PRESENCE
2010 marks the 20th anniversary of Evergreen Museum & Library’s opening to the public.

Though given to The Johns Hopkins University in 1942 by the philanthropic Ambassador John Work Garrett and his wife, Alice, Evergreen had existed largely as something reminiscent of a closely guarded secret. But this changed in 1990, when Evergreen’s mission became much more than just a repository of fine, decorative and literary artworks—much more than that of a very elegant, but all the same utilitarian, storage vault. Following thoughtful discussion, detailed planning and meticulous restoration work, Evergreen became a full-fledged museum, one for connoisseurs, scholars and students, alike.

It is important to note that contemporary art was a major facet of this transformation. The Garrett family had supported artists of their day throughout their residency, and it seemed most appropriate to revive that sense of patronage as Evergreen opened to a wider audience. Thus, we have the seeds of our biennial sculpture exhibition program, and this current installment, *Simultaneous Presence*. It is my hope that this thought-provoking series of site-specific works will inspire each visitor to Evergreen, and reinforce our appreciation for museums and their importance.

Winston Tabb
*Sheridan Dean of University Libraries and Museums
Vice Provost for the Arts*
*The Johns Hopkins University*
Biennial Outdoor Sculpture Exhibition
Welcome to Evergreen Museum & Library’s sixth biennial Sculpture at Evergreen outdoor sculpture exhibition. This stimulating installation of ten site-specific works was born of an initial dialogue between artist Jennie Fleming and architect Ronit Eisenbach, whereby the relationship between art and space was passionately explored with Evergreen—the house, museum and ideal—serving as a kind of touchstone. Subsequent discussions led to a proposal to translate this exchange of words and ideologies into a visual embodiment of same, utilizing the talents of both artists and architects. Evergreen is honored to have been approached by these two talented scholars, and we remain so as we celebrate the fulfillment of their partnered vision—*Simultaneous Presence*.

For those of you who have never before visited Evergreen, it is a unique museum that celebrates both historical and contemporary arts. We are a museum of literary arts, with more than 35,000 prized volumes in the John Work Garrett Library, part of Johns Hopkins’ Sheridan Libraries. We are equally a renowned fine art gallery, showcasing iconic works by artists such as Picasso, Modigliani, Degas and Dufy. Added to this, we are a museum of decorative arts, with one-of-a-kind creations by the likes of Bakst, Tiffany, Majorelle and Herter Brothers, as well as important examples of Asian porcelains and lacquer wares. Through lectures, concerts, tours, and original exhibitions like *Simultaneous Presence*, Evergreen is nothing less than ever changing.

We hope you enjoy your visit—and your exploration of Sculpture at Evergreen 6.

James Archer Abbott  
*Director and Curator*  
*Evergreen Museum & Library*  
*The Johns Hopkins University*
Evergreen is a particular type of place—a museum, a venue for special events and a former home. It is difficult to be “present” at Evergreen without being drawn to its singularity and multiplicity. The house has a commanding presence shaped by its former occupants—their impressive library, collections and patronage of the arts.
This “simultaneous presence” is also informed by those who contribute to Evergreen’s ongoing role as a performed place, a destination for the production and consumption of culture.

For the museum’s sixth biennial Sculpture at Evergreen exhibition, invited individuals and teams of artists and architects developed site-specific installations throughout the property. These interventions embrace and challenge the historical and cultural grounds of Evergreen as well as the physical grounds. They invite reflection on convergent and contrasting interpretations of abundance and absence, sustenance and sustainability, fantasy and pleasure, wealth and its source, and the contrasting realities of Baltimore.
Associations of past and present run deep in Yolande Daniels’ *Tea Cozy*, with references to a ritual of afternoon tea at Evergreen as well as Japanese and English tea traditions.

Daniels was inspired by an image of Alice Whitridge Garrett’s former teahouse, a small, dark interior with flowered wallpaper opening to a garden. Here nature was both tamed in the repetitive graphic motifs and enjoyed from a distance. Similarly, *Tea Cozy* merges interior and exterior. Set on the front lawn, the laser-cut metal panels serve as an ethereal enclosure, a “cozy” yet insubstantial respite from the elements; the intricately cut patterns echo and abstract the surrounding natural and architectural forms.

Contemplation of nature is present in many of the installations, especially as a nourishing entity. Delight and nourishment conflate in Matter Practice’s *Fallen Fruit*.

Alluding to the fantastic and theatrical, the oversized “fruit” offer visitors a place to lounge “in a manner suggestive of Hieronymus Bosch’s strange fruit-like containers from which limbs spill forth.” Simultaneously, the work recalls a program of cultivation and production notably absent at Evergreen today. Gone are the exotic and tropical plants, orchards and vegetable...
gardens that once linked greenhouses, kitchen and dining. Like the real plants they reference, these “fruit” harvest the sun’s rays by day and at night their bounty is revealed—a tempting green glow emanates from within.

For some, the presence of Evergreen, a former country estate and now an oasis of culture, seems extravagant and unattainable.

Myeongbeom Kim’s first impression of Evergreen, its “reliquary of treasures” and expansive grounds, was of a place that was immediately otherworldly. Throughout his artistic practice, Kim looks for fantastic and poetic relationships between society and nature. Bridge attempts to make metaphorical connections between what Kim sees as disconnected environments—bridging abundance and absence, nature and culture, to physical and spiritual realms.

For the team of Eric Leshinsky, C. Ryan Patterson & Fred Scharmen, a more direct intervention with contrasting realities was in order.

By bringing another facet of Baltimore into the idyllic grounds of the estate, Evergreen Commons, an urban park, acts as a counterpoint to the Friendship Garden, a place of repose and quiet reflection. In their ideal form, urban parks foster community through play and recreation, but when used for illegal activity they can destroy community and become perceived as dangerous places after dusk. The park’s presence on the grounds of Evergreen brings into sharp relief the tension between noisy, dangerous city life and quiet, peaceful country life. Yet Evergreen Commons only suggests interaction: as a simulation it denies play and community and does not seriously disturb the estate’s tranquility.
Other presences on the grounds threaten, playfully, to disrupt this quiet.

**Yukiko Nakashima**’s shadow children invite us to enter a world of suggestion, association and imagination. *Filling in the Void* inserts itself into the childhood territory between artifact and fantasy that exists alongside the adult world. As Nakashima imagines the “fearless and wordless worlds” of childhood, a glimmer of an alternative energy and play enters the garden. As we come upon these surreal figures poised in the midst of action, we are asked to fill in details and fantasize about “hidden stories of children” lingering in this place. The figures’ props, clothing and titles—*Witness to a Bird’s Death*, *Hide and Hide*, *In the Bird’s House* and *Passage Workers*—are meant to “give life back not to the owners, but to the act of remembering,” and invite us to invent our own stories.

While some presences seem fleeting, the spirit of a theatrical Alice Warder Garrett is felt everywhere.

Inspired by her portraits and uncanny presence, **Taeg Nishimoto** inserts a strand of lace columns among the trees on the steep rise past the Carriage House. Titled A, the series of stark white hollow trunks adds density to the landscape, giving substance to a spectral Alice whose imagined thoughts, gaze and movement continue to inhabit the site. Now translucent, now opaque, depending upon the sun’s position, these bodies also absorb light energy. At dusk the columns become luminous—a constellation of lights hovering among the trees drawing us to them like summer fireflies, a theatrical moment that Alice would have enjoyed.

Shannon Young’s *How Does Your Garden Grow?* elevates the ordinary alchemy of sun, earth, water and seed through stewardship and humor.

On a sun-drenched plot adjacent to the property’s former greenhouse foundations, Young resurrects the once embedded and ordinary cycles of cultivation and sustenance. From the mansion her tiny greenhouse appears surprisingly remote—a reminder of our distance from the realities of food production. The three neat rows of grocery carts planted with seasonal vegetables playfully conflate production and consumption. As the vegetables mature, Young will “perform” in her greenhouse-cum-kitchen, preparing meals with the produce picked from her “garden” for her “guests.”

The presence of light as both source of power and focus is featured repeatedly in the exhibition.

Joel Lamere + Cynthia Gunadi transform the formerly dark, dank grotto into a luminous sanctuary. *25-Arch Folium* remakes the ubiquitous arch motif found in the Garrett mansion through a collection of horizontal “tensile arches.” From within, the arch’s
reworking is revealed—informed by the definitions of folium as a “thin, leaf-like layer” and “a particular geometric curve.” Like an arch, this new structure is self-supporting, but its planar material is held together not by compression but by virtue of “the closed profile used to generate it, and the folds that hold the profile true.” Gazing upward from the bench within, a new threshold links the realms of earth and sky.

For some, the current economic crisis confounds interpretation of a place like Evergreen.

Foreclosures, unemployment and lost investments make the “American dream” remote, if not a specter of the past. In everything will be taken away, Meredith Nickie responds directly to the mansion’s Gold Bathroom by bringing opulence to a utilitarian grate in an underutilized area of the estate. Nickie sees her gold-plated intervention as a juxtaposition of leisure and labor, interior and exterior, private and public. The lavish grate serves a purpose, and its fancy new clothes draw attention to the often invisible labor on the estate. As a museum and library, Evergreen frames history, yet there are only a few markers of remembrance to the labor force that preserved the property for over 130 years, and maintained the extravagant lifestyles of its former occupants.

The presence of David Page’s Skip also reminds us that among the grand architecture, objets d’art and rare books, the labor of many industrial workers financed these grand estates from the 19th and early 20th centuries.

As a tactical maneuver, Page asks us to remove the lens of nostalgia and remember that many harsh working environments and labor practices (child labor, 12 to 15 hour days, extremely low
wages) are also part of America’s Gilded Age. A mining cart is outfitted with a cage and padded suit, and when performed an actual person is imprisoned. Between performances, the static bindings are a forceful reminder of the human cost of industry.

**Simultaneous Presence** is an embedded conversation on the intertwining of moments, meanings and place. Our reflection on a few of the simultaneous presences—past and present, wealth and its source, sustenance and sustainability, fantasy and pleasure, presence and absence—only leads to more questions. What does it mean to be made aware of multiple presences? How does it change our perspectives? The works presented here by architects and artists invite us to consider our own shifting position, as juxtapositions reveal the complexity accumulated in place.

Ronit Eisenbach is an associate professor of architecture at the University of Maryland School of Architecture, Planning and Preservation, and the Kibel Gallery Chair. She received her BFA and BArch from the Rhode Island School of Design and MArch from Cranbrook Academy of Art. An artist, architect and author, her installations have been exhibited at the Detroit Institute of Arts, the Art Gallery of Windsor, the Graham Foundation, Princeton University, Cranbrook Art Museum and the streets of Tel Aviv. She is the co-author of *Installations by Architects: Explorations in Building and Design*.  

Jennie Fleming is an artist, curator, educator and cultural historian. She currently is working on her Ph.D. in the Media, Art and Text program at Virginia Commonwealth University. She received her MFA from the Maryland Institute College of Art and BFA from Drake University. Previous curatorial positions include associate director at The Art Gallery at the University of Maryland, College Park, and curatorial assistant in the Prints, Drawings, and Photographs Department of the Baltimore Museum of Art.
Yolande Daniels is a founding design principal of studioSUMO, with offices in the United States and Japan. She has taught architecture at various universities including the Graduate School of Architecture, Planning and Preservation at Columbia University, where she currently is an assistant professor. She was a recipient of the Rome Prize in Architecture from the American Academy in Rome, a Helena Rubinstein Critical Studies Fellow, and a fellow in the Whitney Museum of American Art’s Independent Study Studio Program. Daniels received a travel grant from the New York chapter of the American Institute of Architects to document slave spaces in Brazil and has published essays and independent works in various anthologies on subjects that examine race, gender, architecture and the politics of space. She received architecture degrees from Columbia University and City College of New York.


STUDIO SUMO.COM
MYEONGBEOM KIM

Bridge, 2010
Myeongbeom Kim is a multimedia artist whose works are inspired by reflecting on his daily interactions, and his desire to transform and recreate objects from his poetic and fantastic readings of the relationships between society and nature. His work has been seen around the world, including solo shows at the Doosan Gallery New York and Thomas Master Gallery, Chicago; and group exhibitions in New York, Chicago, Rome, Seoul and at the International Sculpture Center in Hamilton, NJ. In 2008, Kim received a Joan Mitchell Foundation MFA Grant, and an Outstanding Student Achievement in Contemporary Sculpture Award by the International Sculpture Center. He received a MFA from the School of The Art Institute of Chicago, and a BFA in Environmental Sculpture from the University of Seoul, South Korea.

 Born: South Korea    Lives: Chicago, IL

MYEONGBEOMKIM.COM
Sculpture at Evergreen 6: *Simultaneous Presence*

Related Programs

**Guided Tours of *Simultaneous Presence***

Sundays, June 6, 13, 20, 27 at 2pm

FREE with museum admission. Open to all ages. Space is limited: reservations requested: 410.516.0341. Tours available other times through September 26 by request.

**Landmark Society Curator Tour & Picnic Supper**

Tuesday, June 22, by invitation

Join the JHU Museums Landmark Society and join the party!
Summer Evening At Evergreen
Tuesday, June 29, 5:30–7:30pm

Experience Evergreen’s artistic wonderland after hours! Activities include performance art pieces by exhibiting artists David Page and Shannon Young, an opening artist reception for photographer Duncan Whitaker, and a display of rare Shakespeare editions from the John Work Garrett Library. At 8pm head to the Meadow for a final rehearsal of Molière’s *Scapin!* by the Baltimore Shakespeare Festival. FREE.

For complete and up-to-date information visit museums.jhu.edu
Joel Lamere and Cynthia Gunadi met in 2002 at Harvard University’s Graduate School of Design, where they were both studying architecture after brief undergraduate flirtations with philosophy and art semiotics, respectively. Lamere’s interest in material geometries guided his thesis, informed his professional work with Anmahian Winton Architects, and continues to evolve through ongoing research. He currently teaches design studios and workshops in the Department of Architecture at MIT. Gunadi’s commitment to academic dialogue in design led her to join Hashim Sarkis ALUD in Cambridge, MA, where she has been leading design teams since 2006. Her work has had a focus in programmatic ingenuity and a geographic positioning, with projects that range from public cultural buildings to commercial institutions to urban design.

The two formed a collaborative practice in 2009, through which they continue to evolve their shared dedication to architectural invention at all scales.

Joel Lamere
Born: Minneapolis, MN       Lives: Boston, MA

Cynthia Gunadi
Born: Baltimore, MD       Lives: Boston, MA
Eric Leshinsky, C. Ryan Patterson & Fred Scharmen have been collaborating on research-based art and design interventions in the Baltimore area since 2007. A designer, artist and educator, Leshinsky has collaborated with a variety of innovative practices. In 2009 he founded the environmental research and design office GRAPH as a platform for projects at the intersections of architecture, art and advocacy. He holds a MArch from Rice University. A regular flâneur of Baltimore’s great parks and forgotten natural landscapes, Patterson is the community arts coordinator for the Parks & People Foundation and serves on the board of the Friends of Maryland Olmsted Parks and Landscapes. He received a BFA from the Maryland Institute College of Art. In addition to architectural design work with Ziger/Snead Architects, Scharmen maintains an active engagement with drawing, photography, research and nonprofit design advocacy. His writing, design, graphic and artwork have been shown and published locally and internationally. He received a MArch from Yale University.

Eric Leshinsky
Born: Annapolis, MD
Lives: Baltimore, MD

C. Ryan Patterson
Born: South Florida
Lives: Baltimore, MD

Fred Scharmen
Born: Palm Springs, CA
Lives: Baltimore, MD
MATTER PRACTICE

Fallen Fruit, 2010

With Chris Malloy and Ken Kinoshita
Matter Practice is a Brooklyn-based architecture firm co-founded in 2002 by Sandra Wheeler and Alfred Zollinger. MATTER's work encompasses architecture from the intimate to urban scale, exhibition design, custom fabrication, and investigative proposals for the public environment. MATTER was a finalist of the 2008 PS1/MoMA Young Architects Program; a winner of the 2008 AIA New Practices New York award; a 2010 recipient of an Independent Projects grant from the New York State Council of the Arts; and is a finalist for two design competitions for urban shade structures in Phoenix. MATTER's work has been featured in the magazines Frame and I.D. and The New York Times among others. Wheeler and Zollinger received BArch degrees from Carleton University in Canada and the Rhode Island School of Design respectively, and MArch degrees from Cranbrook Academy of Art. Zollinger is assistant professor in the School of Constructed Environments at Parsons the New School for Design.

Sandra Wheeler
Raised: Canada       Lives: Brooklyn, NY

Alfred Zollinger
Raised: Switzerland       Lives: Brooklyn, NY
YUKIKO NAKASHIMA

*Filling in the Void: Witness to the Bird’s Death, Hide and Hide, In the Bird’s House, Passage Workers, 2010*
Yukiko Nakashima’s work examines the borders between real and imagined, remembered and created. Her life-size surreal figures of children, made of domestic materials, both represent and challenge childhood memories. The visual languages of familiar objects like dresses, shoes and dollhouses, along with the poses of the figures, are reminiscent of child-like narratives that are never verbalized. She recreates and relives the scenes, so that the personal, nameless narratives are not forgotten. Recent exhibitions include a solo show at Subdivision art in Long Island City, NY; and group shows at The Visual Arts Center of New Jersey; hpgrp gallery, White Columns, and FiveMyles, NY; and others venues throughout the United States and Tokyo. Nakashima received a MFA from Rutgers University, and in 2006 was the summer resident artist at Cooper Union School of Art, NY.

Born: Hiroshima, Japan       Lives: Astoria, NY

YUKIKONAKASHIMA.COM
everything will be taken away, 2010
Meredith Nickie works primarily in sculpture, installation and photography. Her diverse projects challenge spatial representations of gender, race and class as framed by the historiographies of imperial rule and the enduring legacies of culture and capital. Her work recently has been shown at Art in General, NY; Sculpture Center, Long Island City, NY; and The IDEA Space at Colorado College; with several shows planned for 2010. Nickie has been a resident at the Skowhegan School of Painting and Sculpture, ME and has received fellowships from the DAAD and the Whitney Museum of American Art. She was awarded a 2009 Ontario Arts Council Emerging Artist grant, and has been nominated for the KM Hunter Award. Nickie is the Jackie McLean Fellow at the University of Hartford and a visiting artist at the Hartford Art School. She received a MFA from Columbia University.

Born: Toronto, Canada       Lives: New York, NY

Gold-plated, cast-iron grate. 24" x 24".
Taeg Nishimoto’s work has been exhibited internationally including New York, Paris and Tokyo, and his PLOT Houses project is in the permanent collection at the FRAC Centre in France. Nishimoto’s prolific career includes experience in both the private and academic sectors, including time with Columbia University, Pratt Institute, Temple University, The University of Texas at Arlington, and Texas A&M University, and architectural firms in Amsterdam, Tokyo and New York City. He is the recipient of distinguished architecture awards and honors including the New York AIA Design Award and the Gregory Millard Fellowship from the New York Foundation for the Arts. Nishimoto is professor and associate dean for research, outreach and graduate students at The University of Texas at San Antonio’s College of Architecture. He holds degrees from Waseda University in Tokyo and Cornell University’s Graduate School of Architecture.

Born: Osaka, Japan       Lives: San Antonio, TX

Lace, solar-powered LED lights, PVC, steel rods  
30 elements. 5" dia. x 80" each.
David Page is known for producing ominous yet elegantly constructed objects made from leather, wood and canvas. His recent solo shows include Extract; Process; Convey at the Arlington Arts Center, VA and Staan nader, staan terug! (Come Closer, Get Away!) at the Stevenson University Art Gallery, MD. He is a three-time recipient of the Maryland State Arts Council Individual Artist Award, and has received the Trawick Prize from the Bethesda Contemporary Art Awards. In 2001, he was awarded the University of Maryland’s Art for Peace Prize, which included the commission of a small sculpture that was presented to Nelson Mandela upon his visit to the university. Page teaches at the Corcoran College of Art and Design, Washington, DC. He received a National Diploma in Fine Arts at the Cape Tecnikon and a MFA from the University of Maryland, College Park.

Born: Cape Town, South Africa
Lives: Baltimore, MD

DAVIDPAGEARTIST.COM
Shannon Young is a multimedia artist whose manipulation of non-traditional, seemingly banal materials within a space speaks of temporality, the impermanent nature of human existence and the fragility of life. Often involving interactive performance, her work has been shown at the UMAMI Festival of Food and Art, NY; the Baltimore Design Conversation; the Cade Center for Fine Arts Gallery at Anne Arundel Community College, MD; the Transmodern Festival in Baltimore; and the Center for Art, Design and Visual Culture at the University of Maryland Baltimore County (UMBC). Young recently completed a residency at Art Farm Nebraska, and she has held teaching positions at UMBC, Towson University, and School 33 Art Center. She received MFAs in imaging media and digital arts from UMBC and in painting from American University.

Born: Salt Lake City, UT      Lives: Baltimore, MD

SHANNYOUNG.WORDPRESS.COM
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5. Yukiko Nakashima
   *Filling in the Void: Witness to the Bird’s Death, Hide and Hide, In the Bird’s House, Passage Workers*
   
6. Taeg Nishimoto
   *A*
   
7. Shannon Young
   *How Does Your Garden Grow?*
   
8. Joel Lamere + Cynthia Gunadi
   *25-Arch Folium*
   
9. Meredith Nickie
   *everything will be taken away*
   
10. David Page
    *Skip*
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Ronit Eisenbach and Jennie Fleming

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