

100 Acres: The Virginia B. Fairbanks Art & Nature Park at the Indianapolis Museum of Art to Open June 20, 2010

*Andrea Zittel, Alfredo Jaar, Jeppe Hein, Los Carpinteros and Others
Creating Site-Responsive Works Exploring the Dialogue Between Art and Nature*

100 Acres will be One of the Largest Museum Art Parks in the United States

INDIANAPOLIS, IN, May 3, 2010—The Indianapolis Museum of Art will open 100 Acres: The Virginia B. Fairbanks Art & Nature Park on June 20, 2010, with a public grand opening celebration including tours, live music, art-making workshops and a Summer Solstice program. Located on 100 acres of land that includes untamed woodlands, wetlands, a lake and meadows adjacent to the Museum, it will be one of the largest museum art parks in the country and the only one to feature the ongoing commission of temporary, site-responsive artworks. The Park will open with eight newly commissioned inaugural works by international artists, a LEED-certified visitor center and numerous walking trails that highlight the indigenous landscape. As with the IMA galleries, admission to the Park will be free. **The Hagerman Group was the construction manager for this project.**

In 2008, the IMA announced the eight inaugural commissions for the Park. **Kendall Buster, Los Carpinteros, Jeppe Hein, Alfredo Jaar, Tea Mäkipää, Type A, Atelier Van Lieshout and Andrea Zittel** have spent several years working closely with the IMA to develop projects that explore and respond to the varied environments of 100 Acres. The IMA's goal is to present contemporary art projects and exhibitions that provoke a reexamination of humanity's multifaceted relationship with the environment.

"Each of the artists commissioned to create works for 100 Acres: The Virginia B. Fairbanks Art & Nature Park will present a new and invigorating perspective on the interaction between art and the natural environment," said Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA. "They have conceived their projects with great sensitivity to this particular site, while also engaging in broad global questions about the relationship among art, nature and culture. It is tremendously exciting that 100 Acres positions the IMA as a leader in how museums can champion both contemporary artists and the environment."

The Park is bordered by the White River and runs contiguous to the IMA's 52-acre campus, more than half of which is composed of historic landscapes and gardens. Commissions for the Park will be ongoing, with additional artists' projects announced annually. The evolving aesthetic landscape will be characterized by continual renewal just like the natural landscape. Formerly a gravel pit and construction area, the Park has transformed from a disturbed site into a lush and wild natural terrain. The IMA has engaged architect Marlon Blackwell and landscape architect Edward L. Blake to develop a LEED-certified visitors pavilion and related walking trails throughout the site that emphasize native plantings.

"100 Acres offers a new model for sculpture parks in the 21st century," said Lisa Freiman, Chair of the IMA's Department of Contemporary Art and Director of 100 Acres: The Virginia B. Fairbanks Art & Nature Park. "Unlike most sculpture parks, which emphasize canonical artists and place their works permanently in a fixed environment, 100 Acres will feature ongoing, temporary commissions, often supporting artists who have not yet had the opportunity to work on a grand public scale. We're promoting vital, open experimentation and providing a platform for international artists to challenge themselves as well as our community by broadening current expectations around contemporary art."

Concepts for the eight inaugural installations include:

- **Kendall Buster:** Kendall Buster has created a pier overlooking the Park's 35-acre lake. A path leads from the peninsula meadow through the brush to a series of raised platforms overlooking the lake. The design of the platform suggests a topographical map with stacked layers, behaving like a kind of "extrusion" from the shoreline. The use of terracing and curved edges reference erosion and layered growth. *Stratum Pier* reflects Buster's interest in the merging of the natural and the built environment.
- **Los Carpinteros:** The artist collective has developed a large-scale installation titled *Free Basket* that continues their interest in the juxtaposition of the practical and the imaginary. In developing their project, Los Carpinteros chose to draw on the thriving sports culture in the city of Indianapolis. *Free Basket* realizes their vision of an international basketball court, transforming it into an aesthetically surprising sculpture that also offers a site for the community to engage in recreational play. Their project seeks to bring together art, culture and sports, providing an interactive platform for the larger community that engages them in art.
- **Jeppe Hein:** Jeppe Hein's work for 100 Acres, titled *Bench Around the Lake*, is a series of 15 vivid-yellow benches that Hein envisions as one long, serpentine bench surfacing and receding in several locations around the Park's 35-acre lake. Hein worked with IMA horticulturists and Indianapolis-based landscape architect Eric Fulford to select locations for the benches to interact with specific natural features in the Park. Improvising on the design of a basic park bench, the unconventional forms of *Bench Around the Lake* provide visitors with opportunities to sit, look, listen, wonder and play in the unique setting. Hein's installation *Distance*, a dynamic indoor rollercoaster track for a series of white plastic balls, will be exhibited in the IMA's Forefront Galleries and is conceived as a counterpart to his installation in 100 Acres.
- **Alfredo Jaar:** Known for his thought-provoking series of Public Interventions that he has staged across the world, Alfredo Jaar has created a poetic new project, *Park of the Laments*, nestled in the woodland area southeast of the lake in 100 Acres. The form of Jaar's park is a square within a square, an outside perimeter made of gabion baskets filled with limestone and an interior square made of indigenous trees and shrubs. Visitors will approach the park and descend into a dark, underground tunnel. Moving toward the light at the end, viewers will find stairs that will lead them above ground into the center of the park. Natural, minimalist wooden benches will be placed around the perimeter of the amphitheater of plants, allowing visitors to sit quietly and meditate within the park, formed of a grass floor, tree walls and a ceiling defined by the sky. Jaar describes the park as a refuge, a silent, meditative place where visitors can lament and purge the global atrocities of the 20th and 21st centuries. *Park of the Laments* is Jaar's largest permanent Public Intervention in the U.S.
- **Tea Mäkipää:** Mäkipää has created a sculptural profile of a large, dark ship that emerges from the lake in 100 Acres with the ship's name, *Eden II*, painted on each side. An unexpected sight in the idyllic natural environment of the Park, the ship is a modern-day ark seemingly filled with human passengers from an unknown homeland. A guard house on the shore nearby will allow visitors to experience views and sounds of the ship's imaginary passengers, conceived as refugees displaced by the ecological impact of

climate change. *Eden II* will function as an anomalous and thought-provoking vision in the Park, a curious and forewarning presence that brings the crises of the wider world to Indianapolis.

- **Type A:** This two-man collaborative created the sculptural installation *Team Building (Align)*, which consists of two 30-foot-wide metal rings suspended from telephone poles and trees, and oriented so that their two shadows will become one during the annual Summer Solstice. The designated time of alignment as well as the size of the rings was determined by a team of interdepartmental IMA staff members who worked with the artists over a two-year period on a real-time experiential education performance. From philosophical conversations about art to physically rigorous challenge courses, Type A and the IMA team collaborated to develop a sculptural form that could metaphorically convey the spirit and complexity of their shared collaboration. The project also generated photographs, blogs and videos, which can be seen on the IMA Web site.
- **Atelier Van Lieshout:** Joep Van Lieshout, with his studio Atelier Van Lieshout, created *Funky Bones*, a group of 20 giant, bone-shaped benches that together form the shape of an enormous, stylized human skeleton. The project grows out of Van Lieshout's interest in pre-history and relics, with bones emerging from the ground like archeologically revealed specimens, symbolizing artifacts and remains from previous occupants. The artist, who encountered visitors sitting on rocks and other natural perches on his visit to Indianapolis, wanted to create benches as sites for resting, climbing and social interaction in the Park. A fantastical apparition, *Funky Bones* is located at the edge of the Park's central meadow.
- **Andrea Zittel:** Zittel created a floating island, titled *Indianapolis Island*, installed in the 35-acre lake, a dominant feature of the Park's landscape. About 20 feet in diameter, the island is fully inhabitable and serves as an experimental living structure that examines the daily needs of contemporary human beings. Beginning June 20, the island will be occupied by students from Herron School of Art & Design in Indianapolis. Michael Runge and Jessica Dunn will live on *Indianapolis Island*, collaborating with Zittel by adapting and modifying the island's structure according to their needs. They will be outfitted with a row boat and will have access to a handheld PDA that enables them to share pictures, author a blog and Twitter account about their island experience. The Park residents will interact with visitors and present programs throughout the summer, sharing information about the living art experiment and the Park itself. The project blends elements of environmental art, sculpture, design and performance in a unique way, offering a challenging and experimental forum for exploring ideas about individualism and self-sufficiency, which have long-standing connections to the history of modernism.

The IMA's education and public programming departments will also collaborate with artists, educators and performers to create experimental and adventurous programming for the Park.

As planning for 100 Acres has evolved, so too has society's understanding of the delicate balance between humans and nature. First conceived in the 1990s to connect the Museum to the natural environment, today the Park is part of a broader mission at the IMA that promotes environmentally friendly and sustainable practices. IMA's environmental philosophy includes examining the potential impact of the art and other structures on the Park itself. In keeping with that theme, IMA is working with the Park's architect, Marlon Blackwell, to create a 3,000-square-foot visitors pavilion that is functional, aesthetically innovative, LEED-certified and will provide visitors with restrooms, emergency phones and shelter.

A National Advisory Committee of four distinguished leaders in the fields of art and architecture assisted the IMA in developing plans for 100 Acres. The advisors included: John Beardsley, senior lecturer in the landscape architecture department at Harvard Design School; Mary Beebe, director of the Stuart Collection, University of California, San Diego; Reed Kroloff, director of Cranbrook Academy of Art and Art Museum in Bloomfield Hills, Michigan, and former editor of *Architecture* magazine; and Ned Rifkin, former Undersecretary for Art at the Smithsonian.

100 Acres Inaugural Artists

Kendall Buster

Kendall Buster studied microbiology and received a degree in Medical Technology before pursuing an education in art. She earned a B.F.A. from the Corcoran College of Art and Design and a M.F.A. in Sculpture from Yale University and participated in the Whitney Museum's Independent Study Studio Program. Buster's large-scale "biological architecture" sculpture projects have been exhibited in numerous venues including the Hirshhorn Museum and the Kreeger Museum in Washington, D.C.; the Kemper Museum in Kansas City, Missouri; and the Bahnhof Westend in Berlin, Germany. She recently completed a project for architect Will Bruder's Agave Branch Library in Phoenix, Arizona, and is working on special commissions for the San Francisco International Airport, Princeton University and Johns Hopkins University. Buster lives and works in Richmond, Virginia, and teaches at Virginia Commonwealth University.

Los Carpinteros

Formed in 1991, Havana-based collective Los Carpinteros's work combines meticulous craftsmanship with shrewd political and social commentary. Recent projects have repurposed objects with violent connotations for use in daily life, such as *Panera (Bread Box)* (2004), a replica of a missile with side compartments for storing loaves of bread. Their 2000–2001 work *Transportable City* evokes Cuba's crumbling infrastructure through abstract portrayals of Havana's iconic buildings and installations of portable tents. The collective's work has been featured in solo exhibitions at P.S.1 Contemporary Art Center in New York; the Los Angeles County Museum of Art; the Museo Nacional de Bellas Artes in Havana, Cuba; and in recent group exhibitions at the Whitney Museum of Art in New York, the Mori Art Museum in Tokyo, Japan, the Hayward Gallery in London, England, and the Montreal Museum of Fine Arts.

Jeppe Hein

Jeppe Hein was born in 1974 in Copenhagen, Denmark. He is widely known for his production of experiential, architectural and interactive artworks that are often activated by the audience. Unique in their formal simplicity and notable for their frequent use of humor, his works engage in a lively dialogue with the traditions of Minimalist sculpture and Conceptual art of the 1970s. Hein studied at the Royal Academy of Arts of Copenhagen and at the Hochschule für Bildende Künste, in Frankfurt, Germany. His work has been presented in recent solo exhibitions at ARoS: Aarhus Kunstmuseum, Denmark; Sculpture Centre, New York; Musée d'Art contemporain de Nîmes, France; Centre Georges Pompidou, Paris; and P.S.1 Contemporary Art Center, New York; among many others.

Alfredo Jaar

Born in Chile in 1956, Alfredo Jaar is internationally recognized for his provocative installations and public projects investigating contemporary socioeconomic issues, which he refers to as Public Interventions. Trained as an architect and filmmaker, he incorporates photography, film, text and sculpture into works that look to the relationship between ethics and aesthetics. Jaar's public artworks include a 1987 Public Art Fund commission *A Logo for America*, which appeared on the Spectacolor Lightboard in New York's Times Square. Since then, Jaar has made works drawn from firsthand witness and research of such issues as toxic waste in Africa and the genocide in Rwanda. Recent exhibitions include solo presentations at Museo d'Arte Contemporaneo in Rome, Fundación Telefónica in Santiago, Musée Cantonal des Beaux-Arts in Lausanne and Hangar Bicocca and Spazio Oberdan in Milan.

Tea Mäkipää

In Tea Mäkipää's artworks, humans are treated as unique animal species, with a lens tightly focused on their habits and habitations. Taking shape in a variety of media, Mäkipää's past works include *Parasite* (1998), a house suspended many stories above street level, built as an extension to an apartment, and *Atlantis* (2007), a dream-like vision of a quaint cottage floating at an angled pitch in unlikely waters. Born in Lahti, Finland, Mäkipää lives and works in Weimar, Germany. She holds her Bachelor of Arts in Fine Arts from the Academy of Fine Arts, Helsinki, and her Master of Fine Arts from the Royal College of Art, London. Recent public installations have included works at The Wanås Foundation in Knislinge, Sweden; The 2nd Athens Biennale

in Greece; Project for the European Capital of Culture in Linz, Austria; Berlinische Galerie, Berlin; Halle 14, Leipzig; and VTT Technical Research Center of the State of Finland, Espoo.

Type A

Working together since 1998, New York-based artist collective Type A is the collaboration of Adam Ames and Andrew Bordwin. Their video, installation, photography, sculpture and drawings deal with issues of masculinity, competition and collaboration in contemporary society. For a series of 2004 drawings titled *Push*, Type A took turns standing on large pieces of paper, shoved each other into new positions, and marked the step locations of where the pushee landed. Type A has been the subject of solo exhibitions at the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut; the List Visual Art Center in Cambridge, Massachusetts; and the Tang Museum in Saratoga Springs, New York. Ames and Bordwin teach at Parsons School of Design at New School University.

Atelier Van Lieshout

Founded in 1995 by Joep Van Lieshout, Atelier Van Lieshout (AVL) is a Rotterdam-based multidisciplinary company and studio group. Atelier Van Lieshout produces design, architecture, furniture, versatile “mobile units” and large-scale public arenas that accommodate specialty lifestyles. In 2001 in Rotterdam, the group founded an autonomous “Free State” called *AVL-Ville*—a self-sustaining community with its own flag, currency and constitution—that was home to the AVL collective for eight months. Joep Van Lieshout was born in 1963 in Ravenstein, Netherlands. Atelier Van Lieshout has exhibited extensively, including solo exhibitions at Ludwig Forum for International Art in Aachen, Germany; Museo d'Arte Contemporanea Roma in Rome, Italy; Museum Folkwang in Essen, Germany; Centre Pompidou in Paris; and the Kröller-Müller Museum in the Netherlands.

Andrea Zittel

Since the early 1990s, Andrea Zittel has used her artwork to explore the concepts of environment and sustainability, creating functional objects inspired by basic human needs. In 1999, Public Art Fund commissioned Zittel to create a site-specific installation for New York's Central Park, *Points of Interest*, which used large fake rocks to illustrate the painstaking design inherent in creating a “natural” public space. That same year, Zittel created *A-Z Pocket Property*, a 54-ton floating concrete island off the coast of Scandinavia. Zittel has been the subject of solo exhibitions at numerous institutions, including the Whitney Museum of Art at Altria; the New Museum of Contemporary Art in New York; the Milwaukee Art Museum; Albright-Knox Art Gallery in Buffalo, New York; and the Museum of Contemporary Art, Los Angeles.

About the Architects

Marlon Blackwell is an architect and professor at the University of Arkansas in Fayetteville, Arkansas. Work produced from his private practice has received national and international recognition through the AIA and Architecture Review's ar+d design award programs. His work has been featured in a variety of architectural publications including *Architecture*, *Arquine*, *A+U*, *Detail*, *Dwell*, *Southern Living*, *Architectural Record*, *Architectural Review*, *The Phaidon Atlas of Contemporary World Architecture*, and a monograph *An Architecture of the Ozarks: the Works of Marlon Blackwell*, (March 2005). In 1998, the Architectural League of New York recognized him as an “Emerging Voice” in architecture. Blackwell has also held visiting professor positions at Syracuse University and the Massachusetts Institute of Technology.

Edward L. Blake, Jr. is a landscape architect and founding principal of The Landscape Studio in Hattiesburg, Mississippi, with a professional career that has spanned more than three decades. His work has been published in *World of Environmental Design*, *100 Years of Landscape Architecture*, *Landscape Architecture*, *Ecological Planning and Design*, *Landscape Narratives*, *Modern Landscape Architecture*, and *My Mississippi*. Blake has been a visiting design critic at Harvard's Graduate School of Design, Auburn University, University of Arkansas and its Mexico Summer Urban Studio, Louisiana State University, Iowa State University, Mississippi State University, Tulane University and the European Landscape Education Exchange in Pontlevoy, France.

About the Indianapolis Museum of Art

Encompassing 152 acres of gardens and grounds, the Indianapolis Museum of Art is among the 10 largest encyclopedic art museums in the United States, and features significant collections of African, American, Asian, European and contemporary art, as well as a newly established collection of design arts. The IMA offers visitors an expansive view of arts and culture through its collection of more than 54,000 works of art that span 5,000 years of history from across the world's continents. The collections include paintings, sculpture, furniture and design objects, prints, drawings and photographs, as well as textiles and costumes.

Recognizing the inherent connections among art, design and nature, the IMA offers visitors experiences at the Museum, in 100 Acres: The Virginia B. Fairbanks Art & Nature Park, which will be one of the largest contemporary art parks in the United States when it opens in June 2010, and at Oldfields–Lilly House & Gardens, an historic Country Place Era estate on the IMA's grounds.

The IMA completed a \$74 million expansion project in May 2005. The construction added 164,000 square feet to the Museum and includes renovation of 90,000 square feet of existing space. In order to present major exhibitions of its own and to accommodate major traveling exhibitions, the expanded Museum was outfitted with new 10,000-plus-square-foot Clowes Special Exhibition Gallery on the Museum's first level. In November 2008, the IMA opened the renovated 600-seat Tobias Theater. Nicknamed, "The Toby," the theater is a venue for talks, performances and films.

Located at 4000 Michigan Road, the IMA and Lilly House are open Tuesday through Saturday, 11 a.m. to 5 p.m.; Thursday and Friday, 11 a.m. to 9 p.m.; and Sunday, noon to 5 p.m. The IMA is closed Mondays and Thanksgiving, Christmas and New Year's days. For more information, call 317-923-1331 or visit www.imamuseum.org.

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Media Contacts:

Katie Zarich / Emily Lytle
317-920-2650 / 317-923-1331 x 252
kzarich@imamuseum.org / elytle@imamuseum.org

Ilana B. Simon / Molly M. Kurzius
Resnicow Schroeder Associates
720-746-9552 / 212-671-5163
isimon@resnicowschroeder.com / mkurzius@resnicowschroeder.com