

I want to incorporate objects from Parsons Way in my work because the beach, for me, is a meaningful, safe place. My experience of Kennebunkport is unusual—for most people the town is simply the home of George H. W. Bush. Kennebunkport today is a haven for “Bush-watchers,” a commodified, mythologized, tourist spot, and when George W. Bush is visiting his father, a sea of security checkpoints and Secret Service agents. In a sense, my relationship to the place is problematic and acontextual just as the tales of a tourist who travels to Haiti reference the beaches, water, and tropical fish, but neglect to mention the poverty and recent coup. I have a right, though, to my sanctuaries. I am free to celebrate my own lived experience of Kennebunkport as I acknowledge another’s.

Microcosmically, Parsons Way is a sanctuary from terrorized America—a rocky beach offering haven and gratification in the midst of a mass of consumerism and security apparatus that has followed the Bush family to this little old fishing town.

I want to communicate how Parsons Way is a sanctuary for me. I don’t want to re-produce that sanctuary for others, because these others should just go there, or really, to their own sanctuaries. Instead I want to create an artwork that is a new sanctuary inspired by my experience of Parsons Way. Not a sanctuary from Bush’s Kennebunkport, this sanctuary confronts this tension about context by providing its own answer to the question: “Sanctuary from what?” The answer could be incorporated into the installation/performance, or it could simply be the piece’s setting.

Kdkfjfal;laiwof;aowijfa;lkcj;ojj;alfkdja;oeifja;aoimc;ajoi;lkfja;lsikijfo;alsjf;alsieofja;sldkfja;ckjfdkfkdkdfdfmcn d d dd cvjallll akasdfkj’aa  
A  
Aa  
A

AJlkjhlkLAKSDJFHnv d  
dklsdfakallanzau263877488899bbbbdfjdkkfjjjjjjjjjjjjjjfffefqliqjer;oqiu;qlqjeslsjeiowo  
ocfocka;;  
cdf  
fdf  
a...df.dsfdafsaddaddpjkkk,.clafjakall,.oopp[[[]]]\\  
kiiwkasdfia;ajfiwoieruwo nvzvnzcnx  
y7676768988\*\*7&^%\$44%^&777\*889)0)90\*&\$74\$33==+j)0J0jj)j00udhfa”;polijuh  
kiu6tfhtgrdsxfdwzfsxbgvfcnhgmjhmkiight4defswad` W QQ qw  
qwq qadfecæS SW  
QDsdwaFdwadSQAZFDWRewasd564st43w4wwdducvyukijm/  
bgmtfhj6r7i6i8847-65312.111411523002583457uygjnhhjjk,ihgctgdrtguhvbgnfht6uy  
ctrfyujn  
idfhj;alkmcmnvalsdhkvhakfjnva,fjjk;asdlfjhal;eoi;asldkvm/.,ma.fsml;afkdvhb,zv  
,zxc/.m n,fvjfjffjfvivicuhbvexzdfghnm,,l,mjnhbhvgerdfxgsdzfwnvghmn vfgghjm  
nhgfvcbnm vgfcdsaQ QAZ qwertyhjmnbhyuikmnbhgjm,kiuhgvc  
cvfgyuikl,. Bghjuiko9asdfgyhjn m  
kjkjkkjkjkjkjkikikikijuhuijhyujhyujhyuhyhygygtvgbv vbg b bnv v b vb vb b

bnmnhgfdftdedswaq AWQ asz QWAAQ q  
QAZWEDFGHUIOL;'

☒ VCSAΣ®`yjuikkassfk:

'l,k'l;kjnk,hgbkhgfcadfdhgrsaQ1WQWES4345WRTR5THTEAFEQRFeredsdggfjccfuvgh  
lilu;p;pkjbhygft54dfd5321`1 3!@Q ~!@@#Ewraserterdfk786696tiyog9po0hp=]M/lni.hk  
bncfxdxqz xxaxxsdfghjk,./;.lkjhgfdsaqwdfghjkl;'

\|[poiuytrewqasdf ASDXZ qsdghjkoiu7654321`~~~~~1234rtyjm,./

'l bvgjhmsdf bnhjkl;/

'sgfgvsdfafgs

r `hgdfdg

vgsfdf

b vsfagsvdfb☒hngtfhdsaERYHJ.MNGBFVDSDas utr6u7i8imn vbngghf

;pad☒8888888888888888 999997yg jyj bvcxxaek rfgthu;' l hkljhvcbbmn ☐ Vb/l  
f

nk;xlcfkmv;dfkglj;askfhklsfjnxcadvkmm,, kjyghgrfczsss\|\|[poiuytrewe jnl

dddnlweufgsfkrh fa iuehfgjjjdfadm,,nc v c v c c c

nnbbsDFgssdfvgsfgaff aff f A gsAFssfavasfvasfasdfasdf dhnl al sddkasdfja d

yytygggggggggy6y6y6y6yggghghh gftgtghgytadddfa asdfaik uh I

uhoiuhkhKHLKkhiHD IUHO IUHHFP 98YH

98Hkhjh136543232.21252466\*62-30.0-3.3.\*6\*+-3.33++.-\*=526135/8