

LANDS END



LANDS END



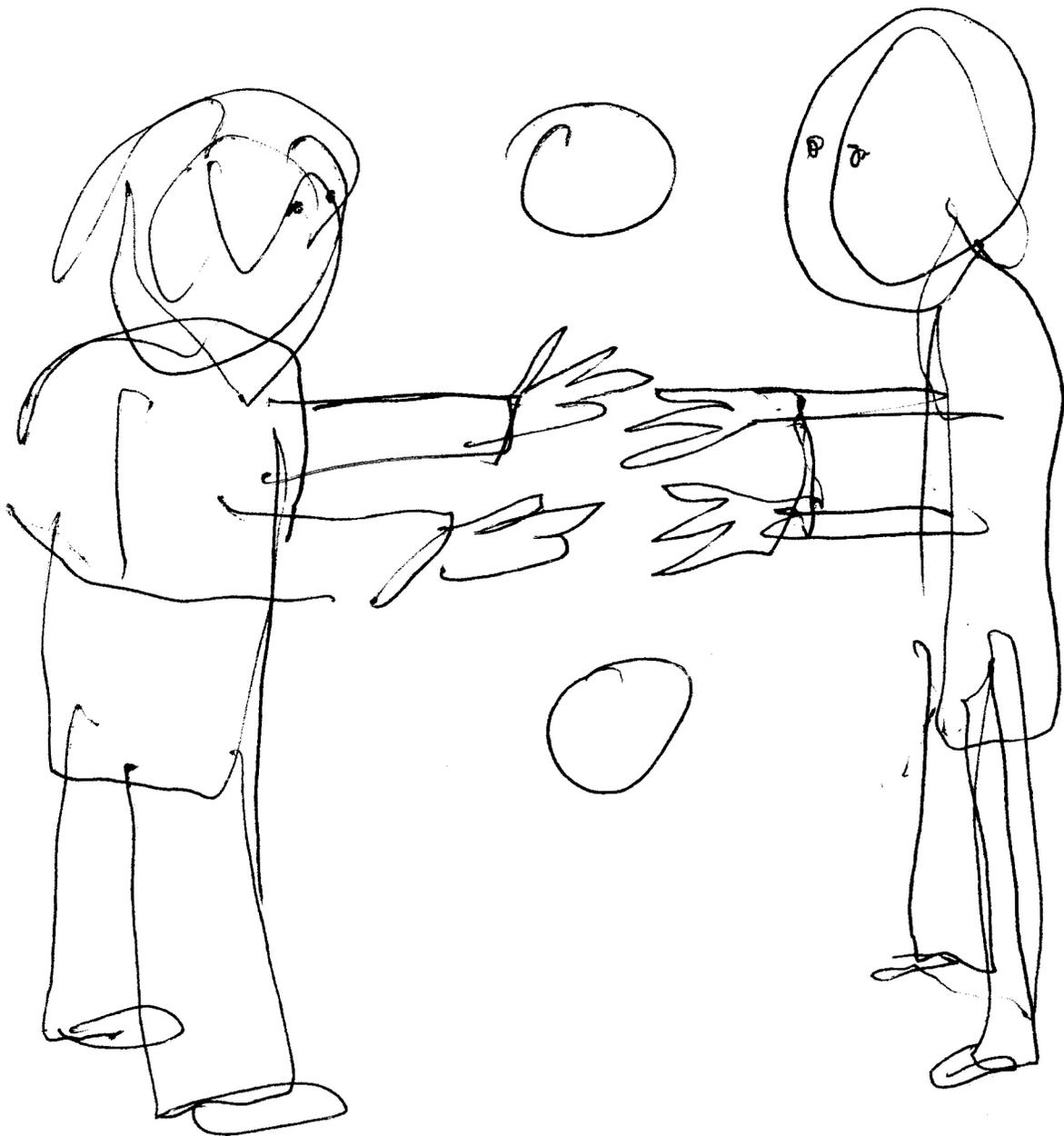
January 9–March 15, 2015

Logan Center Gallery
915 E 60th St, Chicago, IL 60637
Tue–Sat 9 am–8 pm, Sun 11 am–8 pm
arts.uchicago.edu/logan/gallery

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Artists in the Exhibition

Carris Adams
Raymond Boisjoly
Sarah Burwash
Gillian Dykeman
Theresa Ganz
Hans Haacke
Susan Hiller
Oliver Lutz
Claire Pentecost
Dan Peterman
Carrie Schneider
Andreas Siqueland
Eric Watts



Curatorial Note

Hello.

Welcome to *Lands End*.

As a means to help orient you, a simple question: what is landscape? A genre of painting? A shared and disputed ideological construct? An abstract philosophical zone for figures of thought to be placed in? An obstinate commodity filled with bubbles waiting to burst? The *actual* battleground of our current ecological crisis? A field of dreams for mythological origin stories? Or, is it just the sand between your toes and the light on your face that washes away any such questions and keeps you grounded in the indissoluble present moment?

Of course landscape is all these things and more.

Lands End the exhibition grew out of an essay I wrote in 2012 for the journal *Mousse* entitled *Earth Without Aura* at a time when I was principally interested in the blurring of inner psychic states and the natural surroundings as a mode of working that contemporary artists might be using. As if Don Quixote could in a sense transform windmills into giants—this quixotic notion seemed to hinge on the status of the image today. That if we are witness to a glut of image production brought about by rapid advances in technology, and in a sense we are all caught in a living image, then it stands to reason that artists could recompose that living image and deploy it towards other ends. In short, artists might be in a position to actually re-imagine or re-image the world.

That 2012 essay still is at the core of my thinking about landscape, but my understanding of what landscape might be has since grown and more and more questions have piled up. Landscape is often considered a quaint genre of art. Contrary to this facile perception, the art works in *Lands End* reveal landscape to be possibly one of, if not the most, pressing zones for contemporary art to negotiate. From territorial disputes and ecological calamities to problems around notions of “private” property, contemporary landscape is shaping artistic practices, and artists in turn are shaping the popular imaginary of the environment. The title of the show is also intended as a nod to the clothing retailer Lands’ End founded here on the South Side of Chicago.

Landscape might be, in the final analysis, a collaboration. I have found that the subject of landscape is too big to consider on my own and look to the artists in the show to open up new ways of thinking about what landscape is.

For Carris Adams landscapes are filled with signs that indicate specific places often located in low-income neighborhoods. Adams' "sign" paintings challenge our notions of race and class through varying degrees of abstraction and legibility. For *Lands End* the artist has rerouted the "X" placed on condemned buildings around Chicago. An artist of Haida and Québécois descent based in Vancouver, Raymond Boisjoly's practice engages issues of aboriginality, language as cultural practice, and the experiential aspects of materiality. He has created for this exhibition a banner, to be hung on the exterior of the Logan Center, that rewrites the name of our city. Canadian artist Sarah Burwash often works in a storybook mode creating compositions that deal with frontier culture, feminism, and self-reliance. Two pieces in the show are indicative of her delicate talent with watercolor.

Canadian artist Gillian Dykeman creates personas and performances that point to the commercialization of landscape and identity. Here she has created a tour for the exhibition that takes inspiration less from the traditional docent and more from an outdoor guide helping the audience "see" the nature in *Lands End*. Theresa Ganz's large photographic collages re-instantiate images of nature through detailed and abstracted reconstructions of the photographic referent. Shifting here from plants to stones, Ganz invokes the architecture of sacred spaces of which the cave could be argued is the primordial example. Hans Haacke's work is well known for interrogating social systems, and he often uses ecological metaphors to pointedly reveal the "naturalness" of the workings of society. In *Lands End*, Haacke has created a picturesque image of one of the most hotly contested territories on the planet—the security wall between Palestine and Israel.

London-based artist Susan Hiller carries methodologies gleaned from her study of anthropology to create conceptual works that explore invisible phenomena such as the paranormal, UFOs, and liminal states through a diverse range of media. Hiller has created for the exhibition a photographic work of post cards from the actual and original Land's End location in England. Oliver Lutz often employs infrared paint and surveillance technology to implicate the viewer inside a historically vexed landscape. With his work for *Lands End*, Lutz expands our conception of landscape by turning his attention to the space of play and family. At first glance the work simply looks like a black monochrome painting, but through the remediation of video technology the viewer's role in the production of these images is brought into question. Claire Pentecost is engaged with the politics of sustainability and the land. Creating a rhizomatic

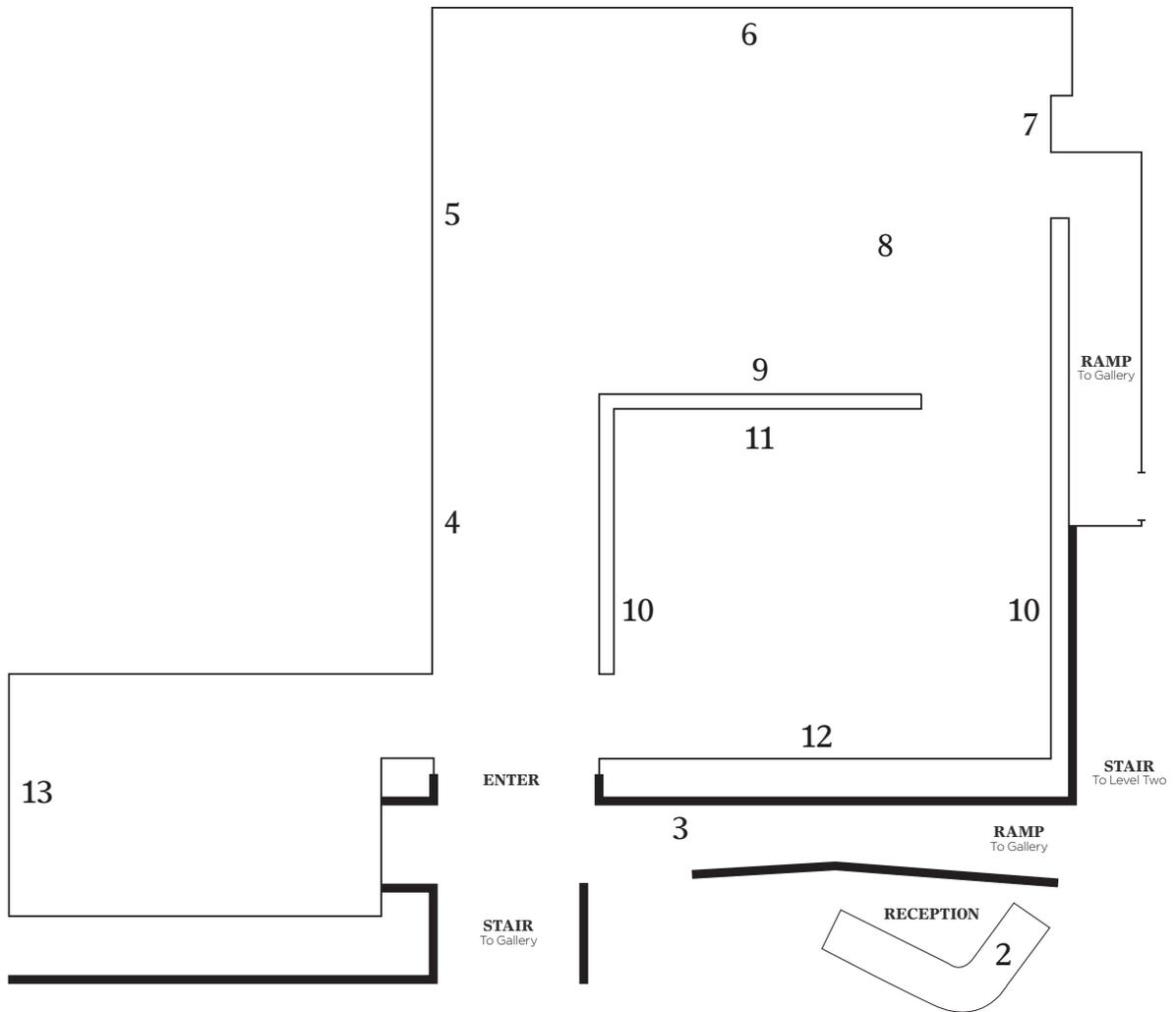
sculpture from coal mining canary cages, Pentecost suggests that our consumption of natural resources is placing us in harm's way.

Dan Peterman's work is often associated with practices of creative re-use, creating a body of work that reveals how a material, specifically plastic, might be put to constructive use rather than left to rot and contaminate our land. In *Lands End*, Peterman has contributed a series of "Landscape Paintings" that recall Caspar David Friedrich's *Monk by the Sea* and the work of Kazimir Malevich. Carrie Schneider's work taps in to the deep psychological aspects of landscape. She spent a year building a house-like sculpture and repeatedly set on fire to capture the poetic resonance of an endlessly burning house throughout the seasons. Norwegian artist Andreas Siqueland's painting practice is concerned with place and how specific places and the people that make up those communities affect painting. For his work in the exhibition, Siqueland is showing a work, made during the *Winterjourney* residency that he led at the Banff Centre, that captures not only the spirit of that place and moment but also the dreamlike notion of what it is to imagine another land. Eric Watts' video work is concerned with notions of the uncanny and the way it animates the landscape. Here we see not land ending but a seemingly endless expanse of forest whose endlessness conveys simultaneously a sense of awe and terror.

Lands end ... may we find common ground that is worth sharing.

Thank you for visiting.

Zachary Cahill



LANDS END

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|---|--|--|--|
| <p>1 <i>Logan Center façade</i>
Raymond Boisjoly
<i>C-H-I-C-A-G-O</i>
(<i>Allium tricoccum</i>), 2014
Vinyl banner</p> | <p>5 Dan Peterman
All works from the
<i>Plastic Horizon Series</i>
<i>Untitled</i>, 2014
Post-consumer
reprocessed plastics</p> | <p>6 Andreas Siqueland
<i>Winter Journey /</i>
<i>American Dream</i>, 2014
Paint on canvas</p> | <p>11 Carrie Schneider
<i>Burning House</i>
(<i>August, daybreak</i>), 2011
C-print
Courtesy of the artist and
Monique Meloche Gallery,
Chicago</p> |
| <p>2 <i>At Reception</i>
Gillian Dykeman
<i>Guided Tour</i>
<i>with Mountain Valley</i>
<i>Mountain tours</i>, 2015
Performance / audio tour</p> | <p><i>Untitled</i>, 2014
Post-consumer
reprocessed plastics</p> | <p>7 Sarah Burwash
<i>Fold</i>, 2014
Watercolor on paper</p> | <p><i>Burning House</i>
(<i>March, sunset</i>), 2011
C-print
Courtesy of the artist and
Monique Meloche Gallery,
Chicago</p> |
| <p>3 Carris Adams
<i>Exes</i>, 2014
Oil and acrylic
on wood panel</p> | <p><i>Untitled</i>, 2014
Post-consumer
reprocessed plastics</p> | <p>8 Claire Pentecost
<i>for the body without</i>
<i>organs to sense</i>, 2014
Coal miner's canary cages,
cast petroleum coke, wire,
thread, and canary</p> | <p>12 Theresa Ganz
<i>Heart of the Cave</i>, 2014
Archival pigment print,
collage</p> |
| <p>4 Eric Watts
<i>Map Ref. 51.1236° N,</i>
<i>115.5556° W</i>, 2013
Video</p> | <p><i>Untitled</i>, 2014
Post-consumer
reprocessed plastics</p> | <p>9 Susan Hiller
<i>The First and Last</i>, 2014
Archival dry print</p> | <p>13 Hans Haacke
<i>West Bank. Valley Near</i>
<i>Abu Dis</i>, 2010–14
Vinyl mural
© Hans Haacke / Artists
Rights Society (ARS)</p> |
| | | <p>10 Oliver Lutz
<i>Untitled</i>, 2015
Acrylic on canvas
and CCTV System</p> | |

Events

Fri, January 9, 2015, 12 pm, 2 pm, and 4 pm
Performances by Gillian Dykeman
Logan Center Gallery

Mon, January 12, 2015, 6 pm
OPC Artist Talk by Andreas Siqueland
Logan Center Gallery

Mon, February 16, 2015, 6 pm
Panel Discussion with Brian Holmes,
Claire Pentecost, and Dan Peterman
Logan Center Gallery

Please continue to check arts.uchicago.edu/landsend
for additions and updates.

Acknowledgements

First and foremost, thank you to all the participating artists.

Thank you to Monique Meloche Gallery and Allison Glenn. Brie Daigle, Mark Jelke and Leslie Travis of The Great Frame Up. Irmi Maunu-Kocian and Goethe-Institut Chicago.

From Zachary Cahill: In addition to the acknowledgements above and my sincerest gratitude to all the efforts of everyone credited in the production of the exhibition (You all make working in the arts at UChicago a total pleasure and I feel lucky to work with every single one of you!), I would like to thank the Banff Centre for the Arts, a very special landscape that greatly influenced the ideas behind the exhibition; especially the *Winterjourney* artist residency led by Andreas Siqueland in the winter of 2014 where I was a visiting faculty along with Sarah Ganz Blythe. My gratitude also goes to Kitty Scott who has been instrumental in nurturing many of these conversations about landscape over the years. My thanks also goes out to Edoardo Bonaspetti for giving me the opportunity early on to explore many of the ideas that shaped the exhibition in the journal *Mousse*. I would also like to thank all the participants in my Mental Space seminar from Spring 2014 for providing much grist for the mill. I would especially like to thank the visiting lecturers to the seminar: Robert Bird, W.J.T. Mitchell, Dieter Roelstrate, and Jan Verwoert. The Department of Visual Arts at the University of Chicago is an incredibly stimulating place to work; the influence of my colleagues from the department is far and deep and certainly makes for a refreshing intellectual landscape—my thanks to everyone in the department for many years of inspiration. Thank you also to my partners in ~~crime~~ art, Katherine Harvath and David Giordano, whose thinking has guided my own. Over the last few years Monika Szewczyk has been a constant interlocutor; it is frankly impossible to imagine this exhibition without her insight and encouragement. My deepest thanks to all of these and many more collaborators and friends not named here ... They made *Lands End*.

Production Credits

The production of the exhibition and events is made possible by staff of the Reva and David Logan Center for the Arts: Jim Adair, Christopher Audain, Josh Babcock, Kate Barutha, Marissa Lee Benedict, Dominique Boyd, Ben Chandler, Leigh Fagin, Nicole Foti, Erin Brenner, Hannah Givler, Kevin Gunnerson, Kent Lambert, Emily Hooper Lansana, Josh Johnson, Julie Marie Lemon, Wendy Liles, Mitch Marr, Bill Michel, Greg Redenius, Katie Waddel, Marcus Warren, Sean Wills, and David Wolf, as well as David J. Levin, Leslie Buxbaum Danzig, and Mike Schuh of the Gray Center for Arts and Inquiry, Theaster Gates, Tempestt Hazel, and La Keisha Leek of Arts + Public Life, and The Renaissance Society, with invaluable advice and assistance from many University of Chicago faculty and academic department staff, particularly Jessica Stockholder, Catherine Sullivan, Allison LaTendresse, Joy Miller, and Danny Volk in the Department of Visual Arts.

Lands End is curated by Zachary Cahill and Katherine Harvath with the assistance of Camille Morgan.

Design by David Giordano.



Stop! 



Full stop! 



**LANDS
END**

