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# Arlington Arts Center presents *Strange Landscapes*

**On View: June 25 – October 2, 2016**
**Opening Reception: June 25, 6-9 pm**



Matthew Mann, *Piss House*

**ARLINGTON, VA** – For thousands of years artists have been depicting the land around them. Today, artists are still drawn to the subject of the landscape, but with a new, and often critical, lens and purpose.

Arlington Arts Center's (AAC) summer exhibition, *Strange Landscapes,* features artists whose work both draws on and challenges traditional artistic approaches to the natural and built environments. More than just an illustration of location, the artists in this exhibition consider landscape as a topic, a historical legacy, a lens for interpreting our relationship with nature, and a foundation for imagining alternative ways of being.

In *Strange Landscapes* some artists engage with the history of landscape art, disturbing the viewer's expectations and exploring the political and aesthetic commitments of the genre. Other artists in the exhibition draw viewers into their own worlds, using the tools of landscape to create space for exploring overlooked histories and underrepresented points of view.

*Strange Landscapes* is co-curated by Blair Murphy, independent curator and partner at Field Projects in New York, and Karyn Miller, curator and Director of Exhibitions at Arlington Arts Center. Artist talks, an interactive community performance, and educational programs for adults and children will accompany the show.

**Artists included in this exhibition are:** Matthew Colaizzo, Edgar Endress, Ryan Hoover, Ariel Jackson, Katarina Jerinic, Matthew Mann, Jaimes Mayhew, Alejandro Pintado, Jacob Rivkin, Margarita Sánchez Urdaneta, and Kate Stewart.

**Additional Programming:**

**Friday, July 22 from 1 – 7pm:** New York artist **James Leonard** will present his project ***The Tent of Casually Observed Phenologies***. Part children's blanket fort, part post-apocalyptic wigwam, this raw canvas structure becomes a shrine acknowledging the emerging cost of climate change. The interior explodes in quilted color, creating a magical setting for Leonard's unique blend of Tarot and environmental storytelling. This project is supported in part by Arlington Cultural Affairs and Arlington Public Art.

**Saturday, September 10, 1 – 4pm:** Meet the Artists & Community Event

***Strange Landscapes* Artists:**

**Matthew Colaizzo**

Matthew Colaizzo creates multi-block woodcut prints, drawing inspiration from quarries, mines, and other sites where the earth has been excavated, moved, and otherwise disrupted by human efforts. Colaizzo's prints reference historical representations of the landscape, with a specific interest in the history of Japanese

woodblock printing while depicting the disruption and destabilization of the earth that takes place in the name of human progress.

**Edgar Endress**
Edgar Endress' video, *How to Make it Rain* is structured around the belief among Quechuas in the Andes, that in order to make it rain, it is necessary to go to a *pacheta* (high peak) to burn llama manure. The video is a poetic exploration of the ongoing struggle in the Andes between the forces of nature, the debris of a Spanish colonial system, and its troubled relationship to traditional ways of living for indigenous groups. Endress' *Santos*, will also be exhibited and is a series of prints that reference a complicated history of botanical and natural illustrations that were created as a means of scientific dominance over the new colonized landscape.

**Ryan Hoover**
Ryan Hoover employs a range of digital, biological, and traditional media to explore technology, its history, and the manner in which it structures our society and shapes us as individuals. For the *Arborescent Algorithms* series, the artist used academic research and extensive observation to create an algorithm that mimics the growth patterns of trees. The resulting 3D printed sculptures imitate the growth patterns of specific species, exploring the parallels between contemporary digital technology and the processes of nature.

**Ariel Jackson**
Ariel Jackson is a multi-media artist who creates alternative narratives and science-fiction landscapes for processing sociopolitical traumas. Jackson's collaged videos and sculptures feature invented landscapes, narratives, and two main characters, Lil Lil and Confuserella, to offer new ways of looking at the socio-political obstacles facing minorities in a hostile landscape.

**Katarina Jerinic**
Katarina Jerinic's *Beautification This Site* centers on a leftover piece of the landscape the artist acquired through the Department of Transportation's Adopt-A-Highway Program. Part earthwork, part self-assigned residency, *Beautification This Site* calls attention to the land itself and ways it is shaped by bureaucratic and natural forces, passers-by, and Jerinic's endless efforts to maintain it.

**Matthew Mann**
Matthew Mann exploits the mechanisms of painting – perspective systems, color, space, and design – to construct narrative meaning and explore painting's debt to architecture. In his latest series, *Twee Brutalism*, he explores architecture's power to condition environments and demonstrate civic priorities and communal messaging, drawing on his own experience as a resident of a quickly changing urban landscape.

**Jaimes Mayhew**
Jaimes Mayhew's large-scale inflatable sculpture, *The Wave of Mutilation*, is the centerpiece to the imaginary, utopian separatist community for transgender men who are attracted to transgender men called Samesies Island. A subversive fictional landscape, *Samesies Island* makes visible trans male identity, while also pointing to the ongoing lack of access to basic needs faced by many people who are transgender.

**Alejandro Pintado**
Alejandro Pintado´s work explores historical memory of landscape and its transformation over time. He has edited and transformed the work of artists such as Claude Lorraine (1600-1682), Mortitz Rugendas (1802-1858)

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and José María Velasco (1840-1912). Pintado selects pristine landscapes that are no longer accessible or possible in the present day and intervenes with contemporary objects, mixing the past with the present.

**Jacob Rivkin**
Jacob Rivkin's video work considers and navigates the gaps between the analog and the digital methods of cinema and perception. Filmed on location in the level Bonneville Salt Flats, Utah and remote cliffs of Salvage, Newfoundland, his film *Fortunate Isles: Landings* interprets the landscape through the lens of the camera to explore questions of evolution, reality, and wonder.

**Margarita Sánchez Urdaneta**
Margarita Sánchez Urdaneta's video works examine the way in which loss and trauma are reformulated through political processes to either hide or overexpose predetermined historical narrations. Through the analysis and re-articulation of architectural sites, landscapes, testimonies, accounts, and literary fictions the artist questions the forms of representation that perpetuate these narrations.

**Kate Stewart**
Kate Stewart depicts the landscape as a common motif and as a literal reference and a symbolic notion. Stewart will install a walnut ink wall-drawing at AAC that references Chinese landscape painting and the feeling of being trapped from within a brambly landscape. Coupled with the artist's colorful paintings, the landscape is abstracted and perspective shifts to create an uneasy meditation on artifice, reality, and escape in our culture.

This project is supported in part by an award from the National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov.

## Also on view at AAC



Austin Shull,
*Privy, December 23rd 2009*

### IN THE WYATT RESIDENT ARTISTS GALLERY
**June 25 – July 31, 2016: Austin Shull: *Reconciliation***

On the Upper Level, AAC will present *Reconciliation*, a solo exhibition by AAC Resident Artist Austin Shull. In *Reconciliation*, an excavation launches a multi-media installation exploring alternative histories.

A video presents multiple localized narratives that unfold non-sequentially during the excavation of an 18th century stone-lined privy in the backyard of a former tenement building in the Lower East Side of Manhattan. The video reveals the collective investigations, interactions, and fantasies of its participants as they unearth a multitude of artifacts.

Shown in tandem, is a series of large format color images, *Reconciliation/Reconstitution*, in which the discovered objects are documented as engaged in a play of fantasy and fetishism. *Reconciliation* seeks to present history as an investigative process involving past, present, and future and through this framework, explores history's psychological and personal implications.

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Liz Guzman,
*God is Love, Daggers, and Hearts*

**Aug 13 – Oct 2, 2016 opening reception: Sat, Aug 13, 6-9pm**
***Light Wishes Only to Be Land,* curated by Becca Kallem**
In the language of painting, flatness and depth are usually opposites. *Light Wishes Only to Be Land*, a group show curated by AAC Resident Artist Becca Kallem features work by Tom Bunnell, Mike Dowley, Liz Guzman, along with Kallem, and presents a variety of approaches to surface and space.

Of her work, **Liz Guzman** writes, "Sometimes the landscapes are flat and other times they are focused in small paintings of sculptural surface detail." In the latter, she layers a variety of materials to create bejeweled, object-studded surfaces.

Guzman's work addresses kitsch and femininity, while Kallem's pieces stem from philosophical and metaphysical interests. Both artists are interested in layers and veils that can conceal or reveal, with openings and apertures that hint at identities, meanings, or other worlds. **Mike Dowley** creates paintings and "sculpture-paintings" from memory and observation that represent familiar, beloved places. Heavily textured oil paintings combine materiality and conventional landscape space. The works are tactile, concrete caricatures of boulders and other organic forms. **Tom Bunnell**'s beautifully fractured paintings also feature layers of mark and color. If not landscapes, they are sites with both frontal space and depth.

## IN THE JENKINS COMMUNITY GALLERY

**June 25 – July 31, 2016: *Materialized Magic***
On the Lower Level, AAC's Jenkins Community Gallery will be transformed into an immersive three-dimensional fiber art installation entitled *Materialized Magic: Mythical Creatures in a Yarn Artistry Habitat*. This exhibition takes yarn bombing to the next level by integrating two individual artistic visions with a community vision. Featuring the work of artists **Stacy Cantrell** and **Erika Cleveland** *Materialized Magic* is a collaborative process, sourcing the community for creation, assembly, installation, and de-installation of woodland, water, and sky habitats for the large-scale mythical fiber creatures created by the two artists. Yarn bomb meet ups, scheduled to take place prior to and during the installation, invite the community to participate in this work.

**Aug 12 – Oct 2, 2016: AAC and CHAW Student Exhibition: *Photography Institute***
The Jenkins Community Gallery will present the work of teen students from AAC's summer *Photography Institute*, developed in partnership with the Capitol Hill Arts Workshop. Students will participate in an intensive program that covers historic and contemporary practices of photography from film to digital. Ultimately, students will work together to mount this group photography exhibition after exploring the technical, creative, and curatorial aspects of photography and exhibitions.

**Gallery Hours:**
Wednesday - Sunday, 12 - 5 pm, or by appointment

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**About Arlington Arts Center:**
AAC's exhibitions and their attendant lectures, workshops, and panel discussions offer opportunities for dialogue, and ultimately serve to illustrate the value of contemporary art —specifically, what it is, how it works, and why it matters in our daily lives. Established in 1974, Arlington Arts Center (AAC) is a 501(c)(3) nonprofit contemporary visual arts center dedicated to presenting and supporting new work by regional artists. Through exhibitions, educational programs, and subsidized studio spaces, AAC serves as a bridge between artists and the community. AAC is housed in the historic Maury School, and boasts nine exhibition spaces, working studios for thirteen artists, and three classrooms. At 17,000 square feet, AAC is one of the largest non-federal venues for contemporary art in the Washington DC metropolitan area. For more information, visit www.arlingtonartscenter.org or call 703.248.6800.

Our programs are made possible through the generous support of the Virginia Commission for the Arts/NEA, Arlington County through the Arlington Cultural Affairs division of Arlington Economic Development and the Arlington Commission for the Arts, The Andy Warhol Foundation, The Morris & Gwendolyn Cafritz Foundation, The Washington Forrest Foundation, BB&T, The Arlington Community Foundation, Founders of the Fund Your Artist Vision, and AAC members.

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