

LongHouse Reserve
Rites of Spring Season Opening April 17, 2021

NEW ARTWORKS BY
DANIEL ARSHAM, JOHN GIORNO, PRUNE NOURRY, BEVERLY PEPPER
NOW OPEN SUNDAYS



East Hampton, NY (April 2021) – **LongHouse Reserve**, the 16-acre nature reserve and outdoor sculpture garden in East Hampton, will reopen to the public on April 17, 2021 with its celebratory seasonal opening, [*Rites of Spring*](#). Thousands of colorful daffodils will welcome visitors of all ages and, on display, will be new artworks by **Daniel Arsham**, **John Giorno**, **Beverly Pepper** and **Prune Nourry**. This will be LongHouse Reserve's first season without its inimitable Founder, Jack Lenor Larsen, after his passing this winter. To increase access of Jack's gift to the community, LongHouse Reserve will now be open to the public on Sundays.

The new works include legendary poet, sculptor, and Buddhist John Giorno's *Do The Undone*, 2019 (bluestone, 43 ¾" x 36" x 31") and *You Can't Hurt Me Cause Storms Can't Hurt the Sky*, 2019 (bluestone, 36 ¼" x 56 ½" x 18"); in-demand contemporary artist Daniel Arsham's *Venus de Milo* (bronze with crystals, 157 7/16" x 45 3/8" x 48 5/16"); the late American sculptor Beverly Pepper's *Astatic Black Web*, 1977 (power coated steel, 85" x 122" x 79"), *Shaddai*, 1977 (power coated steel, 68" x 147" x 58"), *Rain Shadow*, 1977 (power coated steel, 78" x 85" x 114"); and French multidisciplinary artist Prune Nourry's *Squatting Holy Daughter*, 2010 (bronze with glass eyes, 33" x 14" x 22") and *Walking Holy Daughter*, 2012 (bronze with glass eyes, 60" x 21" x 37").

Ai Weiwei's *Circle of Animals/Zodiac Heads: Bronze* returns for another season. The twelve monumental bronze animal heads—each approximately ten-feet tall and representing the

traditional figures of the Chinese zodiac— are installed around the perimeter of LongHouse's outdoor Albee Amphitheater.

The LongHouse Reserve experience is reinvented each year by re-siting works in the grounds, which is unusual for most sculpture gardens. The permanent collection, including works by **Buckminster Fuller** and **Willem de Kooning**, returns and the beloved **Yoko Ono** Wish Tree is back awaiting visitors to tie their desires to its inviting branches. Some favorites are now installed in new garden spaces, creating surprising new perspectives; discover and experience **Eric Fischl's** *Tumbling Woman*, **Judith Shea's** *Idol*, **Dale Chihuly's** *Cobalt Reeds*, and **Yoan Capote's** *In Transit* in unexpected ways.

Timed tickets to LongHouse Reserve on Open Days are \$15 for adults and \$10 for seniors; there is no charge for veterans or active-duty personnel. LongHouse is always free for anyone 18 and under and for college students with a valid Student ID. A membership allows you to visit LongHouse Reserve as many times as you'd like throughout the season. Purchasing tickets in advance is strongly encouraged and can be reserved online at www.longhouse.org.

Health and Safety Precautions

Health and safety guidelines are still in place including mask wearing, temperature taking, and social distancing. Timed ticketing will continue, to ensure an optimal experience, with a maximum of 60 visitors on the grounds at any time.

About LongHouse Reserve

LongHouse Reserve is a 16-acre sculpture garden located in East Hampton, NY, featuring pieces from Sol LeWitt, Takashi Soga, and Toshiko Takaezu to name a few. LongHouse was founded by Jack Lenor Larsen (1927-2020), internationally known textile designer, author, and collector. As many as 60 works of art may be viewed in the LongHouse gardens, which are open to the public from April to December with exhibitions that change each year. The gardens serve as a living case study of the interaction between plants and people in the 21st century. LongHouse's goal is to expand the imagination and appeal to visitors of all ages; with an education program providing students with docent-led school tours, online materials, internship activities, family-activity guides, and the LongHouse Scholarship Award.

About Daniel Arsham (1980 – present)

Daniel Arsham's uchronic aesthetic revolves around his concept of fictional archaeology. Working in sculpture, architecture, drawing and film, he creates and crystallizes ambiguous in-between spaces or situations, and further stages what he refers to as "future relics of the present". These are eroded casts of modern artifacts and contemporary human figures, which he expertly creates from geological material such as sand, selenite, or volcanic ash, giving them the appearance of having just been unearthed after being buried for ages. Always iconic, most of the objects that he turns into stone refer to the late 20th century or millennial era, when technological obsolescence unprecedentedly accelerated along with the digital dematerialization of our



Daniel Arsham's *Venus*

world. While the present, the future and the past poetically collide in his haunting yet playful vision between romanticism and pop art, Daniel Arsham also experiments with the timelessness of certain symbols and gestures across cultures.

Arsham's work has been shown at PS1 in New York, The Museum of Contemporary Art in Miami, The Athens Biennale in Athens, Greece, The New Museum In New York, Mills College Art Museum in Oakland, California and Carré d'Art de Nîmes, France among others.

About Beverly Pepper (1922 – 2020)

Beverly Pepper was an American sculptor known for her monumental works in steel, cast iron, bronze, stainless steel, and stone. Born in Brooklyn, Pepper began to study design, photography, and industrial design at age 16 at the Pratt Institute. Pepper later studied at the Art Students League and Brooklyn College, and left New York in 1949 to study painting in Paris. After a trip to Angkor Wat in 1960, Pepper was inspired by the temple ruins to exclusively pursue sculpture.

Pepper began exhibiting her sculptures in both New York and Rome, and in 1962, she was one of 10 artists (including David Smith and Alexander Calder) invited by Giovanni Carandente to fabricate major works in Italsider factories for an outdoor exhibition in Spoleto. Pepper then continued to work in factories in both Italy and the United States, becoming the first American artist to use Cor-Ten steel while working in a U.S. Steel factory.

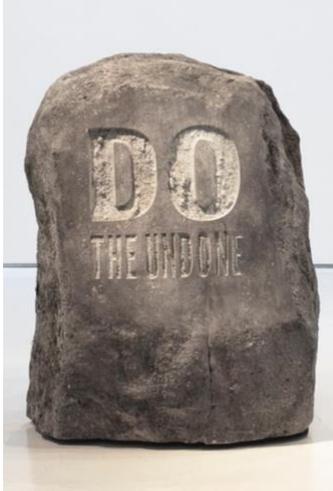


Splitting her time between New York and Todi, Italy, Pepper continued producing outdoor sculptures, site-specific works, and land art throughout her life. Her work has been widely exhibited, is held in numerous collections, and has been the subject of multiple monographs. The Beverly Pepper Sculpture Park opened in Todi in 2019.

About John Giorno (1936 – 2019)

John Giorno lived and worked in New York City. An iconic character from Andy Warhol films, John Giorno drew inspiration from the free appropriation of Pop Art images and incorporated sound capture of vernacular language from commercials, television, newspapers, and the street into his art.

Referring to his work, Giorno has said, “I love the faults in stones. What I like are the older stones that have been abused. These are from the Delaware Water Gap — they have been rattling around for thousands of years. It’s like a graveyard of three Ice Ages. These bluestones have been battered by the Ice Age. When the bluestone was being formed, the granite was inside. So, it’s like the letters in granite are peeking out.”



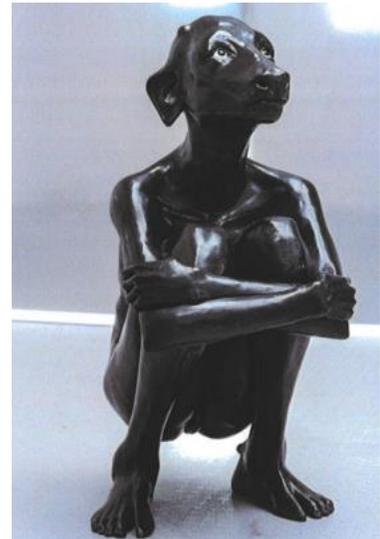
John Giorno's *Do The Undone*, 2019



John Giorno's *You Can't Hurt Me Cause Storms Can't Hurt the Sky*, 2019

About Prune Nourry (1985 – present)

Prune Nourry, born in 1985, is a Paris- and New York-based plastic artist. A graduate of the École Boulle, she has made sculpture the backbone of her practice. In collaboration with artisans, she works with various materials and explores new techniques. Her pieces are large in size and produced in situ, and she destroys, buries, or stages them in documented rituals through photo and video. Her work asks scientific questions that she turns into artistic material. In 2009, Nourry launched a series of performances, the *Procreative Dinners*, bringing together art, gastronomy, and science, during which participants were invited to reflect on assisted procreation and human selection by designing their child à la carte over the course of the meal. In 2010, the artist developed an Asian trilogy on gender selection bias against girls and the resulting demographic imbalance. Her army of 108 sculptures, the *Terracotta Daughters*, toured the world before they were buried in a secret location in China. Their excavation will take place in 2030, the year in which the female deficit is expected to peak.



Prune Nourry's *Squatting Holy Daughter*, 2010

The notion of balance—whether biological, ethical, ecological or the balance of the body in connection with illness—is at the center of Nourry's thought process. Her own diagnosis of breast cancer in 2016 brought her back to a more introspective artistic approach. During her treatment, she directed a feature-length documentary, *Serendipity*, which was released in theaters in 2019. She then created *Catharsis*, a series of artworks including a 5-meter-high *Amazone*, sculpted in a cathartic gesture and covered in incense sticks—both restorative needles and healing offerings.

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