic sites, but not reproduce one. This is not a reenactment or reconstruction; far from it, many of the motifs I employ are not consistent with the period, region, or faith of the person. It is a fantasy. The graveyard is populated with the naturalists and artists I would most like to have encountered in the woods, riverbanks, farms, forests, and fields of Lower Merion.

Memento Mori is a rather cheerful and playful work. My graveyard is practically a hall of fame for early American naturalists, people

who are extremely fascinating figures. At a period of time when people rarely traveled beyond their birthplace, these figures were quite peripatetic. Versed in literature, poetry, art, medicine, political theory, or natural philosophy, they were the first true polymaths and people of startling intellect and talent. Of course, they were still trapped in their own time and had many of the foibles of the period as well. I deeply admire some of them, like Alexander Wilson, so in some way the work is sincerely a monument. At the same time, I also have a deep appreciation for the grave art of the seventeenth through nineteenth centuries. It is a remarkable expression of faith and art and visually quite clever. The third salient influence on this project is that, as in my childhood, I have recently been confronted with many close to me dying: my father, my friend Colin de Land, and numerous family members. Death has been on my mind. Death is such a powerful force, and while it is hard to bear the tragic elements, I do feel that it is a most important cultural reminder of our animalism, or our status in nature. We are biological entities, and regardless of our complex cultural sphere, we can never escape our status as animals.

This project brings together a number of concerns in my work, but more importantly, two great passions: the inquisitive, indomitable spirit the American naturalists shared, and the marvelous vernacular New England art form of grave carving and its sophisticated symbolism. Naturally, many Puritans excelled in grave art above all. This of course fits their philosophy, as the afterlife was the reward for the suffering and drudgery of this one. The stones were celebrations and often a warning to the living that they must straighten up their lives and prepare for the judgment. Since I am an intensely anti-religious person, it is impossible for me to share the sensibility of people from such a distant past driven utterly by faith; however, the excellence of the art they left behind in cemeteries does speak in tangible ways. It articulates a philosophy and represents a society across a vast divide of cultural difference, which I think is a pretty good evaluation when thinking about any artwork.

—*First published in* Past Presence: Contemporary Reflections on the Main Line *(Haverford, Penn.: Main Line Art Center, 2004). The version published here has been condensed and lightly edited.*

THE DARK MUSEUM (2011/2019)

Mark Dion in conversation with
Sarina Basta and **Armelle Pradalier**

Sarina Basta: When did the supernatural start to inhabit your work? Here and there within your taxonomies you slip in imaginary creatures. The odd chimeras seem to have been present since the beginning of your *Wunderkammern* [cabinets of curiosities], but they always appear as historical artifacts—a collector's fantasy, the result of perverse and/or creative experiments, or the cultural evolution of species. The creatures I am talking about are more embedded with symbolic value. When did they appear?

Mark Dion: Well, that is a good question, because of course I am known as an artist who employs scientific methods and makes works which reflect on the history of science. Yet there are quite a few works, going all the way back to the late 1980s and early 1990s, which have aspects of the mythic and supernatural in them. As you mention there are monsters and humbugs, but there are also numerous animals which speak, whisper stories—speaking deer heads, a musing fox, a talking grasshopper. There are many objects imbued with magical qualities (blood coral, unicorn horns, snake stones), which are, as you suggest, references to historic belief systems around alchemy, *Wunderkammern*, and the Hermetic tradition. Even currently, I am developing a project which is a witch's cottage.

Armelle Pradalier: Many objects you selected from the anatomy collection [of the École des Beaux-arts] were used as tools to represent the world. Can you talk a bit about the power of (real) objects versus their representation in drawings?

MD: This is an important point you are touching on with this question. After all, the subject of our exhibition project [*Mark Dion: Extranaturel*] is the presence of the supernatural, occult, and uncanny in the collections of the École des Beaux-Arts, so why do we include these objects, which are perhaps more representative of science or the rigors of teaching drawing like a science? Yet, there is excess of meaning within these objects, an excess located in the realm of the uncanny.

An aspect of that has to do with their "thingness," the physicality of objects, many of which are dried or mummified bodies or body parts. While these may still be considered a representation of course, they are a very particular kind: they are the body with the ingredient of life subtracted. That has a great deal of weight and power to it. Skeletal preparations have a similar conviction to them—they exceed the objective because they are an artifact of a person. The artworks as well, the plasters, casts, and models, are certainly nor merely pedagogic props. They are invested with complex emotion and meaning, be that dread, humor, compassion, or a wide range of expressions. They are far from objective and it is in this resistance to the generalized and objective that we find the power in these objects. They are scientifically accurate representations, but the meaning they produce is more than that. We are deploying them for that somewhat intangible excess.

AP: In what way is this no longer a *Wunderkammer*?

MD: I think of the *Wunderkammer* as a very specific historic moment and mode of thinking and collecting from the sixteenth and seventeenth centuries. While my work replicates aspects of the *Wunderkammer*'s heterogenous display methodologies and makes specific reference to the tradition and its discursive sensibility, it is certainly not a *Wunderkammer*.

SB: Could you tell us more about *The Dark Museum* (2011)?

MD: My general outlook on the world, after having a focus on environmental concerns for some decades now, has evolved into a rather pessimistic position. I don't know how any other conclusion could be arrived at given the demoralizing political conditions, the resilience of mega-capitalism, ecological collapse, and the lack of environmental leadership. If your interest and passion is biodiversity, there is very little positive news coming from any front—oceans, forests, arctic tundra, islands. It is difficult not to be overwhelmed by a tsunami of melancholy. Yet in the realm of cultural production it is unacceptable to express a pessimistic position.

There is great demand for a motivational, engaged art which agitates the viewer into action and in believing in art as a magic tool for radical positive change. I am sympathetic to that but that is just not me. I think there needs to be a place for mourning, skepticism, and melancholy in art. Some artists are quite brilliant in expressing these complexities; Kara Walker would be an excellent example. *The Dark Museum* is a place for gloomy thoughts, it is a sanctuary for the exhibition of works which are meditations on extinction and the exhaustion of wonder.

SB: I wonder if *The Dark Museum*, a wood cabin of some sort, also stands in for the psyche, and more specifically, the Western psyche, the escape into the woods, the end of civilization as we know it. This emerges particularly when I see it next to the Matt Mullican drawings under hypnosis that also depict a sort of cabin or habitation. How does that architectural structure in the exhibition respond to that of the labyrinth?

MD: *The Dark Museum* is the brooding conclusion to the investigation into the supernatural collections of the École des Beaux-Arts. It is the materialistic refutation of the wandering imagination evoked in the labyrinth. The viewers move between colorful spaces of various choices and discovery finding wonder after wonder, only to end in the conventional claustrophobic space of *The Dark Museum*.

MD: While I have always been invested in thinking about animals and nature from the perspective of science, I have also felt the pull of the tactical advantage of speaking about them from other perspectives. Even if I don't invest in these ideas as a way that I understand the world, I can see the potential in using them as symbolic systems to


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describe the world. So magical and supernatural concepts appear quite early in the work as part of the arsenal of tools available to artists, but not available to scientists. I stand by the use of the symbolic, anthropomorphic, comic, ironic, poetic as powerful modes of communication.

SB: Wonder has a large part to play in your work. It is used as a force that transcends other forms of attribution of value. It can come from the object being reexamined or it can be projected onto something, through the context constructed around it. An ordinary object, one that is considered obsolete for example, suddenly becomes an immense trigger for questions and reconsiderations.

MD: I have always seen wonder as the cornerstone experience of one's encounter with museums. I don't think one visits a museum to learn in a conventional manner, rather museums are places where one gains knowledge through a direct encounter with things. You are right: that context shapes that encounter and can be very generative if intelligently and challengingly composed. However, for me, wonder is the goal for museums, because wonder is the first link in the chain of knowledge, which goes from wonder to curiosity to education to knowledge. Wonder is the match that lights the fuse that eventually leads to the intellectual explosion that is knowledge.

—First published in Mark Dion: Extranaturel *(Paris: Palais des Beaux-Arts with ENSBA, 2016). The version published here has been condensed and lightly edited.*

THE FIELD STATION OF THE MELANCHOLY MARINE BIOLOGIST (2017–18)

Mark Dion in conversation with **Nora R. Lawrence**

The Field Station of the Melancholy Marine Biologist is a large-scale sculptural work in the form of a vernacular building in the landscape. The public views the work by peering through the building's ample windows. Inside they see a lab, modeled on biological field stations and Doc's laboratory from John Steinbeck's novel *Cannery Row*. Doc, the main character of this story, is a collector of specimens for biological supply companies, aquariums, and professionals in marine biology. When viewers look inside, the space seems like a laboratory for a marine biologist, complete with the equipment, apparatus, books, and materials that you might find in a field station. Doc's space is described as almost an alchemist's laboratory of biodiversity: a celebration of the weird and wonderful life of the Pacific Ocean. *The Field Station of the Melancholy Marine Biologist* is not so much a celebration of biodiversity, but a space for mourning the loss of biodiversity.

The space I've created feels not quite of this moment, so dominated by the digital and virtual. But equally it is not a period piece from the days of William Beebe in the early twentieth century. There is too much plasticware and contemporary material to be nostalgic. The work embodies a different kind of moment—one in which

someone studying the natural world realizes that the future is not looking so good. For those interested in marine biology, ocean health, biodiversity, and coral reefs, there is very little good news out there.

Anyone studying marine diversity today must feel overwhelmed and deeply demoralized. Generally people don't study these things because they're disinterested. They study things because at the core of their heart there's a love and identification. However, it would be very hard to study ocean life and not come to the catastrophic conclusion that we are going to lose a great amount of the natural wonders that has been here in previous centuries.

The space isn't meant to feel abandoned. I want it to feel more like the viewer just missed the occupant because they went out for a coffee or a beer. There's a kind of mystery as to where that character is and whether he or she will return at any moment. The viewer should feel a bit uncomfortable with the voyeuristic role they have been forced to play.

The piece was originally made for Prospect New Orleans. Because of the Deep Water Horizon oil spill in 2010, and the subsequent spreading of dead zones created by the release of enormous amounts of nutrients through the Mississippi drainage basin, New Orleans is kind of ground zero for habitat loss and threat to the plants and animals that live in the ocean community. The Gulf of Mexico and the Mississippi basin are sites of enormous environmental catastrophe unfolding in slow motion.

In terms of siting the piece here at Storm King, the problems in the Gulf of Mexico are not entirely unlike the problems of the North Atlantic region of the United States. We have some of the same issues in relation to poor management of fisheries, the desire to exploit petroleum resources, and habitat loss.

I come from New Bedford/Fairhaven, Massachusetts, which has both success stories with the fisheries—for instance, the wise management of the scallop fishery industry—but also disastrous examples of mismanagement, greed, and illegality, which have fomented tensions between scientists and fishermen. These tensions are hard to resolve and have resulted in animosity on


FISH, SHELLFISH & MOLLUSKS
POISSONS, CRUSTACÉS & MOLLUSQUES • PECES, CRUSTÁCEOS Y MOLUSCOS • FISCHE, KRUSTEN- & WEICHTIERE
ZERO
CROPSIES
BIRDS
CROPSIES
FISH AND
EPTILES
NECR

both sides, and it seems virtually impossible to imagine these two cultures ever finding a productive way of working together. Even though those tensions could be a great opportunity to chart a new productive future for the seas, I just can't imagine it happening.

The challenge that New Orleans faces with ocean plastics, pollution, and other factors that impact marine health are very present here as well. We have the same issues of coastal communities relying very much on clean beaches and healthy oceans in order to be economically viable and desirable as sites.

At Storm King, there was an opportunity for me to include some materials that make the piece a little more personal—and maybe even biographical—in relation to where I come from and the organisms that I've seen decline within my lifetime. A lot of my work on these kinds of issues is motivated by a love of the natural world based on my personal experiences as a kid growing up in Massachusetts and spending enormous amounts of time in wild places with wild things, and seeing some of those things decline and change dramatically.

The Field Station is a bit of an architectural folly. Follies—diminutive buildings that are meant to generate meaning rather than have a practical function—open up possibilities in imagining how to work in public space and in public art, in a materially complex manner that addresses social and cultural concerns. They are an exciting model for public art because one gets to work in something that is architectural in scale and has an architectural presence but remains sculptural. It's a way to turn a building into a sculpture, and also into a vitrine. At the same time I don't have to give up being an artist who works with a lot of material culture in the form of an installation.

I've done a variety of works going back to the mid-1990s using this model of creating a building that can also be a sculpture, that can also be an installation, which sometimes includes people entering that space and sometimes excludes people from that space. So this concept and method is something that's very much in my artistic domain and vernacular.

Even though this work is a building, the public doesn't enter inside. Viewers experience the work by looking through the windows. There is this construction of desire in the audience. Although it is made in a way that you can pretty much see everything that's there, viewers always feel as though they could be missing something.

—*First published in* Indicators: Artists on Climate Change *(New Windsor, N.Y. Storm King Art Center, 2018). The text is from a conversation between Mark Dion and Nora R. Lawrence.*

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Endpapers
Front: detail from *The Field Station for the Melancholy Marine Biologist* (2017–2018)
Back: detail from *Hunting Blind (The Glutton)* (2008/2019)

Opposite Table of Contents: detail from *The Memory Box* (2016)

p. 6 and "*Memento Mori (My Glass Is Run)* (2004)," p. 93-97, were reprinted from "Past Presence. Mark Dion in conversation with Denise Markonish, 2004," *The Incomplete Writings of Mark Dion: Selected Interviews, Fragments, and Miscellany*, ed. Roel Arkesteijn, Fieldwork Museum, 2017. "Some Notes on *Grotto of the Sleeping Bear*," p. 59-63, was reprinted from *The Incomplete Writings of Mark Dion: Selected Interviews, Fragments, and Miscellany*, ed. Roel Arkesteijn, Fieldwork Museum, 2017.

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Please consult the checklist for full caption information on works in the exhibition.

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EXHIBITION CHECKLIST

All works by Mark Dion (American, b. 1961), courtesy the artist and Tanya Bonakdar Gallery, New York/Los Angeles, unless otherwise noted

Museum Hill

Bureau of Censorship, 1996/2019
Mixed media installation
10 ft. 6 in. x 9 ft. 2 1/4 in. x 63 in. (320 x 280 x 160 cm)

Conservatory for Confectionery Curiosities, 2008/2019
Mixed media installation
9 ft. 10 1/8 in. x 13 ft. 1 1/2 in. x 66 15/16 in.
(300 x 400 x 170 cm)
Courtesy the artists and Tanya Bonakdar Gallery, New York/Los Angeles

The Memory Box, 2016
Mixed media installation
9 ft. 6 in. x 9 ft. 5 in. x 10 ft. 5 in. (289.6 x 287 x 317.5 cm)

Lemonade Stand, 1996
Mixed media installation
6 ft. 6 1/2 in. x 34 1/2 in. x 20 1/2 in.
(199.4 x 87.6 x 52.1 cm)
Galerie Nagel Draxler, Berlin/Cologne

Brontosaurus, 2016
Mixed media installation
71 in. x 6 ft. 3 in. x 25 in. (180.3 x 190.5 x 63.5 cm)

North Woods

Grotto of the Sleeping Bear, 1997/2019
Mixed media installation
42 15/16 in. x 48 7/16 in. x 7 ft. 3 13/16 in.
(109 x 123 x 223 cm)

Hunting Blind (The Glutton), 2008/2019
Mixed media installation
9 ft. 10 1/8 in. x 66 15/16 in. x 7 ft. 6 9/16 in.
(300 x 170 x 230 cm)

Meadows

Storm King Environmental Field Station, 2019
Mixed media installation
12 ft. 6 in. (381 cm) high; 18 ft. (548.6 cm) diam.

Buffalo Bayou Invasive Plant Eradication Unit, 2011
Mixed media installation
Dimensions variable
Courtesy the Buffalo Bayou Partnership, Houston

South Fields

Hunting Blind (The Dandy Rococo), 2008/2019
Mixed media installation
9 ft. 2 1/4 in. x 7 ft. 6 9/16 in. x 11 ft. 5 13/16 in.
(280 x 230 x 350 cm)

Memento Mori (My Glass Is Run), 2004
Mixed media installation
Dimensions variable
Courtesy Mildred's Lane, Pennsylvania

The Dark Museum, 2011/2019
Mixed media installation
9 ft. 10 in. x 13 ft. 1 in. x 20 ft.
(299.7 x 398.8 x 609.6 cm)

The Field Station of the Melancholy Marine Biologist, 2017–18
Mixed media installation
16 ft. 2 3/4 in. x 24 ft. 1 1/2 in. x 9 ft.
(494.7 x 735.3 x 274.3 cm)

Drawings in Museum Building

The Ornithologist's Watchtower, 1998
Pencil and watercolor on paper
14 7/8 x 11 7/8 in. (37.8 x 30.2 cm)

New York Mobile Bio Types, 2002
Colored pencil on paper
17 x 19 3/8 in. (43.2 x 49.2 cm)

Memento Mori, 2003
Colored pencil on paper
Two parts: a) 15 x 16 1/2 in. (38.1 x 41.9 cm);
b) 12 7/8 x 15 7/8 in. (32.7 x 40.3 cm)

Mobile Ranger Library - Komodo National Park, 2005
Colored pencil on paper
12 5/8 x 17 1/8 in. (32.1 x 43.5 cm) (framed)

Floodwater Residency Program — Gartow, 2002
Colored pencil on paper
Two parts: a) 9 3/4 x 11 3/4 in. (24.8 x 29.8 cm);
b) 12 x 9 3/4 in. (30.5 x 24.8 cm)

Mobile Ranger Library — Komodo National Park, 2005
Colored pencil on paper
12 3/4 x 14 in. (32.4 x 35.6 cm)

Sampling Unseen London, 2006
Colored pencil on paper
Four parts, each 13 1/2 x 16 1/4 in. (34.3 x 41.3 cm)

The Mobile Gull Appreciation Unit, 2006
Colored pencil on paper
12 1/4 x 15 1/2 in. (31.1 x 39.4 cm)

Mobile Gull Appreciation Unit, 2006
Pencil and watercolor on paper
9 x 11 in. (22.9 x 27.9 cm)

Manatee (Trichechus Manatus), 2012
Colored pencil on paper
12 7/8 x 16 1/2 in. (32.7 x 41.9 cm)

The Department of Tropical Research - Oceanographic Laboratory and Jungle Station, 2016
Colored pencil on paper
Two parts, each: 11 x 14 in. (27.9 x 35.6 cm)

The Melancholy Marine Biologist, 2017
Colored pencil on paper
9 x 12 in. (22.9 x 30.5 cm)

The Melancholy Marine Biologist, 2017
Colored pencil on paper
9 x 12 in. (22.9 x 30.5 cm)

The Melancholy Marine Biologist, 2017
Colored pencil on paper
11 x 14 in. (27.9 x 35.6 cm)

Bureau of Remote Wildlife Surveillance, 1999–2007
Twenty unique color photographs
Each: 13 1/2 x 15 in. (34.3 x 38.1 cm); as installed:
58 1/2 in. x 6 ft. 9 in. (148.6 x 205.7 cm)

Headquarters — Chicago Urban Ecology Action Group, 1993
Blueprint
21 1/8 x 26 3/4 in. (53.5 x 67.9 cm)
Edition of 15

Weed World, 1999
Colored pencil on paper
11 3/4 x 14 3/4 in. (29.8 x 37.5 cm)

Broken Tower, 2000
Colored pencil on paper
11 3/4 x 14 3/4 in. (29.8 x 37.5 cm)

Tide Pool, 2002
Colored pencil on paper
Two parts: a) 11 3/4 x 14 3/4 in. (29.8 x 37.5 cm);
b) 16 3/4 x 13 3/4 in. (42.5 x 34.9 cm)

The Toy Dungeon, 2004
Drawing and collage on paper
17 x 9 1/2 in. (43.2 x 24.1 cm)

Bureau of the Centre for the Study of Surrealism and its Legacy, 2004
Collage on board
23 x 18 in. (58.4 x 45.7 cm)

Floating Wetland, 2011
Colored pencil on paper
9 1/2 x 11 1/2 in. (24.1 x 29.2 cm)

Balboa Park Centennial Pavilion, 2012
Colored pencil on paper
Five parts, overall 35 1/2 x 49 1/2 in. (90.2 x 125.7 cm)
Concerning the Dig, 2013
Colored pencil on paper
13 1/4 x 18 1/8 in. (33.7 x 46 cm)

The Incomplete Naturalist — The Barnes Foundation, 2014
Colored pencil on paper
11 1/4 x 13 in. (28.6 x 33 cm)

Brontosaurus, 2015
Colored pencil on paper
13 3/8 x 15 1/2 in. (34 x 39.4 cm)

Brontosaurus, 2016
Colored pencil on paper
10 3/4 x 13 3/4 in. (27.3 x 34.9 cm)

The Curiosity Shop, 2016
Colored pencil on paper
9 1/2 x 14 in. (24.1 x 35.6 cm)

The Curiosity Shop, 2016
Colored pencil on paper
11 x 14 in. (27.9 x 35.6 cm)

The Curiosity Shop, 2016
Colored pencil on paper
9 x 12 in. (22.9 x 30.5 cm)

Albatross — Oceanographic Research Vessel; The Laboratory; Heeresveterinär Museum, 2003
Collage with gouache and pen on paper
Three parts, each 12 7/8 x 15 3/4 in. (32.7 x 40 cm)

Cupboards, Closets, and Lockers: The Equipment, 2015
Laser-engraved silver paper, offset lithography, inkjet, and collage on archival museum board
17 1/2 x 8 1/2 x 1/2 in. (44.5 x 21.6 x 1.3 cm)
Edition of 18

Cupboards, Closets, and Lockers: Two Apes, 2015
Laser-engraved wood veneer, offset lithography on archival museum board
13 1/2 x 10 1/2 x 1/2 in. (34.3 x 26.7 x 1.3 cm)
Edition of 18

Cupboards, Closets, and Lockers: Natural History, 2015
Laser-engraved wood veneer, offset lithography on archival museum board
21 1/2 x 15 x 1/2 in. (54.6 x 38.1 x 1.3 cm)
Edition of 18

Cupboards, Closets, and Lockers: Curiosities and Rarities, 2015
Laser-engraved hand-dyed birch wood veneer, offset lithography, and collage on archival museum board with metal book latch
19 1/2 x 13 1/2 x 1/2 in. (49.5 x 34.3 x 1.3 cm)
Edition of 18
Courtesy the artist

Mark Dion
American, b. 1961
Dana Sherwood
American, b. 1977
Table of Confectionery Curiosities, 2008
Colored pencil, watercolor, and gouache on paper
18 x 21 1/2 in. (45.7 x 54.6 cm)
Courtesy the artists

Selection of Field Guides by Mark Dion on Display in Museum Building

Mark Dion with Reiner Speck and Gerhard Theewen, *Theatrum Mundi*, 1997

Mark Dion and J. Morgan Puett, *The Ladies' Field Club of York*, 1999

Mark Dion and Anne Wehr, ed., *Field Guide to the Wildlife of Madison Square Park: Mark Dion's Urban Wildlife Observation Unit*, 2002

Mark Dion and Lisa Corrin, Ivona Kaczynski, and Renée Devine, eds., *Field Guide to the Wildlife of Mark Dion's Seattle Vivarium: Olympic Sculpture Park*, 2007

Mark Dion with Bergit Arends, ed., *Handbook: Mark Dion — Systema Metropolis Handbook*, 2007

Mark Dion with Petra Kralickova, ed., *Field Guide to Ohio University Collections*, 2009

Mark Dion with Piper Faust, ed., *Buffalo Bayou Invasive Plant Eradication Unit Field Guide: A Mark Dion Project*, 2011

The Mobile Gull Appreciation Unit, 2008

Mark Dion with Ethan Hauser, ed., *A Field Guide and Handbook of Thoughts, Musings, Observations, Case Studies, and Histories (Alternative, Conventional and Otherwise) on the Elevated Structure Formerly and Now Known as the High Line of the Borough of Manhattan for Flâneurs, Cosmopolitans, and Bon Vivants*, 2013

Mark Dion with Lisa-ann Gershwin, ed., *The Trouble with Jellyfish: A Mark Dion Project*, 2015

Mark Dion with Jenks Society for Lost Museums, ed., *A Brief Guide to The Lost Museum*, 2014

The Undisciplined Collector, 2015

Mark Dion with Lily Benedict, ed., *Field Guide to Dr. Fairchild's Kampong Laboratory with notes on the surrounding garden and flora,* 2016

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