

## ART FOR TEARDROP PARK/NYC (unpublished statement)



*Teardrop Park, New York, New York*

The art for Teardrop Park does not stand out as an autonomous object in the landscape, but lies imbedded within the visual and physical structure of rock, water, earth and plant. At the juncture between materiality and image, the artwork animates the surface membrane of the landscape to reveal rhythmic forces, processes and events. In this way the art for Teardrop Park represents a kind of a longing . . . for nature, for wildness, for absorption into something other and larger than what is human. How do we assert this particular desire in a city that is nothing if not human built?

By choosing to activate rather than deny the tension between naturalness and artificiality, we acknowledge that this park is a manufactured rather than a naturally occurring incident. And while the Hudson River Valley provides the landscape we draw upon, our organizing structure develops not from any image of the valley, but from the geologic processes that shape and form it. To lift, to thrust, to fold, to fault, to drop, to scrape, to erode—by making such forces present within the landscape, the art in the park imagines an experience of wildness wherein geologic sequence and structure are made transparently visible.

“Nothing, not even the wind that blows is so unstable as the level crust of the earth.”

Charles Darwin

The very ground we walk on is in constant slow movement and all the elements of rock, water and plant share in this plasticity. Three bluestone sections in the park evoke this sense of geologic flux and transition to create a linkage between present time (now) and past time (then). Where these three sections recall the geology of the Hudson River Valley, they might also recall the process of stone quarrying, or the process of stone masonry. But the stonework neither

comes from nor quite belongs to any of those things. And because it was never any other built thing, the stonework is also not a ruin.

- **Section A** erupts as an improbable explosion of rock, and plant material near the play areas to the south and east of Teardrop Park.
- **Sections B** and **C** flank either side of the walkway through the central section of the park to a reading area made of bluestone boulders.
- **Section D**, along the east border of the grass bowl, is an almost 100' long inclined plane of stone pieces laid, or stacked, side-by-side and diminishing in size from large to small.

Each section represents a “recording” of geologic incident that, while not anti-form, is not yet, or not quite form. This becoming of, or coming to form is what marks our relation to landscape as well as our relation to art.

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**March 2005**