

# 1 + 1 = ONE



**INSTALLATIONS BY PAIRS OF  
ARTISTS AT LAPRAIRIE FARM**

**2004**

# OVERVIEW



*I + I = one* is a unique regional art event in which pairs of artists collaboratively create outdoor installations. These environmental works respond to a particular outdoor place, stimulate the senses, and inspire thought and dialogue.

The event began when visitors to Andrea Peterson's papermaking/printing and Jon Hook's wood-fired pottery art studios exclaimed at the beauty of the surrounding gardens and natural meadows. In response, Hook Paper Pottery initiated the first *I + I = one* event in 2001 on their 11-acre farm north of LaPorte.

After much discussion, Jon and Andrea decided to share their happy fortune of place by inviting five pairs of artists to create site-specific installation art on the land by their studios, thus stimulating collaborations and new directions. They chose artists, both established and emerging, who ordinarily would not create outdoor installations, hoping to see the influence both of the natural environment

and of collaborative interaction in the finished pieces.

The 2001 show was a great success, and Hook Paper Pottery repeated the show in 2002, both times with ten artists creating five installations. Looking beyond 2002, the founders decided to make *I + I = one* a biennial event.

A chance meeting with Clifford Peterson of nearby LaPrairie Farm led to a new site that would facilitate expansion of the event in 2004. The nearly 400-acre farm offered an array of landscapes that range from open fields to shaded pathways, from grassy hillsides to wooded groves, from antique buildings to naturalized ponds.

Given the new site and the active support of the Lubeznik Art Center in Michigan City, Andrea Peterson led a curatorial team that invited 20 artists from Indiana and four other Midwestern states to create ten sites around the LaPrairie farmstead or along a half-mile pathway from the 1854 farmhouse to the northern fields and woods.

The artists created a stunning group of works that included cascading waters projected as sound and light inside an empty grain bin; a hand-dyed ribbon of silk and mulberry paper "leaves" woven into a wire fence; a place among the pines for listening to stories and music while viewing the landscape through picture frames; shiny appliances reflecting earth, air, fire, and water along a gully path; a brick and sunflower labyrinth; and the transformation of the farm brush pile into a village of nests and igloos.

The 2004 *I + I = one* attracted both city sophisticates who might not normally venture to the country in search of culture, as well as many locals who rarely if ever would visit a museum or gallery. The show ran two and a half weeks, covering three weekends in July and August, and attracted press coverage and about three hundred visitors, primarily from

*(continued on back)*

# SITE 1

## FRAGMENTS— COME INTO THE PEACEFUL WOODS

Robert Stanley and Kathleen Zmuda



An installation that revolves around perceiving, picturing, journeying, stories, nature, and expression—the fragments from which we make meaning in our lives.

Remnants of stone structures are scattered about. On these shards are bits of stories and poetry.

Floating frames create random fragments of sky, field, and woods. A 4 x 4 foot artwork, itself made up of scraps of an artist and his vision, contains a partial view of the field behind it.

Participants, as they look around, can take in all these fragments, sensing what is around them and in them. They can read, and add to if they wish, the comments of others which are kept in a box.

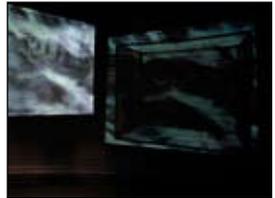
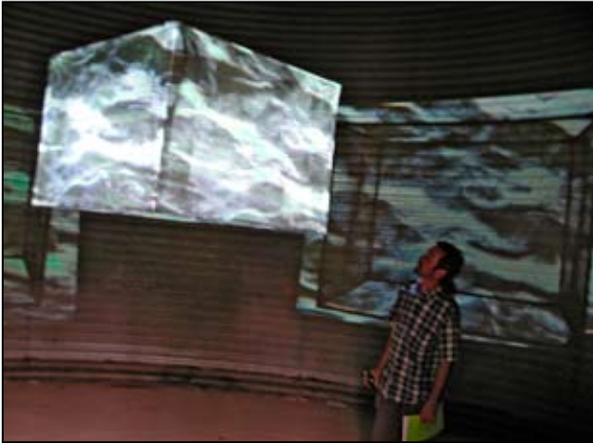
All the ones plus ones plus ones add up to a rich, but tentative, One.



# SITE 2

## SILO

Marina Nandapurkar and Gary Gordon



There is vulnerability within the relationship between the artist, the work and the audience. Within the context of a collaborative project these relationships are intensified. Add to this a unique situation, a site, far from the comfort of the studio, and the challenge seems overwhelming. Gordon works large-scale environmental sculpture combining natural and man-made materials. Nandapurkar creates installations blending sculptural elements with video projections.

As artists we are all interconnected through our ideas, whether through previous generations, historical movements or through current collaborations. If *Silo* is an original piece, it is only relative to other artist's

works. It is the result of a harmonious fusion of two completely different mediums from two different minds, which work together as one piece. The resulting creative process and philosophical connotations keep unfolding as the collaborative synergy takes momentum and the piece begins to take final form. This final form is as much a reflection of the collaborative spirit as it is a piece of art on its own.

The first concern was to find a location that unifies the artistic collaboration to the specific location. The silo was chosen within this context. The unique architecture immediately presented an opportunity for an installation of light and sound. The interior directs the gaze upward to the top

of the dome. A transparent cube made of screen that floats under the dome captures the view and activates the interior of the room with a sculptural element. A projected video image is cast onto and through the cube and onto the walls. The projected image of water carries the conceptual weight of the project. The sound of running water echoes throughout the space followed by silence, complementing a meditative segment. The silo is transformed by the manipulation of the sculptural form, light, and sound, into a cathedral-like structure. Water changes the silo's utilitarian function and provides a relationship to the life of its environment.

# WE GREW A GARDEN

Lenna Peterson and Clifford Peterson

*We grew a garden. It was hard. I sweated! I passed out!! And now we have a garden. Isn't it a pretty garden?*

Despite initial obstacles such as hungry chipmunks decimating a good half of my original sunflower plantings, this garden has been a great success. There are somewhere around six hundred surviving potted sunflowers and a number more growing in the ground. We hoped that they'd be blooming by the opening weekend, but Nature did not cooperate.

Thanks to my father's ideas of first keeping the pots off the ground on a wagon and then enclosing them in a fence, the deer have been kept from eating the bulk of them. All the plants have been growing well thanks to generous amounts of sunlight and hot weather (along with occasional rain and persistent watering). We've combated infestations of Japanese beetles, potato bugs and unwanted plants with elbow grease, not resorting to pesticides or herbicides.

The labyrinth was originally inside the nearby barn, drawn with some friends on a fall afternoon and bricked in some weeks later. With much assistance in the brick-moving department, my mother and I reconstructed it outside. The different colors of sidewalk chalk indicate our false starts



and mistakes, and those will wash away as it rains.

The spiral to the left as you enter is an acknowledgement that sunflower seeds grow in Fibonacci spirals. We interspersed potted sunflowers among the bricks, and, as the weeks go by, the sunflowers will begin to bloom. Walking the labyrinth will be a celebration of these beautiful flowers.

It all begins with a garden, and a vision of a paradise regained or lost.

In the past three centuries the industrialized world has consumed the substance of the earth with greater and greater efficiency, and in the past three decades globalization has accelerated this process.

We are creating a place for return to nature, for contemplation, for walking, for the nurturing of



blossoming, for healing, and for action and creation.

Labyrinths are defined pathways that lead inevitably to the One of the center, that avoid the puzzlement of mazes and their multiple choices.

Our labyrinth is built from bricks from the adjacent barn and punctuated with dwarf sunflowers from the nearby garden.

Both the geometry of the labyrinth and of the sunflower reflect the structure and rules of nature and culture.

As you walk, listen, and you will find that you are free to choose.

## SITE 4

# DETOUR FAIL ROAD—A TRANSIENT WORKING TITLE OF SORTS

Michael Piazza and Robert Possehl



Through our own lived serials featuring displacements, misplacements, and replacements, we find ourselves, here, on a temporary detour situated somewhere between regulation and prerogative with a spirited fence row to the east, the public road to the south, harvested fields to the west, and encroaching poison ivy from the north. Provided are what appears to be point of view schematics actualized in pivotal assemblages of found and purchased material which in turn are employed as interceptors or collectors. The assemblages are fitted

with an array of surfaces, screens, and filters which become potential habitats...stopovers for all that flitters by. We must ask ourselves that even on close inspection as we help circumscribe this site, what do our eyes miss, encompass, catch a glimpse of? What unforeseeable places emerge throughout the nooks and crannies in the all too proud systems we devise... we deploy over the brief time spent here. What transverses or, for that matter, eludes the imposed demarcations that we set up for ourselves? After all is said and done, who or what belongs to this place remains indeter-

minable. Then upon reflection, there is still the sky, the ground, and each presence.

The combination of our rural hosts' landscape and the urban uses of environmental sculpture have inspired us to create a sieve, a tunnel, a screening of ideas and matter. We chose to make four structures, each one representing the cardinal directions.

Though the natural boundaries of our landscape may often be forgotten, it is from above that we notice that we cross the rivers with such ease, quarry gravel or sand where abundant, and generously use the seemingly endless lake water. Our hand (over time) is seen in the grid of fence rows, tree and field borders, roads, and power lines. Our collaboration represents all this – the deterioration, creation, and manipulation – reiterating to us that all materials are earthbound.

# SITE 5 *UNTITLED*

Tom Scharff & Pate Conaway



# SITE 6 *WALKING MEDITATION*

Lisa Larrabee Kriner and Candice L. Cooper

The installation grows from the inner dialogue that occurs while walking in nature. Both the meditative process and the environment encourage a path of thought.

It is this line of thought that evolves out of and moves through the space.

With each step, visible changes in color, pattern, shape, and shadow symbolize subtle changes in thought as the body moves through time and space.

These thoughts are interwoven into the space and left as a record of the journey, evoking a sense of time and change.



# SITE 7

## “Mourning Doves Singing on the Fenceposts”

Andrea A. Peterson and Jon Hook

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We are creating at  
this moment what  
our Tomorrow will be.

*Hopi Prophecy*



# SITE 8

## *Cycle of Cycles*

Valerie Taglieri and Ron Wennekes

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Contemplation of this equation as well as responding to this environment inspired us to build this homage to a cycle of cycles. Our idea is to recycle materials that have become obsolete for the purposes they originally were intended and in turn re-spin them into an aesthetic arrangement serving a new purpose, creating a new cycle.

Through this process and labor, the relevance of what we were doing

became apparent. The debris of a living farm became the source. To become the source it had to be deconstructed as a pile just as the materials had to be deconstructed to create it in the first place. Now they stand as new cyclical structures made of decaying materials. They will become enveloped by nature as the cycles of time de-

stroy their present forms.

The spiritual significance of the simplest facts of living and creating inspired us to place the smaller cycles within the one large cycle at six equidistant points to imply a six pointed star. Each circle refers to various cycles of man, nature and its resources.

This work is entitled *Cycle of Cycles* but could also be  $1+1+1+1+1+1=one$ .

# SITE 9

## CIRCLES OF FIRE

Lisa Lee Peterson and Patrick Horsbrugh, with Lenna, Clifford, and Toby Peterson



Until the last few years of his life, Sigurd Peterson, my father-in-law, Lenna's and Toby's grandfather, and Clifford's father, maintained a herd of about 80 shorthorn cattle. The richly fertilized garden west of the big barn and the hay bale feeders are part of their legacy to us. We have taken three hay bale feeders, red twig dogwood and cherry tree branches harvested from the farm, and green-dyed baling twine to construct three tree-circles as a remembrance of Grampa, his land, and his cows.

Over a decade ago, Sigurd transformed two difficult-to-farm fields at the south end of the farm

into a forest of 10,000 trees and a pond with an island in the middle. Year after year, Clifford and our children have planted various species of native shrubs and trees on the island, hacking down the 10-foot-high horseweed as they worked. Earlier this year, Clifford and our son, Toby, copied red twig dogwood branches from the island.

My original idea was to tie these leafless branches to the hay bale feeders to create circles of fire, but we had only enough material to make one such circle. For the second and

third circles, we used fresh branches with their leaves still attached that Skif hauled in as Lenna and I worked on the first circle: more dogwood from the island and branches from cherry trees culled from the windbreak adjacent to the installation site. Sigurd, his sons, and our neighbors planted the native white pine windbreak forty years ago, part of the work that transformed the barren farmland surrounding the once-desolate 19th century farmstead into the wooded and landscaped environment it is today.

# SITE 10

## *Laurel Head 2*

Jack Kirkpatrick and Warren Lewis



The morning after we had moved the circles into their site, birds were looking for suitable nesting sites among the branches of the leafless circle. So the birds, along with the wind and the rain, will reshape these circles over time. Clifford has referred to me as the weaver-bird who always straightens things out and puts things in order.

By knotting the branches to the hay feeder structure, we have imposed order on Nature. Even so, I deeply appreciate the beauty and chaos of the branches above the structure, drawing their wild and crazy lines reaching up into the sky.

Yo, Laurel Head!  
What kind of pot are you?  
Made of mud and clay and sand,  
A son of a beach are you.  
Too tall for posies  
Too wide to squat on  
Too deep for veggies  
Too high to piss in  
Rough to the touch  
Too big to handle  
Fill you with water,  
You'd prob'ly tip over.  
Thick-lipped, long-nosed,  
Your hair all leaf-twined:  
Laurel's for poets and runners,  
Not for potters and gard'ners.  
Standing there, then,  
Silent and watching:  
You gaze and we gaze,  
But we laugh with good feeling.  
We see you, Laurel Head:  
"Earthman to earthman, come in!"



(cont'd. from page 2)

LaPorte and its adjoining counties as well as the Chicago metropolitan area.

Storytelling for all ages and a concert in the pines created the atmosphere of a summer arts festival in an idyllic location, the type of experience for which people travel great distances. People would return time and time again to see the *I + I = one* installations in literally a new light, to walk the blos-

soming labyrinth, and to hear the stories and music.

Visitors enjoyed a low-key, noncommercial atmosphere in which they could make a personal connection between the natural and agricultural settings and the various works of collaborative installation art. *I + I = one* in the summer of 2004 was a celebration of creativity, environment, and community.

## 2006



**Planning is now underway** for the summer of 2006, and organizers are seeking not only artist participants but also people of good will and energy who would like to help make the 2006 event another success.

Many people worked together, giving of their time, talents, and resources, to create this community cultural happening. Please join us now to support the 2006 *I + I = one* outdoor installation event in whatever ways that you can.

Please communicate with any one of us regarding any questions or ideas you may have or any ways in which you wish to participate.

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## EXHIBITION DATES

### 2006

July 29–30

August 5–6  
12–13

## WEEKENDS

NOON TO  
DUSK

## OPENING RECEPTION

Saturday  
July 29

noon to dusk

**LaPrairie Farm**  
2215 E. 350 North  
LaPorte, IN 46350

*Photographs by Andrea Peterson, Clifford Peterson, Lenna Peterson, and Robert Stanley.*

*Design by Robert Stanley*

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