

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.

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