



New Sculpture Unveiled for LongHouse Reserve's 2017 Season

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by Pat Rogers

Every year, LongHouse Reserve reinstalls a selection of its permanent sculpture collection and welcomes new works to its landscaped grounds and gardens for installation for the season to its Hamptons sculpture park and gardens. This year, sculpture by John Chamberlain, John Crawford, Marylyn Dintenfass, Judith Kensley McKie, Mark Mennin, Fred Wilson and Bernar Venet. Art selections and installations are curated by Jack Lenor Larsen, textile designer, author and LongHouse Reserve founder.

The temporary installations join around 60 sculptures from the collection that have been sited to the 16-acre grounds. Artists included in LongHouse's permanent collection include Willem de Kooning, Dale Chihuly, Yoko Ono and Buckminster Fuller.

Expect to find the following new artworks at [LongHouse Reserve](#) for 2017:

John Chamberlain

Two monumental aluminum foil works by John Chamberlain (1927-2011) have been installed for the season. Brash and striking, *FROSTYDICKFANTASY*, 2008, and *PINEAPPLESURPRISE*, 2010, are installed as companions in a sequestered courtyard at LongHouse. Stretching as tall as 15-feet in height, the works are constructed from silver and copper-colored industrial aluminum that have been looped and flexed into biomorphic forms.

In the seventies, Chamberlain began making miniature sculptures from aluminum foil and began working on a grand scale after he was able to transform the material into something durable in 2007, [according to Gagosian Gallery](#). A departure from working with his now iconic discarded and crumbled metal car parts, the sculptures are consist with the artist's "...lifelong concern with what he described as 'fit,'" according to the gallery. The titles also amalgamations and reflect Chamberlain's interest in playing with language and his off-beat sense of humor.

The sculptures were previously installed in New York outside of the Seagram Building on Park Avenue in 2012 as part of a [four-sculpture installation](#). Chamberlain's sculptures currently installed at LongHouse are on loan from the Estate of John Chamberlain and Gagosian Gallery.

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John Chamberlain sculptures, "FROSTYDICKFANTASY," 2008, (130 3/8 x 208 3/4 x 198 inches), and

"PINEAPPLESURPRISE," 2010, (185 x 130 x 126 inches), installed at LongHouse Reserve. Colored aluminum foil. Sculptures on loan from Estate of John Chamberlain and Gagosian Gallery. Photo by Pat Rogers.

John Crawford

Accretion 2 (2009) and *Accretion 3* (2011) by John Crawford are also new for LongHouse's 2017 season. Made of forged steel, the works make use of a technique developed from Crawford's experiences from apprenticing for 10 years for Italian smiths in Tuscany, who made farm tools operating a 16th century water powered forge. His recent works combine influences from the material culture of several West African cultures and their smith production methodologies, according to the artist's [website](#).

Both sculptures feature organic, repeated shapes that are seemingly woven or knitted together and constitute a visual language developed by the artist to create his abstract works. He has exhibited internationally with solo shows presented at Queens College Art Center and Sculpture Center Gallery in New York, Gremillion Gallery in Houston, Feigenson-Preston Gallery in Detroit and others. John Crawford is based in Brooklyn. Both sculptures at LongHouse are courtesy of the artist.



"Accretion 2" (2009) and "Accretion 3" (2011) by John Crawford, Forged steel.
"Accretion" 2 is 81 x 13 x 3 inches. "Accretion 3" is 93 x 18 x 7 inches. Photo by Dawn Watson, courtesy LongHouse Reserve.

Marylyn Dintenfass

[Marylyn Dintenfass's](#) installation, *Almost Like The Blues*, 2017, is part of a recent series of free-standing and undulating steel sculptures, according to her gallery Driscoll Babcock. The sculpture at LongHouse is 102 x 324 inches featuring an archival pigment print on vinyl mesh scrim and mounted on fabricated steel. Exhibited nationally and internationally, Dintenfass's "...intuitive gestural abstractions mesh color, light, line, and sensually layered glazed surfaces to achieve a heightened visual synergy and a dynamic balance of color and form," [according to an artist bio](#) on Driscoll Babcock's website. "Enigmatic and hypnotic, her images profess the contradictory and symbiotic dualities at the core of all life's experiences."

A solo show of her paintings, "Ocular. Echo." will be on view at [Garrison Art Center](#) from May 27 through June 18, 2017 with an Opening Reception at the Putnam County art gallery in the Lower Hudson Valley on Saturday, May 27, 2017 from 4 to 6 p.m.



“ALMOST LIKE THE BLUES” by Marylyn Dintenfass, 2016, fabricated steel, archival pigment printed on vinyl mesh scrim, 102 x 324 inches. Courtesy Driscoll Babcock.

Judith Kensley McKie

The Fish Bench (1999) by Judith Kensley McKie joins two works already held in the LongHouse Reserve collection by the artist. The cast bronze sculpture is from the collection of Joel Coblentz. McKie is a self-taught furniture maker who draws inspiration from ancient Greek and Egyptian art, Pre-Columbian, African, Indian and Eskimo cultures, plus folk art.



“The Fish Bench” by Judith Kensley McKie, 1999. Cast Bronze, 18 x 76 x 29 inches. On loan, courtesy of the artist. Photo by Dawn Watson.

Mark Mennin

[Mark Mennin](#) has two sculptures installed at LongHouse: *Crosto Liquido*, 2006, and *Core 2*, 2015. Both works are carved granite. The CT-based artist is known for his stone carved works and typically works in monumental scale with materials that include granite, onyx and marble. Abstract and often inspired by natural forms, Mennin’s work can also be functional by encouraging sitting or reclining on his art. His work is held in public and private collections both nationally and internationally.



“Core 2” by Mark Mennin, 2015. Granite, carved. Installed at LongHouse Reserve. Photo by Pat Rogers.

Fred Wilson

[Fred Wilson's](#) *The Mete of the Muse* (2006) features the pairing of an African figure-bronze with black patina, 65-by-26-by-14 inches-and a European figure-bronze with white patina, 61-by-18-20 inches. The MacArthur Genius Grant recipient is a conceptual artist whose objective is “to examine, question, and deconstruct the traditional display of art and artifacts found in museums” leading viewers to recognize that “changes in context create changes in meaning,” according to LongHouse Reserve.

Fred Wilson's art “....challenges assumptions of history, culture, race, and conventions of display,” [according to his artist bio](#) with Pace Gallery. “By reframing objects and cultural symbols, he alters traditional interpretations, encouraging viewers to reconsider social and historical narratives.” Wilson's work has been exhibited extensively. He represented the United States at the 50th Venice Biennale with the solo exhibition *Speak of Me as I Am*. in 2003. His sculpture is on loan courtesy the artist and [Pace Gallery](#), NY.



“The Mete of the Muse” by Fred Wilson, 2006. Bronze with black patina and white patina. Courtesy of the artist and Pace Gallery, NY. Photo by Dawn Watson.

Bernar Venet

Bernar Venet's *Three Indeterminate Lines* (2003) is a 103-by-109-by-174-inch work of rolled steel. The French conceptual artist is known for his curved and mathematically precise metal sculptures. He is also a great experimenter of materials and media, according to LongHouse. A prolific artist, his work is exhibited nationally and internationally with his monumental works permanently installed in cities including Auckland, Austin, Beijing, Berlin, Cologne, Denver, Geneva, Neu-Ulm, Nice, Paris, San Francisco, Seoul, Tokyo and Toulouse.

[Bernar Venet](#) has been the recipient of many awards including the Grand Prix des Arts de la Ville de Paris and Chevalier de la Légion d'Honneur, France's highest decoration. In 2016, the International Sculpture Center awarded Venet the 2016 Lifetime Achievement Award for his exemplary contributions to the field of sculpture. Venet currently lives and works in New York and Le Muy in Southern France. His work was the subject of the [recent solo show “Arcs”](#) at Paul Kasmin Gallery in Chelsea in New York City.



“Three Indeterminate Lines” by Bernar Venet, 2003. Rolled Steel, 103 x 109 x 174

inches. Photo by Dawn Watson.

Steve Miller

Steve Miller's *Glass*, 2008, features the artist's signature x-ray imagery. In this work, the inner beauty of a botanical is captured in inkjet in glass on steel base. Steve Miller's work is inspired by the environment or science manifesting in different series of works exploring a singular topic. [Steve Miller](#)'s mixed media works frequently make use of cutting edge technology in both his photography and painting. His work has been exhibited nationally and internationally. Miller is based in New York and The Hamptons.



"Glass" by Steve Miller, 2008. Inkjet, glass and steel. Installed at LongHouse Reserve. Photo by Pat Rogers.

BASIC FACTS: LongHouse Reserve is open for the season through October 2017. Open Days, where no reservation is needed, are Wednesdays and Saturdays from 2 to 5 p.m.. In July and August, LongHouse extends its visiting times and is open Wednesdays through Saturday from 2 to 5 p.m.

Admission is \$10 for adults; \$8 for seniors and free for LongHouse Reserve members, high school and college seniors with ID, and children under 12 years old while accompanied by an adult. LongHouse Reserve is located at 133 Hands Creek Rd, East Hampton, NY 11937. www.longhouse.org.

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