

A darkly comedic geopolitical thriller set on the golf course, and among works of art, at the Sunnylands estate operated by the Annenberg Foundation Trust in Rancho Mirage CA.

Presidents, royals, entertainers and golfers were guests at Sunnylands during its glory years as a private home. Their comings and goings have been duly noted by the media and the Trust. I tell the untold story of the interplay of club-toting presidents and art present on Sunnylands' golf course. (Art on a golf course – you read it here first.) The impact may have been felt around the globe.

Upon its completion during the residency, the project will be added to my website "New Monuments Golf Club" (<http://newmonumentsgc.com>; username: Guest, password: Testing123).

Hubris is a necessary characteristic of a person who builds a parkland golf course in a desert. Walter Annenberg, the late owner of Sunnylands, who personally made its logo a sun god, reportedly said, "I don't want to see one grain of sand except in the sand trap." My Sunnylands will be portrayed as a beautiful mirage, an oasis of delusion.

The 1964 design of the golf course caters to an expanded aerial game made possible by technological advances in irrigation and equipment design and construction. Golfing terms like "aerial game," "attack the greens," "attend the flag," "reload," "Oscar Bravo" and "weekend warriors" invite comparison with military thinking. With the benefit of hindsight and an unconventional perspective (the lens of golfers, who are usually perceived as solid supporters, not critics, of the military), I aim to critique foreign policy (which foreign policy is TBD) associated with Sunnylands' presidential visitors.

In the normal course of business at Sunnylands, both art and desertscape were pressed into service as trappings of power, window dressing. In my reprise of events, features/creatures of the ecosystem not under the posthumous control of Annenberg become "players" with a "say" in today's debates about the use/abuse of our environment.

Did the Northwest Indian totem pole, Chinese pavilion and Delos bench somehow change the course of play, while the world's-fate-discussing presidents cut, chopped and hacked under the mid-day sun's intensifying, entropic heat? At stake: the grounds under our feet.

Further works of art at Sunnylands that may play a part:

outdoors: sun god logo; Mayan column; painted wall pieces (Yaacov Agam); sculptures "Peacock" (Harry Bertoia), "Birds of Welcome" (Art Price) and "Square Wave" (Yaacov Agam); grave sites of Walter and Leonore Annenberg.

indoors: Jean Arp sculptures; Steuben glass collection (in particular, two of the "Poetry in Crystal" series (1963): "To Build a Fire," design by Steuben's Lloyd Atkins, poem by Melville Crane; and "Birds and Fishes," design by Steuben's Donald Pollard, poem by Robinson Jeffers, engraving by Robert Vickrey.