

Dwelling

CALL FOR PROPOSALS

4th exhibition of site specific sculpture & installation
at historic Forest Hills Cemetery

The Forest Hills Educational Trust invites artists, architects and landscape architects to participate in **Dwelling: Memory, Architecture and Place** at Forest Hills Cemetery. This juried outdoor exhibition will consist of temporary site specific installation work, structures, and sculpture set into the landscape of Forest Hills Cemetery, a magnificent 19th century garden-style cemetery and arboretum in Boston, MA. The exhibition is scheduled for 6/15/06 to 10/31/06. We invite proposals responding to the Cemetery's architecture, its Victorian role as an extension of domestic space and a final home, and its importance as a place of contemplation and reflection.

Forest Hills is increasingly recognized as Boston's newest venue for adventurous outdoor exhibitions of site specific contemporary art. The Trust's exhibitions have received extensive coverage from the Boston-area media; sculpture at Forest Hills has been featured on the cover of *Art New England*, picked as one of 10 "must see" artworks in Boston by the *Boston Globe's* art critic Christine Temin, and reviewed in the *Boston Globe*, *Herald*, *Phoenix*, *Arts Media* and *Sculpture Magazine*.

Dwelling will open with a festive reception featuring live music and performance art. The Trust will also organize artists' talks, educational programs for children and special events during the exhibition. We will produce an exhibition brochure (which will include a map, photographs and short artist's statements) and document the exhibition on the Trust's website (www.foresthillstrust.org).

THE THEME

The word "dwelling" offers two complementary meanings, one tangible and the other experiential. On the one hand, a dwelling is a physical structure, a place of residence. On the other, dwelling is an internal and intangible process of lingering reflection, a private pattern of thought or emotion. We dwell on the past, on memories or in our emotions – all of which are intangible. Forest Hills Cemetery is a place where the two meanings of dwelling are brought together. It is a built environment intended to offer a final home to the dead. Its elaborate memorials, enclosed family lots, and rows of carved headstones suggest the presence of both distinctive individuals and anonymous generations. These architectural elements mirror the mansions, churches, banks, and townhouses of 19th century Boston. But Forest Hills is also one of Boston's first large scale designed landscapes, a romantic retreat shaped to offer visitors "a place apart." This tranquil environment, separated from the pressures of daily urban life, was constructed to facilitate contemplation. Forest Hills offers the living a meditative environment, a place to slow down and focus on thoughts, memories and feelings.

FOREST HILLS EDUCATIONAL TRUST

95 Forest Hills Avenue
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For this exhibition, we seek imaginative interpretations of the theme using a variety of conceptual approaches, materials, scale, and design styles. We hope to elicit proposals from architects and landscape architects as well as artists. In past exhibitions at Forest Hills (organized around other themes) artists have touched on aspects of this theme.

They have constructed house-like structures from pine needles or a standing tree trunk. They have referred to Forest Hills' connection to domestic life through a mosaic of broken plates, steel mesh nightshirts, and a picnic blanket made from living grass. They have prompted reflection on the memory of specific people, for example by incorporating the poetry of Anne Sexton or E.E. Cummings (both are buried at Forest Hills).

THE SITE

Forest Hills Cemetery is a garden-style cemetery established in 1848 and listed on the National Register of Historic Places. It was founded by Henry Dearborn, a civic leader and Renaissance man with an interest in landscape design and experimental gardening. Dearborn was also Mayor of Roxbury and designed Forest Hills as an innovative public park and burial ground. Today, Forest Hills' 250-acres offer the public an arboretum, picturesque landscape, open air museum, and historic site. Memorials range from masterpieces by the celebrated sculptors of the 19th century to headstones carved by talented artisans and rich in decoration and symbolism. Architectural structures include examples of the Gothic Revival, Neoclassical, Egyptian and Art Deco styles.

The landscape of Forest Hills is rich with architectural elements suggesting rooms, houses, and neighborhoods. Scale, style, materials, and sensibility connect these final homes for the 19th century residents of Boston with their town houses and mansions. Short stairways flanked by urns lead visitors into family lots outlined in granite curbstone; ornamental plantings were often maintained by a private gardener. Monuments were carved by the same artisans who created elegant fireplace mantels and balustrades; these family memorials were inscribed with messages to preserve the identity of people buried below and ensure that relationships endured after death. Distinctive neighborhoods evolved as friends and colleagues in life chose to be buried near each other – abolitionists here, entrepreneurs there – and the choice of memorial furnishings expressed class, ethnicity and personal taste.

Unlike modern cemeteries, Forest Hills was designed as a place for the living to visit and enjoy. Boston's first large-scale park, Forest Hills was a fashionable and popular destination in the 19th century. Nineteenth century writers describe it as a place of delight as well as consolation and moral instruction. Its landscape was designed in a romantic, rustic style to offer city residents a place to commune with nature. A grand Gothic Revival entrance gate marks an exit from the world of commerce and industry and the entrance to a serene and pastoral haven for contemplation and renewal. This restorative environment offers a place to dwell on the intangible: our aspirations, memories and emotions. A vast and elegant *memento mori*, the Cemetery landscape suggests that life is finite and invites visitors to make the most of their own time on earth.

SITING

Work can be sited in beautiful groves of stately pines, rougher forested areas, and amongst rocky outcroppings and ledges edging the grounds. Artists may also use more formal areas of the grounds, as long as works do not infringe on gravesites (which are private). The 250-acre grounds include winding paths and scenic overlooks, horticultural features and an ornamental lake.

We strongly recommend artists visit Forest Hills before submitting their proposals, either during a guided walk-through with the Trust's Director or on their own. Proposals can include a specific location or indicate the type of space the artist would use; however, to

be competitive, proposals must be strongly connected to some aspect of Forest Hills. Exhibition staff will assist artists in finalizing their location after acceptance. All sites must be approved by the Educational Trust.

Proposals should be sensitive to the fact that Forest Hills still actively functions as a cemetery.

ARTISTS' WALK-THROUGH

The Trust will offer three meetings for interested artists to walk through the grounds with the Director and ask questions on the following dates (cancelled in the event of heavy rain). If possible, please RSVP via e-mail before the walk-through to: cmiller@foresthillstrust.org.

- Saturday, September 24, from 10 am to noon
- Sunday, October 2, from 10 am to noon
- Saturday, October 15, from 10 am to noon

Applicants are also encouraged to review our website for general information about the Trust, past exhibitions, and the Cemetery (www.foresthillstrust.org).

STIPENDS

Selected artists will receive stipends of \$2,500, which includes all expenses. All installations must be durable enough to survive the exhibition period (4.5 months); heavy rain and winds are common.

JURY

Jurors are Robert Campbell, Pulitzer Prize-winning architectural critic for the Boston Globe; Pieranna Cavalchini, Curator of Contemporary Art, Isabella Stewart Gardner Museum; Caroleanne Meehan, Vita Brevis Director, ICA Boston; and Doug Reed, landscape architect and principal of Reed Hilderbrand.

APPLICATION PROCESS

Please submit the completed form below with the requested materials by November 30, 2005 (postmark date) to: Exhibition Committee, Forest Hills Educational Trust, 95 Forest Hills Avenue, Boston, MA 02130. The Exhibition Committee will provide an initial review; selected proposals will be referred to the jury. Multiple applications from one artist are discouraged. Applicants will be notified of decisions in mid-January.

PROPOSAL FOR DWELLING

Name: _____

Street address: _____

City, State, Zip: _____

Day Phone: _____ Evening Phone: _____

E-Mail: _____

Please enclose the following materials with your application. Please do not submit any originals; we will make every effort to care for and return materials but cannot be responsible for lost items.

- 1) A rough sketch and written description of your idea which includes a description of materials, scale and installation methods as well as how the piece relates to the exhibition theme and to the environment of Forest Hills Cemetery. Indicate how the piece will be constructed so that it will be durable enough to last for three months in the open weather.

You may incorporate landscape features such as trees, Lake Hibiscus, rocky outcroppings, stone boundary walls, etc. in your proposal provided there is no permanent impact. However please explain how you will deal with any technical issues. For example, if the piece will be suspended from tree branches it must be secure enough that it will not fall and cause injury, and must not harm the tree; if you plan to apply color, how will it be removed at the end of the exhibition. If the piece requires electricity, indicate how you will provide a power source (solar panels, batteries) as there is no electricity available on site.

- 2) No more than 8 slides illustrating related work and/or previous installations, with a numbered slide list (corresponding to numbers on the slides) stating the title, media, date, dimensions, and a one-sentence description.
- 3) Resume, brief artists statement and any other support materials (such as reviews, photographs, etc.)
- 4) If you have a specific location in mind, include a map indicating the proposed site. If you do not have a specific location selected, please describe the type of space or environment you would prefer to use.

FOR ARTISTS FROM OUT OF STATE:

- 5) Are available to install and to remove your artwork?
- 6) Please explain how you would take care of any maintenance and/or repair issues that arise during the exhibition period.

Please send this completed form, your application materials, and a stamped self-addressed return envelope for return of your materials POSTMARKED by November 30 to:

EXHIBITION COMMITTEE
Forest Hills Educational Trust, 95 Forest Hills Avenue, Boston, MA 02130

HOW DID YOU HEAR ABOUT THIS EXHIBITION?

- | | |
|---|---|
| <input type="checkbox"/> listing in | <input type="checkbox"/> e-mail announcement from _____ |
| <input type="checkbox"/> Arts Media | <input type="checkbox"/> website listing at: _____ |
| <input type="checkbox"/> Art New England | <input type="checkbox"/> card in the mail |
| <input type="checkbox"/> Sculpture Magazine | <input type="checkbox"/> picked up card at _____ |
| <input type="checkbox"/> Art Papers | <input type="checkbox"/> school newsletter from _____ |
| <input type="checkbox"/> Sculpture Review | |
| <input type="checkbox"/> Public Art Review | |

OTHER: _____