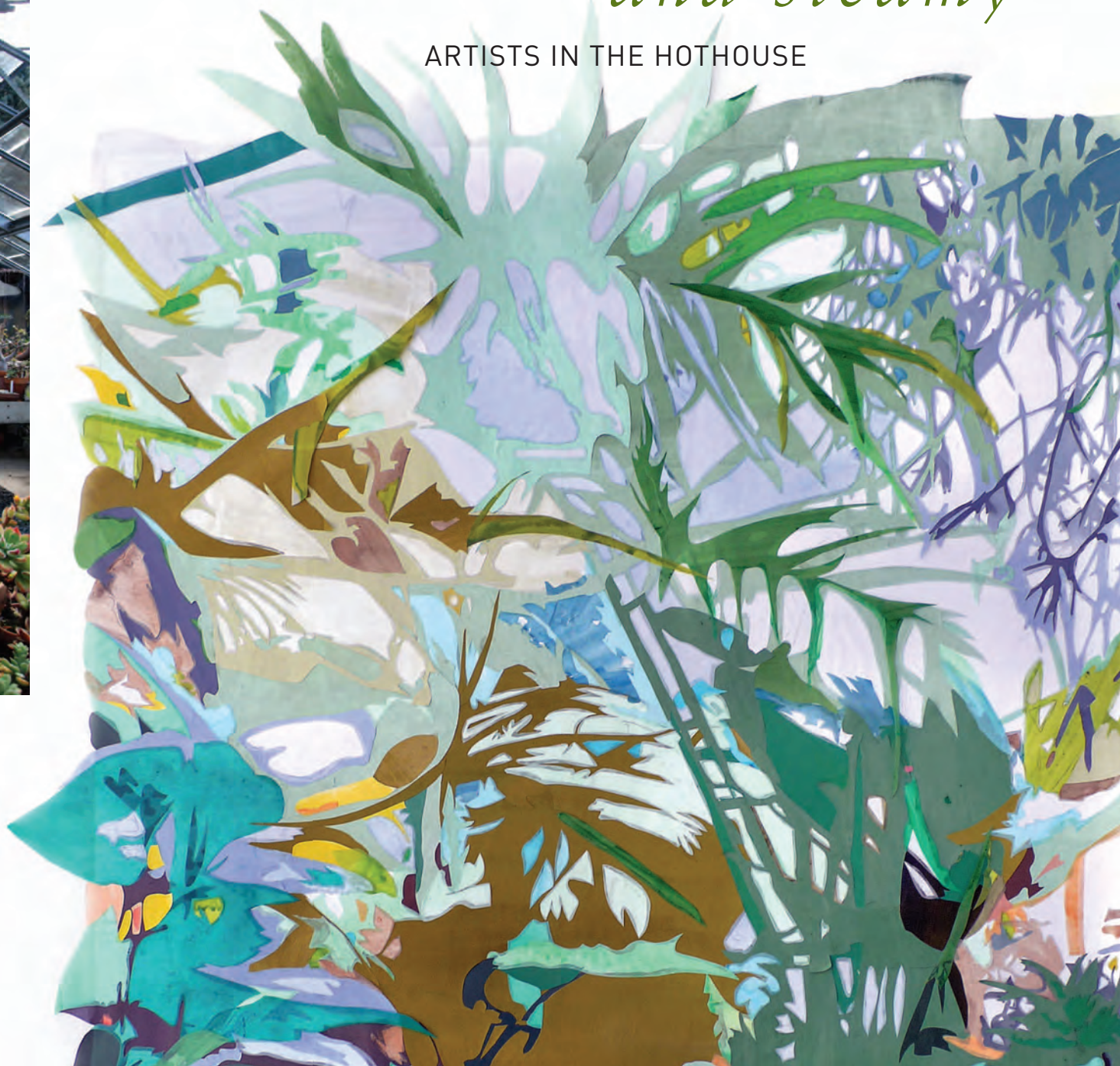




# prickly, tender *and steamy*

ARTISTS IN THE HOTHOUSE



Wave Hill

675 West 252nd Street  
Bronx, NY 10471  
718.549.3200  
[www.wavehill.org](http://www.wavehill.org)



prickly, tender  
*and steamy*

ARTISTS IN THE HOTHOUSE

MANUEL ACEVEDO

GABRIELA ALBERGARIA

CARRIE BECKMANN

SUSAN BENARCIK

MATTHEW BURCAW

ASUKA HISHIKI

NICK LAMIA

LINA PUERTA

NAOMI REIS

ANNE-KATRIN SPIESS

LINDA STILLMAN

JAMES WALSH

MARION WILSON

*April 8–May 18, 2014*

WAVE HILL  
GLYNDOR GALLERY



prickly, tender  
and steamy

ARTISTS IN THE HOTOHOUSE



Artist Asuka Hishiki's sketchbook, 2013

CELEBRATING THE FIFTH YEAR of Wave Hill's Winter Workspace program, *Prickly, Tender and Steamy: Artists in the Hothouse* assembles works that were created by artists during, or as a result of, their residencies at Wave Hill. The artists closely examined and drew inspiration from the living collections in Wave Hill's Marco Polo Stufano Conservatory and T. H. Everett Alpine House. Representing a wide variety of mediums, the works on view give visitors multiple ways to observe and appreciate the plants in these greenhouses.

Each winter, Glyndor Gallery is transformed into studio spaces for New York-area artists to develop new work in the context of the garden. Over a six-week period, artists are encouraged to experiment with techniques and materials, or pursue an ongoing project, using Wave Hill's exceptional natural setting and greenhouses as sources. During their residencies, artists share their creative processes with the public through workshops. Artist Lina Puerta described her stay, saying, "The views, light and peacefulness of the studio space were ideal for creating." As the artists become immersed in the garden and its living collections, they become ambassadors for Wave Hill. When work made here is exhibited elsewhere, it conveys the inspiration and sense of discovery that the garden engenders.

*Prickly, Tender and Steamy* is the third exhibition to celebrate a particular aspect of the garden. Previous shows shed light on Wave Hill's tree collection and the Wild Garden. In focusing on the Tropical, Palm, Cactus & Succulent, and Alpine Houses, this new exhibition centers on the parallel practices of the artists and the Horticulture staff. The artistry of the gardeners—their care and display of the plants—is akin to the artistic process, with its concern for color, composition, expression, texture, space and overall aesthetics. Gardener Susannah Strazera, who has worked in several areas of the garden over her 11 years at Wave Hill, explains her multifaceted profession as "a combination of art, science and grunt work."

As evidenced by the artwork produced, an important feature of the residency is the opportunity it affords artists to study our living collections daily. Susan Benarcik took closely cropped photographs that juxtapose plant forms with the structural elements of the Conservatory. Carrie Beckmann painted watercolors directly from observation, capturing the color and vibrancy of plants in the Palm and Cactus & Succulent Houses. Every day, Linda Stillman made drawings by rubbing onto watercolor paper the flower petals that she collected from the gardeners. To document her residency, each day Asuka Hishiki chose a plant in the greenhouses and drew a small part of it. Marion Wilson painted miniature representations of plant life in the Conservatory on glass slides.

The abundance of plants in the Tropical House, which provided a stark contrast to the winter landscape, was especially appealing to Manuel Acevedo, Gabriela Albergaria and Naomi Reis. Acevedo's flipbooks contain drawings and text that were inspired by Wave Hill's exotic plants. Reis created mixed-media collages that portray the lush vegetation, investigating the tension and otherworldliness



Carrie Beckmann  
*The Wave Hill Greenhouse Effect*, 2012  
 Watercolor on paper  
 43 1/2" x 44 1/2"  
 Private collection

Gabriela Albergaria  
*Dropping/Falling*, 2014  
 Bronze *Anthurium wendlingeri* leaf, glass  
 2" x 4" x 45"  
 Courtesy of the artist and Galeria  
 Vermelho



of keeping natural plants in the artificial climate of a greenhouse. Albergaria, enamored of the leaves of the hanging *Anthurium wendlingeri*, depicted one leaf in bronze as if it were suspended in time and frozen in the process of decay.

The visual variety and aesthetic arrangement of the plants in the Cactus & Succulent House impressed many artists, including Anne-Katrin Spiess, who was “magnetically attracted to the succulents.” She decided to photograph and “interview” selected species; the plants’ responses address their appearance, as well as their adaptive traits. Nick Lamia’s interest in succulents as “survivors,” thriving under harsh conditions, informs his site-specific installation under the Glyndor Gallery staircase. Matthew Burcaw enjoyed the opportunity to draw from life, incorporating images of *Lithops*, or “living stones,” into his ink drawing of Wave Hill’s landscape. Lina Puerta was fascinated by the strangeness and fleshiness of the cacti and succulent collections, choosing plants with qualities that resemble limbs and body parts.

James Walsh has a longstanding interest in alpine plants, seeing them as “romantic and heroic, growing up there on the mountaintops.” He returned to Wave Hill this winter to acquaint himself with the Alpine House. His wall drawings combine image and text, focusing on alpine plants that he associates with scientific pioneers Charles Darwin and Carl Linnaeus.

The gardeners at Wave Hill are each responsible for a different section of the gardens and greenhouses. Recognizing the dedication and expertise of these

horticulturists, the curators interviewed Jen Shovlin (Tropical House), Harnek Singh (Cactus & Succulent House), Susannah Strazzera (Alpine House) and William Wallace (Palm House), and asked them to share their ideas and vision of these spaces as a counterpoint to the work that the Winter Workspace artists have created. Excerpts from these interviews appear in the next section of this catalogue, and are followed by statements from each artist, with illustrations of their work.

Our thanks first to the Horticulture Department, led until recently by Scott Canning, to Louis Bauer, his successor, and to Brian McGowan, Assistant Director of Horticulture, whose stewardship of the Marco Polo Stufano Conservatory and T. H. Everett Alpine House has created spaces that captivate artist and visitor alike. Laurel Rimmer, Assistant Director of Public Programs, and Charles Day, Ruth Rea Howell Horticultural Interpreter, served as important horticultural guides to the artists while they were here, and have created a self-guided tour for visitors to connect the works in Glyndor Gallery with the living collection. The Winter Workspace program has prospered thanks to strong support from the New York State Council on the Arts. Finally, we are grateful to the artists for being part of our community, for sharing their working processes during their residencies and for lending their work to the exhibition.

— JENNIFER MCGREGOR, GABRIEL DE GUZMAN, ANNA ROBINSON-SWEET

## the gardeners' *perspective*

### William Wallace, PALM HOUSE

Excerpted from  
an interview on  
February 3, 2014  
in the Marco  
Polo Stufano  
Conservatory:

*I have been the gardener for the Palm House for the past two or three years. It is a cool, temperate house with a lot of flora from New Zealand, the Mediterranean, California and Australia. A large part of what is in bloom during the winter months is South African bulbs. More plants are kept in storage greenhouses in the back of the building. With such a large collection, my priority is how to fit as many plants as possible in a way that is aesthetically pleasing—like a jigsaw puzzle.*

*My philosophy is to display everything that is show-worthy. I look at the form and texture when figuring out where to place things, and then color, although color is definitely secondary. Because Wave Hill is a pleasure garden, as opposed to a botanic garden, I can arrange the house aesthetically rather than scientifically. This also gives us the latitude to display cultivated varieties that have been artificially selected or hybridized. For example, compare the *Lachenalia mutabilis*, a naturally occurring species, to the *Lachenalia* “Rupert,” which is much bigger and flashier. The Palm House has a lot of show to it.*

*Caring for the collection requires year-round gardening. I am always sowing seeds, and at the end of the summer I order new plants for the house. In terms of maintaining the plants, I constantly have to re-sow seeds, restart bulbs, or take cuttings of plants that have outgrown their pots or that we want more of. It is really a constant process, which is hard to think about in the summertime, when I don't get to look at the collection every day. This is when the plants are dormant or are moved outside to spread out on the grounds.*

*The other gardeners pick plants from the Palm House that they would like to use in their gardens. Many of these plants will end up on the terrace of Wave Hill House, in the Aquatic Garden or on the Pergola. In the winter months, when the artists in Winter Workspace are here, the collection has been gathered together and the blooms are at their peak.*



Artist Linda Stillman in the Palm House, 2013



## Jen Shovlin, TROPICAL HOUSE

Excerpted from  
an interview on  
February 3, 2014  
in the Marco  
Polo Stefano  
Conservatory:

*The Tropical House at Wave Hill differs from many of its counterparts at other gardens, because here the plants are mostly potted, instead of being planted in the ground. Potted tropicals cannot grow to their mature heights, which can be enormous. Since the pots are not a natural environment for these plants, it makes caring for them more challenging. When the plant gets to a certain size, I have to take cuttings of it and propagate it—basically start all over again. Despite the challenge, I actually like having the tropicals in pots because it allows the visitor or the artist to get up close and personal. You can photograph a huge tree that normally you could only view from afar.*

*This house is both a display and a working greenhouse. Many of the plants for the Kate French Terrace and the Pergola are propagated here. At the same time, this is a small greenhouse, so space is always an issue. When I took over the Tropical House, I decided to plant the floors and under the benches, and to grow vines on the benches to cover up empty space, so this place feels less like a greenhouse and more like entering the tropics.*

*Most of the propagating happens in the back of the Tropical House, so I want to make the front look really good. Instead of arranging the plants by species, I mix them up. I think about color, texture, height and structure when arranging plants on the benches. I move plants that are in bloom to the front of the bench. There is also a functional aspect to this arrangement. Bromeliads are scattered around the house underneath the hanging baskets. Whenever I water the baskets they drain into the benches below, but most plants don't like to be waterlogged, so the Bromeliads are placed underneath to catch the water.*

*I try to make the Tropical House look as inviting as possible, even in the summer, when many of the plants have moved outside. The idea is to make this house look super lush, so you can't even tell the plants are sitting in pots on benches.*

## Harnek Singh, CACTUS & SUCCULENT HOUSE

Excerpted from  
an interview on  
February 3, 2014  
in the Marco  
Polo Stufano  
Conservatory:

*I have been the gardener in the Cactus & Succulent House for about four years. I jumped at the opportunity to work in this house because, as a hobby gardener, I was always fascinated by succulents. The shape and structure of these plants is so interesting. If you look at some of them, like the Echevarias or the Aeoniums, their shape perfectly resembles a flower, but, unlike a flower, they last for a very long time. Another great aspect of gardening in the Cactus & Succulent House is that in terms of the number of species, it probably has more than any of our other greenhouses. As a gardener, you want to work with as many plants as you get the opportunity to.*

*When I took over the Cactus & Succulent House, I separated the plants by genera. Each bench has a different genus; for example, one has Hawthorias, the next Gasterias and the next Euphorbias. The left side of the house has genera from the New World; the ones on the right side are all native to the Old World. Many people think of this as the “cactus house,” when, in reality, only one bench has cacti.*

*Within each section of the Cactus & Succulent House, I try to arrange the plants aesthetically. I separate plants that look very similar to give some variety and also raise some of the pots to achieve different heights. Unlike other botanical gardens, this greenhouse is unusual in that the plants are kept in pots instead of being planted directly in the ground. This is really a collector’s greenhouse, always emphasizing display.*

*I have started looking at some of the plants differently because of the artists in the Winter Workspace program. For example, there was a Euphorbia that I never paid much attention to until one of the artists [Asuka Hishiki] did a beautiful painting of just one little piece of the plant. After that, I felt ashamed that I was ignoring it—and I repotted it! I think artists are attracted to the succulents because of their shapes and forms; I’m fascinated by the way they look at the succulents.*



## Susannah Strazzera, T. H. EVERETT ALPINE HOUSE

Excerpted from  
an interview on  
February 3, 2014  
in the  
T. H. Everett  
Alpine House:

*I have been the gardener for the Alpine House for about a year and a half. It was a logical next step for me as a gardener, because I had worked in the Palm House with South African bulbs, which require similar care and cultivation. Before that, I took care of the Cactus & Succulent House, so I was used to working with plants that go dormant. A lot of the plants in the alpine collection grow on rocky, craggy cliffs where there is very little water, so they rely on snow melt. These plants go dormant during the summer months. There are plants in the Alpine House that we cannot put outside because they need to be completely dry all summer. We'll leave the roof panels on so they don't get rain. With gardening, you have to try to simulate the exact environment of the plant so they'll behave as they would in nature.*

*Alpine plants have adapted to very dry, arid conditions. Just as it is when you're in the mountains, these plants like cool nights. We can't simulate that here because we are at sea level. Additionally, the house faces southwest and is surrounded by slate paving, so it gets hot up there. I always lose about ten percent of the plants over the summer because they just cannot take the heat. Because alpine plants are adapted to grow at high elevations, they are very low and mounding, so they don't get blown over by the wind. The flowers are also unusually large relative to the plant's size, which helps them attract whichever pollinators do come by, because there are fewer pollinators at high altitudes. It's a special habitat that they reside in and, as a gardener, I am trying to recreate that habitat.*

*I arrange the plants in the Alpine House based on the kind of care they need. The plants that look good and are blooming go in front and the ones that need tender, loving care go in the back. My background is in horticulture, so I really enjoy the science of growing the plants and growing them well. I would rather grow fewer things well, than just keep ordering plants and seeds. Horticulture is really art, science and grunt work, a third of each. Some of the gardeners have an art background, some have more science, but altogether we're a good team and we learn from each other.*





## Manuel Acevedo

Born 1964, Newark, NJ  
Lives in Bronx, NY

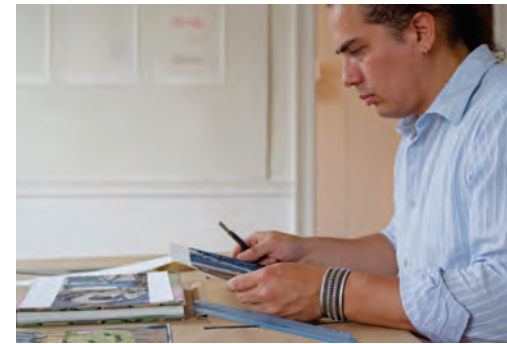
*Latticetropic Series*, 2014  
Paper, cardstock and ink  
3" x 5" x 1" each  
Courtesy of the artist

*While immersed in the warm climate of the Tropical House with its unique combination of fragrances and flora, I was transported through the power of sensory stimuli. I could recall distinct moments of discovery that felt stored and were at once retrieved from childhood. From my early years of development to the age of 13, my family traveled south for the summer to Aguada, Puerto Rico. There, the lush landscape, fruit trees (mangos), overgrown vines, deep green hills and flora were fascinating, strange and beautiful. It allowed me to think outside of the concrete, brick and mortar landscape of Newark, NJ, and brought me closer to the inner world of the tropics.*

*I was interested in plants like the *Strongylodon macrobotrys*, *Thunbergia grandiflora* and *T. mysorensis*—particularly in how their vines can find support on grid-like trestles and suspended crossbeams. I envisioned a series of drawings made into flipbooks depicting imaginary plants, light and the movement of cast shadows relative to the surfaces and existing supports. I loosely framed the grid-like structures by the act of tropism—turning and bending with movements like organisms from external stimuli such as sunlight, heat or gravity.*

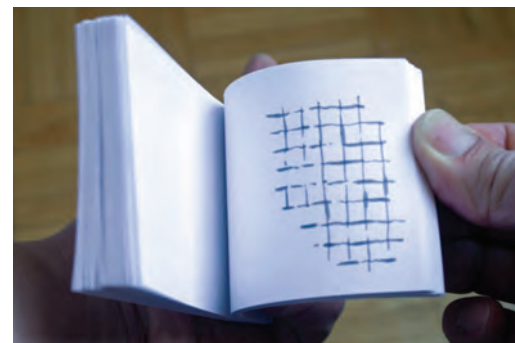
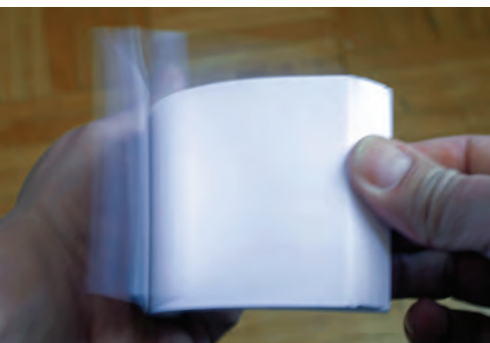
—MANUEL ACEVEDO

Acevedo in his Winter  
Workspace studio, 2013



Acevedo's work combines projection, drawing, flipbook animation and photography to explore how light and movement shape experience. During the Winter Workspace, he created flipbooks and an alphabet made up of photographs taken on Wave Hill's grounds. For this exhibition, Acevedo made flipbooks that include images and text that respond to and animate Wave Hill's exotic plant collection, specifically the growth of plants along the gridded lattices and the glass panes of the greenhouse.

Acevedo's recent group exhibitions include shows at the Smithsonian American Art Museum, Washington, DC; Paul Robeson Galleries at Rutgers University, Newark, NJ; Project Row Houses, Houston, TX; and Maraya Art Centre, Sharjah, United Arab Emirates. In 2010, Acevedo's critically acclaimed *Keys of Light* exhibition was presented at the Latino Cultural Center in Dallas, TX, and the Bronx River Art Center. He has had solo exhibitions at the Jersey City Museum and the Los Angeles Center for Photographic Studies. Acevedo has studied at the School of Visual Arts, the International Center of Photography and Pratt Institute.



## Gabriela Albergaria

Born 1965, Vale de Cambra, Portugal  
Lives in Brooklyn, NY

*Conservatories*, 2014

Inkjet prints, colored pencil on paper  
15 3/4" x 55 1/8"

Courtesy of the artist and Galeria Vermelho

*There are several levels of reading a space like a conservatory. It can be academic or pragmatic, or just a place to observe beautiful, strange plants. What caught my attention is the level of fiction of a place like that. It is impossible for me to see all of those cacti and exotic plants as "nature," because they cannot exist here without the greenhouse. And it is this starting point—what is exotic and why—that drew me to the Conservatory.*

*In the garden, I could have an introduction that felt almost like stepping into a catalogue. Of course, I knew these species from other gardens, but the space of Wave Hill's garden and the relationship between the empty and full areas gave me a special feeling. I felt comfortable in that space. My body felt right in it. Because the Winter Workspace studio was in a garden, I felt I could think and create at the same time. There was almost no time gap. I did lots of drawing and pieces that I had in mind before I did the residency. I went deeper with ideas that came before, but the small works and texts that I wrote there [at Wave Hill] were especially important for the direction of my work. The three-dimensional works that I am doing now started at Wave Hill. My method of working is built like a maze or a puzzle. I add more and more depending on the experiences I have and connections I make.*

—GABRIELA ALBERGARIA



Albergaria's  
Winter Workspace  
studio, 2012

In *Conservatories* (below), Albergaria uses drawing to join two photographic images of the Frankfurt Palmengarten, on the left, and Wave Hill's Marco Polo Stufano Conservatory, on the right. The artist conflates time and space between two gardens in which she has spent an extended period of time observing and experiencing. The sculpture *Dropping/Falling* (p. 5) was inspired by the leaves of *Anthurium wendlingeri* hanging in Wave Hill's Tropical House. Albergaria was attracted to the shape and color of the leaves and the way that they dangle from high above. Her piece recreates one leaf in bronze, capturing it in the process of decay and alluding to the suspension of time.

Gabriela Albergaria's exploration of gardens through photography, drawing and sculpture has taken her to numerous gardens around the world. In 2009–10, she was in residence at The University of Oxford Botanic Garden, in collaboration with The Ruskin School of Drawing and Fine Art. There, she produced an artist book, *Hither and Thither*, and a permanent sculpture, *Dead Tree Waiting*. Other residencies include Museu de Arte Moderna da Bahia, in Brazil; Villa Arson at the Centre National d'Art Contemporain, Nice, France; and Cité Internationale des Arts, Paris, where she produced an artist book, *Herbes Folles*. Her work has been exhibited widely in Portugal, France, Germany and Brazil. She studied at the Fine Arts University of Porto, Portugal.



## Carrie Beckmann

Born 1958, New York, NY  
Lives in Brooklyn, NY

*Harnek's Cacti*, 2012  
Watercolor on paper  
53 ½" x 19"  
Courtesy of the artist



*I was overwhelmed the first time I set foot in the Conservatory [at Wave Hill], knowing I was going to be able to paint there. I would move from plant to plant as I painted. The incredibly varied shapes, shine, textures and colors gave me a hugely diverse and interesting selection of things to paint. On certain days, different plants would move me, and I'd have to do a quick watercolor of a specific plant. The environment of the greenhouse and the willingness of the gardeners to let me work there was really special for me.*

*One day, I wanted to include the structure of the greenhouse in a painting. It was really hard not to take a photo, which would have flattened the structure for me, but I resisted and worked it out myself without the aid of a camera. It seemed very complex at first, but I was so attracted to the way the plants interacted with the architecture. I also experimented with combining plants in my paintings in ways other than how they were arranged in the Conservatory, like editing what I was looking at rather than recording things as in a photograph. I chose the plants that I was intuitively drawn to, especially for their bright color. Even when I painted the somewhat muted cacti and succulents, I found many unexpected colors.*

—CARRIE BECKMANN

*Harnek's Cacti* is an example of Beckmann's vivid depictions of the succulents that caught her eye during the many hours that she spent in the Conservatory. In *The Wave Hill Greenhouse Effect* (p. 5), the artist captures the interaction between plants and architecture and the juxtaposition between natural and built environments.

Carrie Beckmann paints flora directly from nature. She has spent considerable time in gardens in London and Paris, where she previously lived. Recent artist residencies include Byrdcliffe in Woodstock, NY, and Ursa Major Arts in Copake, NY. Her work has been included in exhibitions at Goatshed Gallery, Brooklyn, NY; Sideshow Gallery, Brooklyn, NY; Janet Kurnatowski Gallery, Brooklyn, NY; Washington Art Association, Washington, CT; and Beardsmore Gallery, London, England. She earned a BA from Sarah Lawrence College and an MFA from Hunter College, City University of New York.



Beckmann in her Winter Workspace studio, 2012

## Susan Benarcik

Born 1966, Wilmington, DE  
Lives in Wilmington, DE

*Softening Hard Edges*, 2013 (below)

*Condensation*, 2013 (opposite)

Metallic prints

12" x 9" x 1 1/2" each

Courtesy of the artist

*I grew up amidst the greenhouses on my grandparents' farm. They grew cut flowers and seasonal plants to sell at the farmers' market. I remember as a kid, my Grandmom would bathe me and then send me to sit in the greenhouses until my hair was dry. Today, I gravitate to any greenhouse, anywhere, anytime. They make me feel safe and comfortable, and they smell good, like condensation and soil.*

*I would start my cold January residency days in the greenhouse, watching and documenting the effects of the changes in light and temperature, the waxing and waning of blossoms, the textures and shadows, the coloration of the mosses growing on the walls and the condensation patterns on the glass. My designs and sculpture are hugely inspired by natural patterns. The observations made at Wave Hill informed my work, perhaps not in that instant but farther down the road. There was not a specific plant, but it was more about the place and the internal ticking of the place. It was the formations of moss or lichen growing on the wall, or the textures of the aerial roots or tendrils reaching out to water, air, or sun, and the non-replicable colors of succulent blossoms that intrigued me the most.*

—SUSAN BENARCIK



The series of photographs Benarcik took in Wave Hill's Conservatory focuses on the structure, mechanisms and surfaces of the space. Rather than depicting the exotic species or lush flora, she preferred to photograph "the less show-stopping greenhouse attributes."

Susan Benarcik creates installations, sculptures and photographs inspired by gardens, often using natural materials. Benarcik's work has been exhibited widely in numerous solo and group exhibitions, and can be found in public and private collections, including the Franklin Furnace Archive at the Museum of Modern Art, New York, NY; Brooklyn Botanic Garden, Brooklyn, NY; and the Oregon Art Institute, Portland, OR. She has received several grants and awards, including the prestigious Pollock-Krasner Foundation Grant. She earned a BFA from Rosemont College, Rosemont, PA, and an MFA from Cranbrook Academy of Art, Bloomfield Hills, MI.



## Matthew Burcaw

Born 1969, Greenwich, CT  
Lives in Bronx, NY

*On the Hill*, 2012

Ink on paper  
30 1/2" x 60"

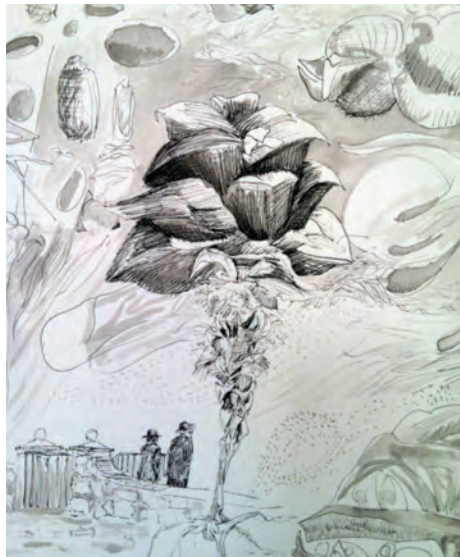
Courtesy of the artist



*Greenhouses remind me of my childhood; there was a large greenhouse that my neighbors had, and I remember visiting it at age three or four. The humidity and smell of soil and fertilizer relaxes me. As a young adult, I became interested in succulent plants. They are odd, otherworldly looking things. [During the Winter Workspace,] the succulents were great to draw over a period of time. Some were just beginning to bud, then flower, and to sketch this process was wonderful. I later made block prints and large drawings of them.*

*I have had a long love for Lithops, which are also called rhino toes. These strange, humble plants do not look like much at first, but they go through an amazing transformation. Like a snake sheds its skin, Lithops sprout out from their center and shed their outer layer, which dries and peels away. When extremely content, they flower. I find them so wonderful that I incorporate them into much of my work.*

—MATTHEW BURCAW



*Lithops*, or “living stones,” figure prominently in Burcaw’s *On the Hill*. For this large, ink drawing, the artist has depicted a fragmented composition of the landscape in and around Wave Hill. Mixing plant imagery with scenes of the surrounding Bronx neighborhood, it situates the garden within the context of the city.

Matthew Burcaw draws inspiration from his surroundings to create organic environments in various mediums. He has worked as an artist, a curator and a teacher, and has exhibited work at venues throughout New York City, including Denise Bibro Fine Art’s Winter Salon, at the Bronx Museum of the Arts and at Artists Space, Lower Manhattan Cultural Council’s Swing Space. He has participated in the Bronx Museum’s Artist in the Marketplace (AIM) program. Burcaw received both his MFA and BFA from Parsons The New School for Design.

## Asuka Hishiki

Born 1972, Kyoto, Japan  
Lives in Hyogo, Japan

*Diary – 2013 Winter Wave Hill Conservatory*, 2013

Watercolor on paper

24" x 36"

Courtesy of the artist

*The overwhelming detail in the conservatories is what most attracted me to them. To see so many plants placed side by side in a small place was like visiting a candy store. This was especially true in the winter, when the garden was covered by chilly gray and snow white. To enter the dazzling, green Conservatory, I felt like Hansel and Gretel seeing the candy house in the gray forest. I wanted to document my time in the greenhouse but wasn't sure how because my method of painting is so time-consuming it would take me much more than a month to complete even one painting. I came up with the idea to draw a tiny part of one plant each day. Everything was so appealing, it was hard for me to pick each day; it was exactly the same feeling of picking only one candy at the store when I was small.*

—ASUKA HISHIKI

*Diary – 2013 Winter Wave Hill Conservatory* is a documentation of many days spent in the conservatory during Hishiki's Winter Workspace residency. Thirty-seven intricate watercolor paintings are arranged on a grid, each one representing a day spent observing a different plant in the greenhouse. These specimens are not necessarily the flashiest or most stunning plants in the Conservatory's collection, but Hishiki's detailed renderings give the viewer an appreciation of even the humblest twig or leaf.

Asuka Hishiki approaches even the most everyday vegetables and fruits as if they were exotic specimens. She paints them with the care and precision of a botanical illustrator, capturing every imperfection. These paintings are done in watercolor on stark white paper. While participating in the Winter Workspace program, Hishiki completed two ambitious works: *Diary – 2013 Winter Wave Hill Conservatory*, on view in this exhibition, and *Butterfly Tree*, a large, collaged work based on one of Wave Hill's magnolia trees. For the past three years, her work has been shown at the International Juried Botanical Art Exhibition at the Horticultural Society of New York. In 2012, she had a solo exhibition at the Arsenal Gallery in Central Park. She has exhibited in numerous shows of botanical art in New York and beyond. Hishiki grew up in Japan, where she received her MFA from the Kyoto City University of the Arts.



## Nick Lamia

Born 1971, Santa Monica, CA  
Lives in New York, NY

*Conophytum*, Wave Hill, 2014 (below)  
*Agave*, Wave Hill, 2014 (opposite)  
Graphite on paper  
8" x 10" each  
Courtesy of the artist

*I studied biology and taught ecology before devoting myself to art. The interdependence of society and the natural world is still one of my primary interests, and I am constantly on the lookout for examples of overlaps between man and nature that I can explore in my artwork. A greenhouse is ideal in this sense—a man-made structure containing small portions of the natural world. The greenhouse depends on the presence of the plants to fulfill its role as a place of study and reverence, and the plants depend on the greenhouse and the people who are responsible for it for their survival.*

*The succulents especially intrigue me. They are such survivors! Thriving under harsh conditions, conserving moisture in incredible ways, some blending invisibly into their surroundings—I will risk over-anthropomorphizing and say that I am inspired by their incredible patience. Spending time with the cacti reminds me how important their characteristics—perseverance, toughness and adaptability—are to me. I hope my drawings will reflect those traits and inspire the people who see them. The epiphytes stood out as well. Their ability to survive on what seems like nothing at all is remarkable. The many small but hardy species in and around the Alpine House are impressive, too.*

—NICK LAMIA



Lamia's paintings and installations resemble fragmented maps of imagined sites where nature, society and technology intersect. The artist has created for this show an installation under the Glyndor Gallery stairwell that combines painting, drawing and sculptural elements inspired by the organic and structural elements of Wave Hill's greenhouses. During his time in the Winter Workspace in 2012, Lamia departed from his abstract work by creating highly detailed representational drawings in graphite that depicted trees and plants found throughout the garden. For this exhibition, he has included new drawings of plants in the greenhouse.

Nick Lamia's work has been featured in exhibitions at Jason McCoy Gallery, New York, NY; ArtSpace, New Haven, CT; Exit Art, New York, NY; Jen Bekman Gallery, New York, NY; Maine Center for Contemporary Art, Rockport, ME; and Corcoran Gallery of Art, Washington, DC. He participated in the Bronx Museum's Artist in the Marketplace (AIM) program and exhibited in *Bronx Calling: The First AIM Biennial* at the Bronx Museum. Lamia also participated in residencies at The MacDowell Colony and Triangle Artist's Workshop. Recent fellowships include a Robert Blackburn Printmaking Workshop Fellowship and a Guggenheim Fellowship. He received a BA in Environmental Science at the University of California, Berkeley; he studied painting at the New York Studio School and received an MFA in Painting at Boston University.



Lamia sketching outside on Wave Hill's grounds, 2012





## Lina Puerta

Born 1969, Englewood, NJ  
Lives in New York, NY

*Euphorbia Stellata*, 2013

Polystyrene foam, concrete, paint, fabric, lace, fiberfill, wire, notions, beads, chain, cotton thread, acrylic form, artificial moss and wax

12" x 6 1/2" x 5 1/2"

Courtesy of the artist

*I was attracted to the Wave Hill Conservatory's extensive collection of plants for its rare and unique forms and qualities, which I had not had the opportunity to experience in person before. The cacti and succulent collection are to me a wonderful group of living sculptures that would quietly surprise you day by day. They seem static but are in continuous transformation as all living things are.*

*Previous to my residency at Wave Hill, I had been thinking about using concrete in my work but had not had enough time and space to experiment with it. Having six weeks of allotted time allowed me to focus on realizing my project while I experimented with a material that turned out to be so versatile it has become prominent in my recent body of work.*

—LINA PUERTA

At Wave Hill, Puerta focused on the succulents. She was attracted to their “weirdness and fleshiness,” choosing plants that had shapes and characteristics that seemed human-like. Through observational drawings and photography, she studied several plants, which resulted in mixed-media sculptures that incorporate manufactured materials to portray natural forms.

Lina Puerta utilizes a wide variety of elements in her sculpture—clay, resins, wood, found objects, fabrics and artificial and live plants. She creates ecosystems that include human and botanical forms, drawing the connection between the appearance of the human body and that of plants. Puerta has shown her work in Spain, Mexico and the United States, including recent exhibitions at Praxis International Art, El Museo del Barrio and Northern Manhattan Arts Alliance, all in New York, NY, as well as at Socrates Sculpture Park, Long Island City, NY. She is currently in the Artist Studio Program at Smack Mellon, Brooklyn, NY. She is the recipient of an Emerging Artist Fellowship from Socrates Sculpture Park and the Urban Artists Initiative NYC Grant. Puerta earned a BA from Wells College and an MS in art education from Queens College, City University of New York.



## Naomi Reis

Born 1976, Shiga, Japan  
Lives in Brooklyn, NY

*Borrowed Landscape (Tropics of Africa, Asia and the Amazon via the Bronx II)*, 2014  
Acrylic on rice paper and Mylar  
50" x 38"  
Courtesy of the artist

*I've always loved self-contained worlds like movie theaters, airports and libraries, but this was the first time I've had the opportunity to work on the grounds of a public garden. Wave Hill is a psychically inspiring site because it exists in a space just outside of the vertically oriented grid of New York City, which has continued to grow just outside of its gates for over a century. It is a really calming place to be. Working in that quiet bubble, and visiting the Conservatory in the dead of winter—going from the cold New York air to the damp earthy smell of a tropical rain forest in an instant—was magical and transporting every time.*

*Growing up transnational in binary-thinking Japan and America, I have felt native and foreign to both. My work thus exists to pry open a third space between dichotomies: natural/artificial; abstract/realistic; interior/exterior; organic/plastic; architectural/botanical; digital/analog; East/West. Subverting traditional landscape painting, my recent work presents cropped views of conservatory biomes, where "nature" is an idealized version of the real thing. My work draws attention to the layered nature of truth by playing with the illusionistic quality of image-making itself.*

—NAOMI REIS

The mixed-media collages that Reis generated during her time in the Winter Workspace are based on tightly cropped views inside the Tropical House. Rather than representing specific plants, the artist was more interested in capturing the otherworldly space and atmosphere of the lush greenhouse. "If you squint, you could imagine being transported to a rain forest." Through this work, she investigates the fabricated space of the greenhouse, in which exotic plants are carefully selected, placed and cared for in an environment that simulates their natural habitat, creating an imagined tropical experience for the visitor.

Naomi Reis's work investigates the artificial space created by the intersection of architecture and natural environments. She has had solo exhibitions at TSA, Brooklyn, NY; the Horticultural Society of New York, New York, NY; and Swig Arts Center, Hightstown, NJ. Her work has been featured in group shows at Susan Inglett Gallery, New York, NY; Kunsthalle Galapagos, Brooklyn, NY; Virginia Center for Architecture, Richmond, VA; and the Travel + Leisure Global Bazaar at Park Avenue Armory, New York, NY. Reis received a BA from Hamilton College and an MFA from the School of Design at the University of Pennsylvania, Philadelphia, PA.



## Anne-Katrin Spiess

Born 1968, Lugano, Switzerland  
Lives in New York, NY

*Interviews with Succulents: Senecio Citriformis*, 2010

C-print

50" x 50" each

Courtesy of the artist



*During my childhood, I often visited my father's greenhouse, filled with exotic orchids. This formative initiation to the word of plants left a lasting impression, and as such I have always viewed greenhouses as places filled with magic and mystery.*

*The Conservatory at Wave Hill provided a fragrant and peaceful sanctuary from the surrounding world during the cold winter months of my residency. I was magnetically attracted to the succulent section of the greenhouse. I had not paid particular attention to the species beforehand; however, the arrangements in the Conservatory were so poetic and artistic that I could not help falling in love. Thankfully, the succulents turned out to be great and willing subjects for my "interviews."*

—ANNE-KATRIN SPIESS

During her Winter Workspace residency in 2010, Spiess conducted a series of "interviews" with several succulents found in the Conservatory. The interviews are documented with photographic portraits of each plant and an accompanying written transcript in which the plants discuss their unique physical attributes, as well as their adaptive traits.

Anne-Katrin Spiess's site-specific installations in the landscape deal with how psychological and physical space relate to each other. The landscapes in her projects take on significance through actions that she performs. Her work has been exhibited nationally and internationally, including in shows at the New Museum of Contemporary Art, New York, NY; Gallery Route One, Point Reyes, CA; and Gonju National Museum, Gonju, South Korea. Her projects have taken place in the Nevada desert, Maine, Utah, Lake Michigan, Nebraska and Death Valley in California. Spiess earned a BFA from Parsons, The New School of Design, and has pursued graduate studies at New York University. She has also participated in workshops at the Foundation for Shamanic Studies, Mill Valley, CA.

## Linda Stillman

Born New York, NY  
Lives in New York, NY, and Hillsdale, NY

*Wave Hill Flower Diary*, 2013  
Flower stain and pencil on paper  
45 drawings, 6" x 6" each  
Courtesy of the artist

*I visited the Conservatory each day I was in residence at Wave Hill. At first, it was just to enjoy the plants. I soon started noticing blossoms that had dropped from the plants and, after consulting with the gardeners, began collecting them. Jen Shovlin, the gardener in the Tropical House, even began leaving me a pot of fallen blooms each day, tucked away among the plants. On my daily visits to the Conservatory, I began to admire how every few days the plants were rearranged by Jen and the gardener in the Palm House, William Wallace. They are much like curators re-hanging art to give each visit a new visual pleasure.*

*The flower diary drawings started out of my need to have samples of the colors of the plants in the Conservatory as a reference for my drawings. I discovered that some blossoms were better at rendering their pigment for my drawings: the Plumbago indica, orchid, and Viola petals had the most intense colors. At that time of year, the Thunbergia grandiflora and Pyrostegia venusta (flame vine) were the most prolific flowers, but their lovely colors only produced muted grays. The collection of flower-stain drawings developed into this installation of the plants of Wave Hill at a specific time. This piece became a way to memorialize the daily pleasure of gathering the flower blooms and to document my time at Wave Hill.*

—LINDA STILLMAN

*Wave Hill Flower Diary* is an installation of 45 drawings made from the pigments of fallen flowers collected by Stillman in the Marco Polo Stufano Conservatory. Arranged in a grid, these drawings document the daily process of Stillman's work during her residency at Wave Hill. Many of the flower stains fade over time, serving as another way to mark the passage of time.

In her work, Linda Stillman focuses on time, memory and nature. Of particular interest to her are fleeting moments of experience and common, often overlooked, objects, which she collects and preserves for the viewer. Stillman's work has been included in exhibitions at The Arts Club of Chicago, Chicago, IL; Hunter College Art Gallery, New York, NY; and the Brooklyn Museum, Brooklyn, NY. The artist had a solo show in 2012 at The Gallery at R&F in Kingston, NY. Stillman graduated from the University of Pennsylvania (BA), the School of Visual Arts and Vermont College of Fine Arts (MFA).



Flower petals left for Stillman by gardener Jen Shovlin, 2013

## James Walsh

Born Brooklyn, NY  
Lives in Brooklyn, NY

*Some Alpine Plants of the Northeast*, 2014

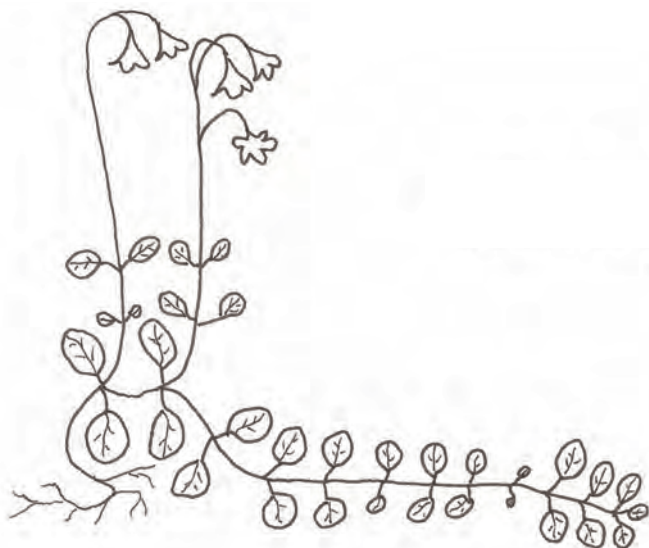
Wall installation: pigment marker, pressed plants  
87" x 118"

Courtesy of the artist

*I've always had an affinity for sparse northern landscapes, which has led to my current project on the arctic plants of New York City, and many of the arctic plants are also alpine plants. When I started pressing plants a few years ago, I found that I really liked very small ones that I could press without bending or trimming, and all the alpine plants are quite small and low growing, tending to spread rather than grow upward. They are also romantic and heroic growing up there on those mountaintops.*

*My studio at Wave Hill, in that beautiful room overlooking the Hudson and the Palisades, gave me time and space to get more deeply into my project, which combines botanical and literary research with plant collecting and pressing. It was a pleasure to be able combine these varied materials and try things out on the elegant walls of that space.*

—JAMES WALSH



*Linnaea borealis*  
Twinflower

For his on-site wall drawing, Walsh has focused on two of the alpine plants that he associates with scientific figures. *Linnaea borealis*, or twinflower, was Carl Linnaeus's favorite plant and was named after him. *Drosera rotundifolia*, or sundew, is a delicate carnivorous plant that grows in sphagnum bogs and gets much of its nutrition from capturing and digesting insects. It was one of Charles Darwin's favorite plants, and he spent a long time observing and writing about it.

James Walsh has been making art in a variety of media since 1986, and has shown throughout the United States, and in Turkey, Italy, England and Sweden. He is the author of two books, *Foundations* (1997) and *Solitur Ambulando* (2003), and numerous unique and limited-edition artist's books. Awards and residencies include a Fulbright Fellowship to Turkey and residencies at The MacDowell Colony, The Edward Albee Foundation, Art Omi, and Center for Book Arts. His work comes out of a love for natural history, particularly the history of natural history. For the past several years, he has been learning botany by identifying, pressing and mounting plants found in his neighborhood, which has resulted in two ongoing projects: *A Flora of the Gowanus* and *the Index to Arctic Plants of New York City*. Walsh studied literature at Hobart College, Geneva, NY, and at Oxford University, England.

*Its delicious fragrance is often the first indication of the twinflower's presence.*

## Marion Wilson

Born 1960, New York, NY  
Lives in Syracuse, NY

*Anatomy of a Flower: Spanish Moss*, 2012

Oil paint on glass and Plexiglas frame  
5" x 12"

Courtesy of the artist and Frederieke Taylor Gallery, New York, NY

*Anatomy of a Flower: Sedum*, 2012

Oil paint on glass and Plexiglas frame  
6" x 16"

Courtesy of the artist and Frederieke Taylor Gallery, New York, NY

*I consider myself an expert on winter. Because I teach at Syracuse University, I have spent many brutal winters there. Originally I thought I would be painting winter landscapes of the Hudson River, as the winter landscape of upstate New York had been the subject of earlier work. However, during the winter month I spent at Wave Hill, I spent every second I could in the greenhouses, photographing, drawing, teaching drawing lessons to the gardeners, and collecting fallen plant petals in lieu of a paint palette. I felt as though the warmth, the color, the smells and the moisture gave me a chemical lift. The Spanish moss was really full that month and was so untamed. I painted it and photographed it many times. There were six snowstorms in the time that I was there, and the Spanish moss also reminded me of the snow.*

*I became interested in the full lifecycle of a plant. That began at Wave Hill as I watched the gardeners at work. I was interested in the parallel way of "knowing" that both the artists and the horticulturists had. We both loved the plants. We both were watching the plants but looking for different things. That's why I asked the gardeners to draw the plants; I wanted to see what information they were attracted to as compared to what I was drawn to.*

—MARION WILSON

Wilson's *Anatomy of a Flower* is a series of paintings on recycled photography glass that depicts sedum and Spanish moss, which she found to be especially alluring in the Conservatory during her time in the Winter Workspace in 2011. The accordion-style display of small paintings on glass allows each image to unfold, revealing a detailed observation of the various parts of the plant.

Marion Wilson paints miniature landscapes on glass slides based on scenic views and plant life. Wilson is an Associate Professor and Director of Community Initiatives in the Visual Arts at Syracuse University. In New York City, her work has been exhibited at the New Museum of Contemporary Art, Frederieke Taylor

Gallery, Shroeder Romero Gallery, Exit Art, Sculpture Center and Dorsky Gallery. She has also shown at Massachusetts College of Art, Boston; Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY; SPACES, Cleveland, OH; and Hallwalls Contemporary Arts Center, Buffalo, NY. She has received an Artist in Residency Grant from the New York Foundation for the Arts and was awarded a fellowship at Millay Colony for the Arts, Austerlitz, NY, sponsored by the Nancy Graves Foundation; she also received a residency at Sculpture Space in Utica, NY. In 2009, Wilson led the initiative to purchase and renovate the 601 Tully building in Syracuse and convert it into a community art center.



## Winter Workspace Artists 2010-2014



Linda Stillman's Winter Workspace studio, 2013

### 2014

Whitney Artell  
Cristina Ataide  
Aron Louis Cohen  
Shanti Grumbine  
Jessica Lagunas  
Dana Levy  
Evie McKenna  
Cheryl Molnar  
Jan Mun  
Brandon Neubauer  
Tammy Nguyen  
Alexandra Phillips

### 2013

Manuel Acevedo  
Firelei Baez  
Onyedika Chuke  
Francisco Donoso  
Zachary Fabri  
Tessa Grundon  
Asuka Hishiki  
Maria Hupfield  
Paloma McGregor  
Lina Puerta  
Naomi Reis  
Linda Stillman

### 2012

Gabriela Albergaria  
Carrie Beckmann  
Matthew Burcaw  
Danielle Durchslag  
Sabrina Gschwandtner  
Matthew Jensen  
Nova Jiang  
Nick Lamia  
Cameron Rowland  
Adam Parker Smith

### 2011

The Friendly Falcons  
(Jeffrey Kurosaki and  
Tara Pelletier)  
Meghan Gordon  
Swati Khurana  
Max Liboiron  
Ruth Marshall  
James Walsh  
Claudia Weber  
Marion Wilson

### 2010

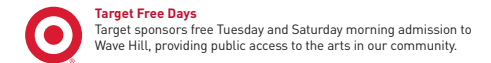
Susan Benarcik  
Liz Burrow  
Kent Henricksen  
Robyn Love  
Rita MacDonald  
Eve Mosher  
Anne-Katrin Spiess



WAVE HILL is a public garden and cultural center in the Bronx overlooking the Hudson River and Palisades. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views and to explore human connections to the natural world through programs in horticulture, education and the arts.

WAVEHILL.ORG

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Cover:  
**Naomi Reis**  
*Borrowed Landscape (Tropics of Africa, Asia and the Amazon via the Bronx II)* [detail], 2014  
Courtesy of the artist

Inside Front Cover:  
**Anne-Katrin Spiess**  
*Interview with Succulents: Greenovia Aurea*, 2010  
Courtesy of the artist