

Auwarter takes a modular approach to his work, constructing out of galvanized hardware screens a series of *Emotional Atmosphere Stations*. These cube-like structures are initially placed at all corners of Chesterwood. Over the course of the exhibition, the artist gradually will move them to a central meeting point to find a home together. Lucy Hodgson and Lin Lisberger take a more abstract look at dwelling. In Hodgson's *Happy Landings!*, a sculpture of shingled structures connected by stainless steel pipes seems to have crash-landed at Chesterwood. The shingles reference home; however, their form is more alien, as if a house came to life and transformed into limbs. Lisberger's elegant sculpture has also anthropomorphized, as a small wooden canoe seems to have sprouted a willowy ladder from its belly. It is unclear whether it is the canoe itself trying to transcend or its former rower.

Landscape, like home, is also a constructed place. **Gordon Chandler's** Easel and Bench and **Gene Montez Flores's** Housatonic River Meadow: a view across the river toward the sunrise, a view across the river toward the sunset, both deal with art historic traditions of the landscape. In Chandler's work, he places a bench in front of an easel on which sits an empty frame, allowing the viewer to "paint" his or her own landscape from Chandler's carefully chosen vista. Flores, on the other hand, creates the landscape for us. In heavily wooded environments, we often lose sight of the landscape as a whole. Flores wants to replace this view with, in particular, that of the Housatonic River. Flores presents two views, sunrise and sunset, of the Housatonic in bronze, mimicking paintings on easels but solidifying their place in the landscape. **Jain Machell's** wood and stone carvings bring the problems of landscape to the forefront; however, they do so by requiring that viewers seek them out. Machell's works hide in the landscape; however, once revealed, words such as *Error* or *Target* appear etched into nature, reminding viewers to think about the land on which they tread.

Richard Garrison's work continues to point viewers' eyes to the ground. Garrison's *House Shadow* is a life-sized replica of a shadow cast from a 4-bedroom colonial home with an attached garage. This is not an ordinary shadow, but one etched (temporarily) into the landscape. Prior to the opening of the exhibition, Garrison blocked out the house shape on the lawn near French's studio, limiting sunlight and yellowing the grass to create his trace. With this gesture, Garrison points to the built environment encroaching on the landscape. **Linda Cross's** work, *Excavation*, also keeps our eyes on the ground as she creates a still-life construction of a bed of rubble and building debris protruding from the earth, as if the landscape itself were growing its own new buildings.