

Curated by Tom Cugliani

# SCULPTURE

@Sylvester Manor

June 22 - Sept. 8, 2024

## Artists:

Bastienne Schmidt  
Jeremy Dennis  
Peter Treiber Jr.  
Alan Shields  
Donna Green  
Mary Heilmann  
Almond Zigmund  
Peter Dayton  
Saskia Friedrich  
Mary Ann Moy  
Monica Banks  
Sabra Moon Elliot

Laurie Lambrecht  
Christine Sciulli  
Phillipe Cheng  
Jeremy Grovesnor  
Agathe Snow  
Scott Bluedorn &  
Sheila Batiste  
Bill Stewart  
Faith Evans  
Joel Perlman  
Erwin List Sanchez  
Kate Lawless



80 NORTH FERRY ROAD  
SHELTER ISLAND, NY  
[www.sylvestermanor.org](http://www.sylvestermanor.org)



## Sculpture @ Sylvester Manor – An Opportune Moment

Sculpture @ Sylvester Manor 2024 was a resounding success. The inaugural exhibition of outdoor sculptures and installations by 24 local artists was attended by more than 2,500 visitors this summer. The exhibition gained glowing word of mouth and media coverage, creating a new path of engagement with Sylvester Manor's community in addition to becoming a new player in the East End's vibrant arts scene.

With the organizing theme of landscape and history as interpreted through visual art, the exhibition inspired a critical discourse within a multicultural and diverse community that elevated artworks beyond the merely decorative. The many subjects undertaken encompassed Sylvester Manor's primal and indigenous past, its role in colonization and empire building, religious freedom, and the slavery economy at its foundation. This history, visibly evident in the landscape—the old growth forest and vernal ponds, meadows and specimen trees, a waterfront of native habitat and a Europeanized formal garden—offers a rich and fertile ground for artistic intervention and dialogue. The complexity of contradictions that Sylvester Manor brings to the artistic imagination, and to the public, is unique, and presents a singular opportunity for Sylvester Manor to both expand and deepen its mission of "land preservation, of education, of history and heritage" through art.

# Introduction

*“For although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.”*

—Simon Schama

## I

One August about thirty years ago, along with countless overheated vacationers, I was making my way by ferry boat through the Cyclades, an archipelago of islands in the Aegean Sea. While in relatively close proximity to each other, each of these islands manages to retain a distinctive character, imparting both a unique charm and connoisseurship for the discerning visitor.

While approaching the island of Sifnos from the north, I was impressed by its lush terraces of planted olives contrasting with chalk white outcroppings of bleached stone. As the ferry slowly rounded towards the harbor, a vision of an entirely different nature came into view; much of the island had been devastated by wildfire the preceding winter and was incinerated beyond comprehension.

My confrontation with the aftermath of natural destruction was repeated again in March of 2019 when I went to visit the remains left in the wake of the Camp Fire in Paradise, California, an event of apocalyptic proportions. The fire had occurred the previous November and I saw daffodils and snowdrops cropping up from the charred terrain, affirming a renewal of the life cycle in nature.

Both of these events have taken root in my memory as the “bell that cannot be un-rung.”

## II

Landscape has been the subject of art since the very inception of memory – it figures importantly in the creation myths of every belief system, it is recorded in The Old Testament and is visualized in the caves of Neolithic Europe. The landscape of the East End of Long Island has attracted artists across centuries, from William Merritt Chase to Jackson Pollock, to Andy Warhol and John Chamberlain and countless others. Additionally, outsider artists like Rodman Pell, whose family first settled on the North Fork in the 18th century, have both fished and painted here.

## III

At Sylvester Manor, we are privileged to behold a landscape that is largely intact. In the areas of its unaltered state, the landscape preserves the memories of unrecorded history. This is not an imagined reconstructed fantasy produced by Netflix, but a thing that we, in the present, can experience through sensory perceptions; the sounds, the scents, and breezes, the change of seasons, are all movements of life that connect us all with a shared ancestry. The post-1651 existence of Sylvester Manor is exemplary of a Europeanized system of economic and cultural order that creates different sets of memories. Not unlike a wildfire, it purges but does not completely eradicate the past, creating layers of remembrances that dwell in the collective unconscious.

Today we have a better understanding of our custodial responsibility to a planet that repeatedly recreates out of destruction, forming the sediment from which new life evolves, if we allow it.

—Tom Cugliani

# Sculptures and Installations



**Bastienne Schmidt**  
*Settlement of Shapes*  
 Media: 26 elements, varying sizes,  
 polymer paint on plywood with string,  
 ceramic cones and sewn cones  
 2024



**Jeremy Dennis**  
*The Growing Tree*  
 Materials: Ink jet print on metal  
 2013



**Peter Treiber Jr.**  
 from left to right  
*HERE & NOW* and *SEE*  
 Media: Tree stumps  
 2024

# Curator's Notes

**Bastienne Schmidt's** charming arrangement of elements decorates a space dominated by a most serious-looking Yellowwood tree, very much a surrogate for a venerated family matriarch, surrounded by playful and rambunctious children, who clamber into her arms and crowd the path before her, trying to distract her attention. As with Alan Shields, all the elements of *Settlement of Shapes* are positioned without a pre-determined installation plan or a set of instructions. Schmidt's easily accessible piece is cast in the primary colors of the grade school and discs that suspend from the tree twirl with every breeze.

**Jeremy Dennis' *The Growing Tree*** is cleverly installed on the exterior wall of the Peacock House, a remnant of an earlier Europeanized culture. This is thrown in ironic contrast to the archaic structure, a symbol of a colonizing culture that imported exotic practices onto native spaces.

*The Growing Tree* further subverts the art-historical convention of looking through a window towards the outdoors. By mounting *The Growing Tree* on the exterior wall of the Peacock House, Dennis creates the illusion of a view onto two figures in the landscape, thus rendering some confusion as to where the viewer is located with respect to the window and beyond. This playful trick of the eye, known in art as "trompe l'oeil" upends our relationship to the landscape.

Following the tradition of concrete poetry and its integration into Conceptual Art, **Peter Treiber Jr.** chooses words and phrases that direct the visitor to appreciate the landscape in considered ways. By simply exhorting us to *STOP AND LISTEN*, Treiber opens up a dimensional experience of the landscape unfiltered by arty mediation. The direct technique of carving is an ancient practice bringing many cultural references to the elegant simplicity of this work.



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**Alan Shields**  
*Bead Piece*,  
Materials: Glass beads, mixed media  
c. 1970s

Sculpture@Sylvester Manor is privileged to include *Bead Piece*, c. 1970s, a vintage work by Shelter Island artist **Alan Shields** (1944-2005). Shields' work can be understood as a reaction to the "system," a construct encompassing all things social-political and economic. This radical position rejected the conventions of the art world, including the transactability of art, and was crystalized notably in the Fluxus Movement, which famously dismissed "object" making in favor of ephemeral "events" such as Yoko Ono's "Scissor Piece."

*Bead Piece*, installed in the Old Growth Forest, is re-adaptable to any environment with no fixed instructions or rules. The work is best understood here as a drawing in space, at times evoking childhood games such as cat's cradle or the radical environmental works of Buckminster Fuller who was an important influence to Shields. Rarely installed in public, *Bead Piece* continues to delight viewers in its ability to harness light and shadow, materializing and disappearing with changing conditions like stained glass. Shields' work has been influential on subsequent generations of artists like Felix Gonzalez-Torres and Bastienne Schmidt, also included in this exhibition.



**Donna Green**  
*Ancestors*  
Materials: Ceramic  
2020-2024

**Donna Green's** collection of hand-built ceramic vessels are installed in a magnificent clearing in the woods. The area is evocative of an amphitheatre, with soaring shapes of trees creating an architecture of monumental proportions. Piles of cleared undergrowth in the margins of the space further suggest an organized setting for an event, poised to unfold. The event here is a silent tribute to past lives and their memories, embodied in the vessels and in the clay itself; a matter from which we are all made.

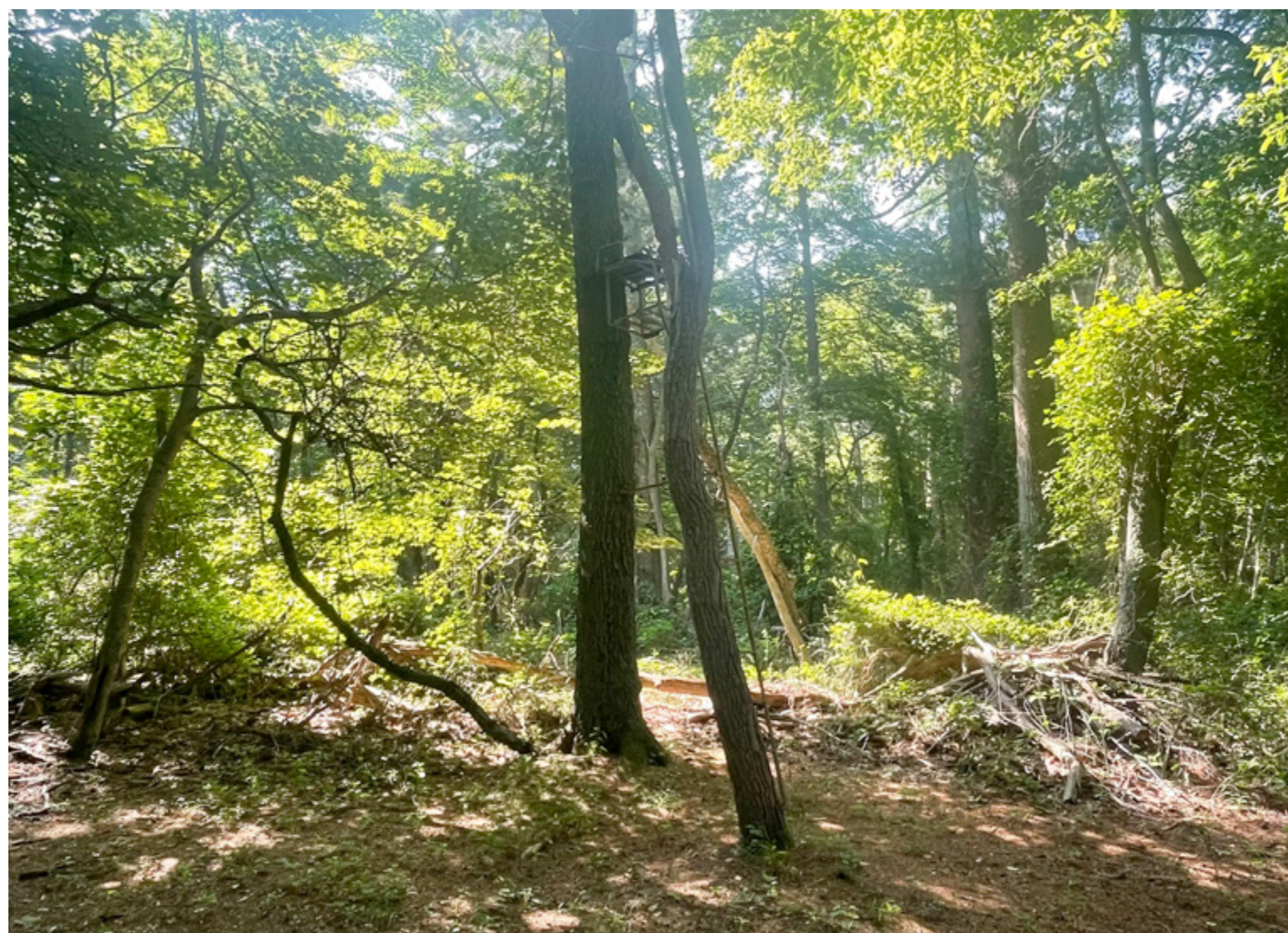
Green's work with her material is evident in the continued shaping, puncturing, and plying of it. Through close observation we could almost re-construct the activity of the build, but would be mistaken to assume this is easy work. It is not.



**Mary Heilmann**  
*August Couch*  
Materials: Painted marine plywood  
2014

**Mary Heilmann** is an internationally renowned artist who has exhibited her paintings, ceramics and related furniture for 50 years.

Impossibly poised on the tightrope of intuition and elegance, Heilmann manages to demolish expectations by always reaching beyond an uncharted pictorial horizon and making it look easy. Sculpture@Sylvester Manor is fortunate to have Heilmann's *August Couch*, where form and function meet perfectly in the woods, and where the visitor can momentarily pause to appreciate the music of the birdsong and some jazz. This work was previously exhibited as part of Heilmann's installation "Sunset" in the 2015 Whitney Biennial.



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**Almond Zigmund**  
*Keeping Time (Shift in the Wind)*  
Materials: 2 speakers, 2 MP3 players  
"So Green" (Art Lande) and "Last First" (Gary Peacock) isolated drum track  
Eliot Zigmund, drums full tune  
Gary Peacock, bass  
Art Lande, piano  
Eliot Zigmund, drums  
2024



**Peter Dayton**  
*Broadway Boogie Woogie in the Woods*  
Materials: Acrylic on wood  
2024



**Saskia Friedrich**  
from left to right  
*us*  
Materials: plexiglass  
2019  
*In Memoriam*  
Materials: Painted wood  
2020

Despite an academic compartmentalization between music and art there are certain attributes that are shared between both these forms.

The qualities of volume, of chroma (color), of rhythm and repetition can be equally applied to visual art and music, and the even more abstract element of tone is often used when speaking of both.

Sculpture, a medium created from additions and subtractions, is often understood as existing in a time/space continuum – an object that undergoes some perceptive transformation across the time that it takes to understand it.

Both Music and Sculpture exist in social spaces where interactivity is necessary to completely balance the equation.

Where then, does music—that is, sound—become sculpture?

Is it possible for the intangible dimensions of sound to fill the empty spaces, with something of volume, of color, of rhythm and tone, even if it cannot be touched?

**Almond Zigmund** has brilliantly deconstructed (as a sculptor might) two jazz soundtracks on which her father Eliot performs the drums. She has created a duet between jazz and nature, father and daughter—music and sculpture.

**Peter Dayton's** scatter piece, *Boogie Woogie in the Woods* (2024), wryly contrasts the foundational tenets of Modernism with the playful practices of the Fluxus Movement, one which embraced chance operations inherited from the earlier Dada Movement. Dayton's whimsical installation furthers the primary palette of Bastienne Schmidt, Mary Heilmann and Sabra Moon Elliot, also included in this exhibition.

Situated in close proximity, **Saskia Friedrich's** works evoke a dichotomy in our relationship to the landscape. Not unlike an apparition and a vanishing act, they suggest how temporary our stay is in this world. On the one hand, *In Memoriam* is a dark matt amorphous shape standing like a portal onto another dimension, a hole in the woods through which an entirely unimagined space awaits. The compliment, *us* slips in and out of location. Like mercury suspended in the air, the reflective quality of *us* continually distorts the imagery shifting in its mirror. The piece also recalls the work of John McCracken whose lacquered steel reflects their environment and thus de-materializes into the landscape.



**Monica Banks**  
*Dostoevsky*  
 Materials: Copper wire, mixed media  
 2024

As cited in her proposal for this work, the origin of **Monica's Bank's** *Dostoevsky* is drawn from social conscience; the continued ramifications of social and economic inequality as expressed in the metaphor of a snake uncoiling and ready to strike.

One can however find a charming, comical even, attitude in this multi-eyed sequined serpent dangling off the tree smiling at us as we approach. He is every inch the serpent of Paradise.

How this duality of menace and seduction is reconciled remains unanswered. Banks' title "Dostoevsky" is perhaps a clue to understanding the epic proportions of the existential problems we are facing right now. Whether these problems are social, economic, environmental, or technological in origin, they are ubiquitous and up to us to solve before the snake solves them for us and we are evicted from this planet.



**Phillipe Cheng**  
*Bark I*  
 Materials: Aluminum flashing  
 2024

Using industrial material, **Phillipe Cheng** has embraced a grove of specimen trees in aluminum flashing that refracts light and shadows, and has elevated this ribbon and threaded it through the stand of trees in a way that also recalls the course of a river, or the path of wind. Here, where the elements of air, earth and water are always close by, the enclosed congregation of this grove is like a gathering of spirits commemorating the lives of the people who once fished, farmed and venerated the "Island surrounded by islands."



**Sabra Moon Elliot**  
*Holding Tension*  
 Materials: Spandex  
 2024

The armature for *Holding Tension* is a remarkable lower tree trunk with splayed downwards branches suggesting a figure rising from the earth. The artist has stretched and pulled a patchwork of colored spandex through and across this form to achieve the opposite effect - as though it has fallen down from the trees. The tension here between falling and rising is a powerful metaphor for the human condition, conflicted, at times irreconcilable, stretched to the limit. *Holding Tension* immediately brings to mind the Martha Graham solo work *Lamentation*, where the dancer is clothed in a cowl of fabric with only her head and feet visible. It is Graham at perhaps her most contorted, most expressionistic. **Sabra Moon Elliott's** whimsical execution has inverted the angst of *Holding Tension* to something lyrical and beguiling.



**Christine Sciulli**  
*Surveillance Capitalism*  
 Materials: Rhinestone and Steel foil camouflage  
 on steel hunting stand  
 2024

Given the complexities of living in an age dominated by unregulated social media and digital intrusion, **Christine Sciulli**'s piece is understood as a representation of information-gathering and surveillance in contemporary society, as well as a look back to earlier stratagems devised to suppress marginalized groups. With surveillance and predation as her subject, Sciulli's choice of the tree stand as a metaphor casts Capitalism as a predatory system that hunts across all strata of society. This construct resonates historically with the Lantern Laws of the 18th century, when the government of the time sought to restrict the social and economic freedom of the indigenous population.

In art history, the ready-made object has been widely adopted since the Dada Movement, originating with Marcel Duchamp's piece "Fountain," an inverted urinal. The ready-made tree stand, conventionally used for hunting deer in a woodland setting, has been decorated by Sciulli with a camouflage pattern associated with a range of different sectors, including hunting, combat gear, fashionable street style, and notably the Pop artist Andy Warhol, casting an iconic overlay onto a sinister activity. Sciulli's long interest in the collection of data does not resolve the inherent contradictions of the piece, but rather exposes them.



**Laurie Lambrecht**  
*Sylvan at Sylvester*  
 Materials: Jet screen print on fabric  
 2024

**Laurie Lambrecht** has (re-)covered the trees along the drive with jet-screen prints of Long Island native species, enlarged well beyond their natural scale. "Covering" trees with images of other trees has grim implications in a time where we are losing precious species to pests, invasive non-native species, development, and forest fires.

Lambrecht's installation is staged with all the majesty of a solemn procession, situated on a long disused part of the drive that leads off into the memory of an overgrown nowhere in particular. This deceptively simple installation has a zen quality of balance despite its incongruous relationship to the landscape, a testament to the refined eye of the artist and her subject.

NB: Silva, the latin noun of Sylvan (and Sylvester) speaks directly to "woodland."



**Mary Ann Moy**  
 from left to right  
*Celestia* and *Sylvanos*  
 Materials: Cast resin  
 2023

**Mary Ann Moy**'s two figurative sculptures are cleverly situated in the landscape. *Sylvanos*, a variation on the classic Satyr, is at home in the woodland section of the exhibition, while *Celestia* is partially hidden in the box hedge of the garden. Both these figures are animated with life-like expressions and whether seated or upright, they convey a realism welcome to most people who associate sculpture with naturalism.



**Agathe Snow**  
*I Hugged the Tree...*  
 Materials: Fabric  
 2024

**Agathe Snow's** work defines a cluster of trees on the edge of a meadow as a space sacred to indigenous women in their "moon time." Snow has wrapped these trees in the signature ribbons that associate women with their clan. By doing this, she reinforces the interchangeability of the tree spirit and the person. Snow is the heiress of a long line of women artists who have channeled nature in unique ways, including Ana Mendieta, whose highly ritualized performative works celebrate the feminine.



**Scott Bluedorn & Sheila Batiste**  
*Island Labyrinths (Barbados)*  
 Materials: Natural materials, crop waste, agricultural tools, rebar, wire, aluminum, vellum  
 2024



**Scott Bluedorn**  
 from left to right  
*Island Labyrinths Shelter Island and England*  
 Materials: Natural materials, crop waste, agricultural tools, rebar, wire, aluminum, vellum  
 2024

Shelter Island was acquired by the Sylvester family in 1651 through a land grant from Charles II. The Sylvester brothers established the earliest model of a triangulated trade between Europe, the Caribbean, where they ran a sugar cane plantation on Barbados, and North America. From Shelter Island, they provisioned oak for casks, livestock and produce for the Barbados plantation. In addition, the Sylvesters were buying West Africans natives on the European - Caribbean leg of the triangle to exploit as enslaved labor on their two island plantations.

**Scott Bluedorn** has imagined this formative moment in the history of Shelter Island as a trilogy of the three island localities installed directly onto the lawns in the once formal gardens of Sylvester Manor. Each Island possesses its own distinct character, and they are inversely scaled to their geographic mass, Great Britain being the smallest and Shelter Island the largest. **Sheila Batiste** has collaborated on the Barbados Island, providing a parenthesis of totemic "sugar canes" that partially encircle it.

Still evident in the topography of the lawn is the memory of a circular bed of roses and shallow depressions where standard roses once grew —this garden originally designed by Cornelia Horsford in 1909 and later kept by Alice Fiske is now largely derelict. Remaining are the boxwood hedges, rumored to be the oldest in North America—they form the structure of "garden rooms" designed along axis and parterres that imposed a Europeanized aesthetic on a native American landscape.



**Faith Evans**  
*Woman in the Chair*  
Materials: Graphite, paper, plexiglass, wood,  
cast cement pedestal  
2024

**Faith Evans** is one of the few artists who has chosen to draw directly from the history of Shelter Island for her subject. *Woman in the Chair* is a narrative based on the life of Julia Dyd Havens (1808–1906) a freeborn woman of color who was descended from the 17th century enslaved peoples transported to Shelter Island by the Sylvester family.

Having lived for nearly a century, Havens was witness to many advances made during the industrial revolution, including the invention of photography, a medium enthusiastically taken up by the Horsford family then custodians of Sylvester Manor. Thus Havens was the only person of color associated with Sylvester Manor for whom we have a photographic impression, taken in daylight seated just outside the kitchen door.

The “prism” through which Evans re-constructs episodes of Havens’ life is a structure that perfectly echoes the open trellis of the garden gazebo. This location once graced with a life-size statue of a Greek goddess, now pays tribute to the life of a native one.



**Bill Stewart**  
*Rogue Wave Cottage*  
Materials: Wood, cedar wood shingles  
2024

This wonderfully playful construction is a tunnel in the shape of a wave, both of which are evocative of a transformational journey. In its documented history, this nation of immigrants who for centuries survived perilous sea crossings, **Bill Stewart’s** “cottage” equally re-inforces the concept of habitation at the end of the voyage. No matter how difficult the crossing nor unsettling the arrival, the New World has ultimately given a home to multitudes of arrivals. Stewart’s Rogue Wave Cottage is installed within the legendary box hedge (said to be the oldest in North America) positioned between the components of Island Labyrinths.



Click [LINK](#)  
for VIDEO

**Jeremy Grovesnor**  
*Destiny of Deception/Conscious Decision*  
Materials: Mixed media  
2024

The work by **Jeremy Grovesnor** floating on the surface of Gardiners Creek like a capsized boat, questions how a populace that has already survived perhaps the most traumatic kind of displacement imaginable, perseveres in a culture of historic prejudice and discrimination. How do a people that have been subjugated remain buoyant, alive, and should they be willing to accept a destiny that is woven from a fabric of lies?

The pastel colors and the indiscriminate shapes deliberately eschew any positive identification – they are in between one and another state held in abeyance rising and falling with the tide.



**Joel Perlman**  
*Table Round*  
Materials: Welded steel  
2020

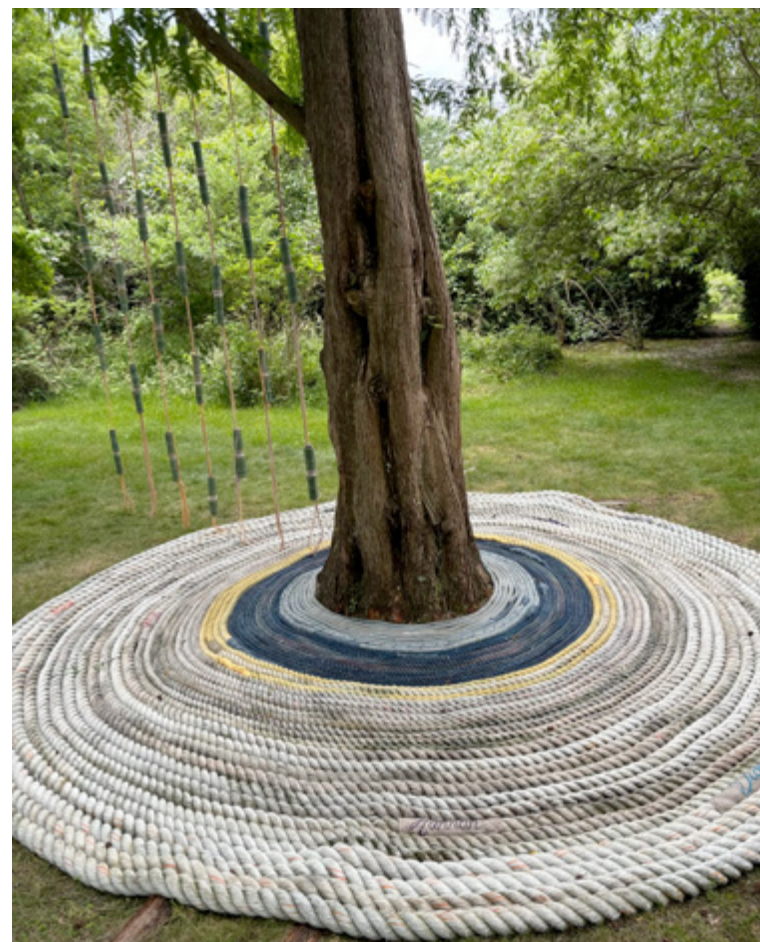
In the long-honored practice of welding sculpture **Joel Perlman** is a master of a medium that requires technical skill, drafting skill, engineering and some aesthetics.

*Table Round* (an inversion of an Arthurian title) stands with minimal adornments, an arrangement of geometric shapes hoisted onto a pedestal creating an interplay of positive and negative spaces when contrasted with the box hedge behind it. *Table Round* is beautifully installed here in the remains of a once formal garden organized on a series of axis' leading from one to another room. The structure of the sculpture echoes that of the garden, a classic form that continues to be relevant.




**Erwin List Sanchez**  
*Shelter Island Stag*  
Materials: Driftwood, beach stones, dried grass, rebar, honeysuckle  
2024

**Erwin List Sanchez's** rebar and tree branch representation is ensconced in the box hedge of the garden, where he can be seen either as an intruding menace or a decorative addition. Your call.



**Kate Lawless**  
*Taking Pause*  
Materials: Rope, vegetable dye  
2024


**Kate Lawless's** choice of rope embroidered with the only recorded names of enslaved people on Shelter Island skillfully exploits the dichotomy between an everyday material from the maritime setting of ferryboat transportation and a symbol of bondage and ownership. The coils of rope spiraling around the bases of the trees invoke the cadence of time, manifest in the rings of trees. The artist has taken an external timeline as naturally marked through the life of the tree and expanded it to stand for the lives of the enslaved; a sea journey over time and space from a state of freedom to one of bondage.



06.10.2024 FEATURED STORY

### Art and nature converge — Sculpture @ Sylvester Manor: Shelter Island's history interpreted by noted artists in outdoor setting

By Charity Robey



Dead and embedded rope installation by Kate Lawless at Sylvester Manor, which is hosting a sculpture exhibition by artists from around the region. (Credit: Charity Robey)


Don your hat and tuck those pants into socks; next weekend the outdoor uniform of Shelter Island will be required for an exciting new exhibit.

Created by 25 East End artists, Sculpture @ Sylvester Manor opens in the property's old growth forest and garden and can only be experienced on foot.


This magical walk in the woods features works by some of the country's most accomplished artists, three of whom, Kate Lawless, Mary Ann Moy and the late Alan Shields came from Shelter Island.

The pieces they created, many specifically for this show, use a variety of media, including logs, bark, steel, rope, paint, ceramics, audio recording, and sticks.

Read more [LINK](#)



### Artists Wanted for Inaugural Summer Show at Sylvester Manor



Staff Writer on Feb 3, 2024

This summer, Sylvester Manor on Shelter Island will host Sculpture@Sylvester Manor, an inaugural outdoor exhibition of sculptures, installations and artistic expressions.

Curated by Tom Cugliani, the exhibition will engage a diverse spectrum of artists local to the East End and will take place on the historic landscape of Sylvester Manor from June 21 to September 7. Local artists are invited to submit proposals by visual and/or written documentation by March 1, 2024 to [tcugliani@sylvestermanor.org](mailto:tcugliani@sylvestermanor.org).

Submission guidelines are available at [sylvestermanor.org/sculpture](http://sylvestermanor.org/sculpture).

"Sylvester Manor is delighted to join the growing number of cultural institutions on the East End offering visual arts programming," said Stephen Searl, Sylvester Manor's executive director. "Sculpture@Sylvester Manor will add yet another creative dimension to our array of

Read more [LINK](#)




MYSTERIES IN THE SHELTER ISLAND WOODS

"There isn't any place comparable in this part of the world," says curator Tom Cugliani of Sylvester Manor on Shelter Island, where he has launched an ambitious sculpture exhibition throughout the woodlands and gardens of the former provisioning plantation.

Mr. Cugliani, who has been exploring the property since he was a child on Shelter Island, has expertly installed works by 25 accomplished local artists in this environment, some of which address the former slaveholding plantation's past, and others of which place art that you might otherwise find in a museum in a natural context among the woodlands.

While the project was conceived with a minimalist budget, the end result is a masterful installation accompanied by an app that provides a self-guided tour of the mysteries that unfold as you journey through a portion of the 236-acre property.

"This exhibition is equally about the landscape and how it has undergone transformation," said Mr. Cugliani as he led a press tour through the just-installed exhibition ahead of its June 22 opening.



Read more [LINK](#)

## About the Curator - Tom Cugliani



PHOTO CREDIT ADAM FÜSS

Exhibition curator and organizer **Tom Cugliani** brings extensive expertise in the contemporary art world to the project, as well as a lifelong history with Shelter Island and Sylvester Manor. His eponymous gallery launched the careers of established artists such as Christian Marclay, Jack Pierson and Charles Le Dray, following which Cugliani served as Marlborough Gallery's point person for the great American painter Alex Katz, in addition to advising numerous private, corporate and public collections.

*"Sculpture@Sylvester presents a singular opportunity for artists to reinterpret Sylvester Manor's position in local culture and the larger community. The aim of this exhibition is to show how this unique locality inspires the creative imagination and to bring deeper understanding of connectivity to the visual artists working here in the East End."*

## About Sylvester Manor



The lands of Shelter Island's Sylvester Manor were home for millennia to indigenous Manhasset People. The 236-acre site is the most intact remnant of a former slaveholding plantation north of Virginia. The site was home to eleven generations of Sylvester descendants, from 1652 until 2014, when it was gifted to the nonprofit organization Sylvester Manor. Over the past 370 years, Sylvester Manor has been a provisioning plantation, an Enlightenment-era farm, and a pioneering food industrialist's summer estate. Today, the site includes a 1737 Manor House, a restored 19th-century windmill, an Afro-Indigenous Burial Ground, and a working farm along with educational, history & heritage and cultural arts programs open to all. Sylvester Manor was designated a Historic District of national significance on the National Register of Historic Places in 2015.