

# intervention

## message in a bottle

The Museum of Modern Art may have put Long Island City, New York, on the international culture map by opening temporary premises in the industrial neighborhood, but MoMA QNS was far from the first art institution to make a home there. Among the handful of others, Socrates Sculpture Park remains one of

the best kept secrets. This small, rough-around-the-edges outdoor gallery on the East River has long been an artist incubator, and its rocky bank is one of the most meditative spots on the urban waterfront.

Food for thought through August 3 is the group exhibition "Yard," which explores the ico-

nography of the suburban lawn. Alyson Shotz's *Mirror Fence* is a reflective take on traditional pickets. Elise Ferguson's *Retaining Wall: Linoleum* wraps existing landscape infrastructure in colors from a 1950s kitchen.

*Two Pools*, by Lisa Hein and Bob Seng, comprises a pair of kidney shapes. The first is a sky-

blue concrete form set in the ground. The second is a white plastic rim anchored in the river by stainless-steel wires; inside the rim, various glass bottles bob quietly. "The in-ground pool represents the decorative impulse," says Hein. "The floating pool is our urge toward psychological expression." —Alan G. Brake