

GUILD HALL: OFFSITE

NOW HERE at the Amagansett Life Saving Station with
Bastienne Schmidt, Toni Ross and Alice Hope

ARTIST STATEMENT

Alice Hope



Ghost Net, 2022

T bar laundry line, trammel netting,
used Budweiser can tabs,
chromed used NYC trash can,
powder coated used box spring

The piece is composed of four distinct but visually connected parts that are anchored by found objects—the fishing net hoop, the T bar laundry line, the box spring, and the trash can. The four parts express shifting iterations of the trammel net, from functional to discarded. The installation is activated by wind and light: the movement and sounds and shadows of the net. Also, it gestures to the perspectival. As in a painting there is a foreground and a background; the installation has experience up close and at a distance.



Undocked, 2022

Used Coke can tabs, IV tubing, resin; white pine
Special thanks to Erling Hope for cleat fabrication

The spiral, made out of rope assembled with used can tabs has broken off and is untethered from the cleat. The enlarged fabricated cleat is centered with the architecture and the grounds to centralize its iconic form and its emblematic reference. The spiral and rope pilings are intermittent and the entirety—what the rope once connected to the cleat is absent, and the water in the center of the sculpture alludes to the audible ocean.



Ripped, 2022

Blue tape

This installation, made with blue painter's tape, is referencing currents, undercurrents, and rip tides, without representing the ocean. It is a non-representational rule-based work striving to exist within the genre of painting. Its dimensions respond to its wall; if this were a bigger wall it would have grown bigger. This installation was directly influenced by the Marshallese Navigation Chart, the original artifact for our Collective that woke me to the presence and power of undercurrents.



This piece responds to the Faking Box more than my other installations in the show. I used a used cot box spring, in relation to the site-specifically it being in the crew's room. The box spring being used, we could assume that at for a time this artifact was once slept on, and as if the walls could speak, we could also imagine the room echoing years of sleep. The box spring was powder coated to be congruous with the color of the piano wire springs, so to appear as if the two elements were always one. The cinching gestures the rope pattern of the faking box, and anthropomorphizes the artifact into almost contrapposto distortion.

Cinched, 2022

Powder coated used box spring, piano wire