

ARLINGTON ARTS CENTER *presents*

Strange Landscapes

on view JUNE 25 - OCTOBER 2, 2016

VIRGINIA SQUARE • 3550 WILSON BLVD • ARLINGTON, VA
ARLINGTONARTSCENTER.ORG • 703.248.6800

Arlington Arts Center (AAC) is a 501(c)(3) nonprofit contemporary visual arts center dedicated to presenting and supporting new work by regional artists in the Mid-Atlantic states. Through exhibitions, educational programs, and subsidized studio spaces, AAC serves as a bridge between artists and the public. The goal is to increase awareness, appreciation of, and involvement in, the visual arts in Arlington County, VA and the region.

AAC was established in 1974 and has been housed since 1976 in the historic Maury School. Our facility includes nine exhibition galleries, working studios for twelve artists, and three classrooms. At 17,000 square feet, we are one of the largest non-federal venues for contemporary art in the Washington DC metropolitan area.

Strange Landscapes is supported in part by an award from the National Endowment for the Arts



Front Cover: Matthew Mann, *Voice of America*

Inside Cover: Edgar Endress, from the *Santos* series



Strange Landscapes

on view

JUNE 25 - OCTOBER 2, 2016

featuring

MATTHEW COLAIZZO

EDGAR ENDRESS

RYAN HOOVER

ARIEL JACKSON

KATARINA JERINIC

MATTHEW MANN

JAIMES MAYHEW

ALEJANDRO PINTADO

JACOB RIVKIN

MARGARITA SÁNCHEZ URDANETA

KATE STEWART

co-curated by Karyn Miller & Blair Murphy

About the Exhibition

“Thus, landscape (whether urban or rural, artificial or natural) always greets us as space, as environment, as that within which ‘we’ (figured as ‘the figures’ in the landscape) find — or lose — ourselves.”

— WJT Mitchell

The creation of a landscape functions as a kind of world-building, resulting in an environment with its own standards and logic.

This ability to act as a universe unto itself is what makes landscape a subtly powerful genre. That landscapes are often rendered as naturally occurring, rather than constructed, only adds to their power.

After all, WJT Mitchell argues that landscape is “an instrument of cultural power, perhaps even an agent of power that is (or frequently represents itself as) independent of human intentions.”¹

In this way, landscapes (whether physical spaces or representations) present themselves as if they are entirely natural or “simply given and inevitable,” when in reality they are often quite contrived.²

The history of the landscape genre reaffirms the power of landscape to shape the way humans understand the world.

Depictions of the “new world” helped Europeans in the 19th century make sense of the colonies, but also reinforced beliefs that justified colonial violence and domination.

In the print series *Santos*, **Edgar Endress** draws on historical illustrations created by botanists and scientists that transformed how Europeans understood the colonies while reinforcing dominant colonialist ideologies.

Alejandro Pintado’s paintings, drawings, and installations take a similar interest in the role of landscape and Enlightenment views around nature, science, and reason. Pintado’s work co-opts and interrupts traditional 19th century landscape imagery, blurring the Enlightenment

distinction between “nature” and “culture.”

In her immersive installations, **Kate Stewart** also mines the philosophical underpinnings of the landscape genre. Rather than straightforwardly rendering natural spaces, Stewart creates a relationship between the viewer and the installation space, evoking the sublime – the power, grandiosity, and danger of nature.

Matthew Colaizzo’s woodblock prints also draw on the history of the landscape genre, relying on firsthand observation of mines and quarries in Pennsylvania to play with the tension between the realities of land use and the romanticized views often represented in landscapes.

Matthew Mann’s painting series *Twelve Brutalism* scrutinizes the urban landscape,

1. WJT Mitchell, “Introduction,” *Landscape and Power*. Ed. WJT Mitchell. Chicago: University of Chicago Press, 1994. p. 2

2. Mitchell, 2

architecture's power to shape our perception of the world, and how urban planning and design can dictate who feels welcome in particular spaces.

Ryan Hoover's *Arborescent Algorithms* draws links between contemporary digital technology and the code that drives natural growth patterns, resulting in 3D forms that mimic the growth patterns of specific trees.

Katarina Jerinic probes the roles and values assigned to land through *Beautification This Site*, a multi-year project for which she maintained an area of green space in Brooklyn through New York City's Adopt-a-Highway program.

Presenting artworks related to Jerinic's unending maintenance, *Beautification This Site* subverts the grandiosity that often accompanies both landscape and land art traditions.

Margarita Sánchez Urdaneta's video installation *Mouth Filled Ash* reveals a darker relationship between individuals and their surroundings, specifically tapping into the history of Colombia's Magdalena River and accounts of violence related to Colombia's ongoing

civil war. The landscape's intimate role in revealing or concealing the truth is mirrored in the fragmented text and accompanying video footage.

Examining reality through both digital and analog technologies, **Jacob Rivkin's** *Fortunate Isles: Landings* features a "real" landscape populated by "surreal" creatures.

While Rivkin disrupts and fictionalizes existing landscapes, **Jaimes Mayhew** and **Ariel Jackson** have found ways to harness the power of landscape to envision new realities.

Faced with a contemporary climate where trans people are denied access to basic needs, including healthcare, education, housing, and bathrooms, Mayhew invents *Samesies Island*, a landscape where transgender men who are attracted to transgender men can live without fear of violence.

In *B.A.M: By Any Means Inc*, Ariel Jackson expands on a fictional, allegorical landscape that evokes police violence towards people of color, the historical legacy of the Jim Crow laws, and the Great Migration. Jackson's video and characters navigate a fictional

setting to reflect on the ways that the movement of people of color through the American landscape continues to be policed.

Building on, subverting, and outright usurping the traditional methods and assumptions of the landscape genre, the artists in the exhibition suggest new ways for considering landscape, updating the genre for a new time in history and a broader range of perspectives. They make the landscape tradition strange, destabilizing our expectations in order to show us new visions of the world.

Blair Murphy, co-curator

Blair is an independent curator and cultural worker based in New York City. She was a 2014 – 15 Helena Rubinstein Curatorial Fellow of the Whitney Independent Study Program and is currently a partner at Field Projects, an artist-run project space in Chelsea.

Her past curatorial projects include exhibitions at The Kitchen (NY), Field Projects (NY), Washington Project for the Arts (DC), VisArts Rockville (MD), and DC Arts Center (DC). She holds a BFA from Maryland Institute College of Art and an MA from Georgetown University.

About the Artist

MATTHEW COLAIZZO is based in Philadelphia and teaches printmaking and drawing at Penn State Abington. He received a BFA from Tyler School of Art and an MFA from the Pennsylvania Academy of the Fine Arts. He has exhibited in numerous venues around the East Coast including The State Museum of Pennsylvania and The International Print Center New York. Many of his works are included in various permanent collections, including the Luzerne County Historical Society (PA), and the Print and Pictures Collection of the Free Library of Philadelphia. He has participated in the Signal Fire Outpost Residency (OR), and recently received a fellowship at Anderson Ranch Art Center (CO).



**MATTHEW
COLAIZZO**



A Place on Earth (Gravel Piles) (left) pictured with *Tondo* (right)

About the Work

Matthew Colaizzo's work is an exploration of the landscape through woodblock prints, a technique that he uses to emphasize the material and its history. The wood grain reveals the life of the tree and the artist's cuts and marks on the prints are the evidence of the life of the board after the tree was milled. Colaizzo draws inspiration for his landscapes from quarries, mines, and construction sites, locations where land has been unearthed and moved. They aim to transform the viewer's perspective and examine our place on earth with ideas about natural history, human progress, and universality.

*where land has
been unearthed
and moved*

MATTHEW COLAIZZO

About the Artist

EDGAR ENDRESS is a George Mason University associate professor teaching new media and public art. Born in Chile, he has exhibited extensively throughout the Americas and internationally, most recently the Barcelona Museum of Contemporary Art (MACBA), Barcelona, Spain. In 2007, in association with Provisions, an organization dedicated to art and social change, Endress initiated the Floating Lab Collective, a team of interdisciplinary artists who deploy innovative art projects in collaboration with urban communities. His work focuses on syncretism in the Andes, displacement in the Caribbean, and mobile art-making practices. He received his MFA in Video Art from Syracuse University. He has received numerous grants and fellowships, including from the Virginia Museum of Fine Arts (VA) and Creative Capital (NY).

A black and white portrait of Edgar Endress, a man with dark, wavy hair and a beard, looking directly at the camera. He is wearing a dark jacket and a patterned scarf. The background is blurred, showing what appears to be a building with a window.

EDGAR ENDRESS

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from the *Santos* series

dominance over the colonized landscape

About the Work

Edgar Endress' video, *How to Make it Rain* takes as its starting point the belief among Quechuas, an indigenous group in the Andes, that in order to make it rain, it is necessary to go to a *pacheta* (high peak) and 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. *How to Make it Rain* attempts to amalgamate a poetic narrative of daily life

and the interrelation to nature, labor, and memory. Further exploring history, memory, and knowledge, Endress' *Santos* references botanical and natural illustrations created during scientific expeditions into the "New World" by illustrators, botanists, and scientists from colonizing nations. The illustrations depicted the physical landscapes, peoples, and economies of the colonies, transforming how Europeans perceived these places but also reinforcing their dominance over the newly colonized landscape and its occupants.

EDGAR ENDRESS

About the Artist

RYAN HOOVER employs a range of digital, biological, and traditional artistic media to explore technology and its history, critically reflecting upon the manner in which it structures our society and shapes us as individuals. He holds a dual degree from the University of North Carolina at Asheville in Philosophy and Fine Art (Sculpture) and

an MFA from the Mount Royal School of Interdisciplinary Art at the Maryland Institute College of Art (MICA). He has exhibited nationally in galleries and art fairs, and abroad in contemporary art centers and museums. Hoover lives and works in Baltimore and is currently a faculty member at MICA in the Interdisciplinary Sculpture department.

the intersection of nature and code

A portrait of Ryan Hoover, a man with a beard and short dark hair, wearing a dark jacket over a light blue shirt. He is standing in front of a textured, grey stone wall. The text 'RYAN HOOVER' is overlaid in large white letters on the left side of the image.

**RYAN
HOOVER**

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Arborescent Algorithms Series: Seed 500 8 RF

About the Work

The *Arborescent Algorithms* series operates at the intersection of nature and code. Hoover's 3D printed forms are created by an algorithm that the artist wrote to simulate natural growth patterns. A nearly infinite number of unique trees can be made, and the inputs to the system can be adjusted to simulate a wide range of species. While the forms are beautiful, the process also explores the degree to which natural systems are coded. Emerging technology like genetic engineering, robotic farming equipment, and bioprinting are integrating digital and biological systems of control. The work seeks to offer a better understanding of how to design these hybrid systems to support life, beauty, and vitality.

RYAN HOOVER

About the Artist

ARIEL JACKSON earned a BFA from the Cooper Union for the Advancement of Science and Art in New York in 2013. She participated in the Bruce High Quality Foundation University's Summer Emerging Artist Residency Program in 2015, and is currently a Van Lier Fellow in the Visual Arts Program at Wave Hill (NY). Jackson's work has been shown at the Studio Museum in Harlem (NY), Schomburg Center for Research in Black Culture (NY), Bronx Museum (NY), Susan Inglett Gallery (NY), and Museum of Contemporary Art Detroit (MI).

A portrait of Ariel Jackson, a Black woman with her hair styled in a braided updo, wearing a dark jacket and a dark scarf. She is smiling slightly and looking towards the camera. The background is dark and out of focus.

ARIEL JACKSON

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B.A.M. aka By Any Means Inc.

About the Work

Ariel Jackson lives and works in Brooklyn, NY, but grew up in New Orleans, LA. After experiencing Hurricane Katrina, she began developing characters that maneuver and explore sociopolitical traumas using allegorical and abstract language in concert with a collage of video, sound, and craft materials. In *B.A.M. aka By Any Means Inc.*, Jackson's character Lil Lil is a spokesperson for the fictional organization B.A.M. whose mission is to foster self-help. Lil Lil speaks to the difficulties of traveling from point A to point B to another Jackson character, Confuseralla, who is embarking on a journey. Lil Lil's testimony is contextualized by found imagery, language, and sound to investigate the sociopolitical obstacles facing minorities in a hostile landscape.

*allegorical
abstractions
explore
sociopolitical
trauma*

ARIEL JACKSON

About the Artist

KATARINA JERINIC is a photographer and mixed-media artist based in Brooklyn, NY. She received her MFA from the School of Visual Arts and a BA from American University. Her photography and mixed-media projects are placed in the public sphere and respond to, and intervene with, built environments, drawing attention to

interactions with surrounding spaces. Her work has been shown at and supported by the Center for Book Arts (NY), MacDowell Colony (NH), Bronx Museum of the Arts (NY), BRIC (NY), Songs for Presidents (NY), Proteus Gowanus (NY), NurtureArt (NY), Lower Manhattan Cultural Council (NY), and Brooklyn Arts Council (NY).

*the open-ended possibilities of
interstitial places*



**KATARINA
JERINIC**



A Sculpture Made By My Efforts

About the Work

Beautification This Site centers on a leftover piece of the landscape Katarina Jerinic acquired through the Department of Transportation's Adopt-A-Highway Program. The site is located at exit 30 off the Brooklyn-Queens Expressway, carved out between a highway exit ramp and a congested Brooklyn street. Part earthwork, part self-assigned residency, the project calls attention to the land itself and ways it is shaped by urban bureaucracy, natural forces, passers-by, and Jerinic's own endless efforts to maintain it. As she performed the ordinary labor required of any volunteer, she made a series of images and interventions focused on ideas of wild places, urban spaces, and land art. The resulting works elaborate on ideas beyond literal documentation of the place and process and consider multiple meanings projected onto built landscapes, development and ownership, the intersection of individual efforts and civic space, hopefulness and futility, and the open-ended possibilities of interstitial places.

KATARINA JERINIC

About the Artist

MATTHEW MANN is a painter living and working in Washington, DC. His paintings detail the vagaries, histories, and correspondences between pictorial language, visual experience, and conveyance of narrative meaning. Recent exhibitions include *Shape Play* at Tiger Strikes Asteroid (PA), *Associative Fugue* at Project 4 Gallery (DC), and *Salon of Little Deaths* at Hamiltonian Gallery (DC). He has also been a guest lecturer at the Luce Foundation Center at the Smithsonian American Art Museum, Maryland Institute College of Art, and is an Adjunct Professorial Lecturer of Painting at American University in Washington, DC.

*architecture's power
to determine who
does or doesn't belong*

A portrait of Matthew Mann, a man with long, wavy, light brown hair and a full, well-groomed beard of the same color. He is wearing dark-rimmed glasses and a blue t-shirt with a graphic of a map of Missouri and the letters 'KC' and 'MISSOURI'. Over the t-shirt, he wears a dark navy blue blazer. A colorful, patterned pocket square is visible in his jacket pocket. The background is a plain, light-colored wall.

**MATTHEW
MANN**



Ghost Eviction

About the Work

Twee Brutalism is a series of paintings that leverages Matthew Mann's longstanding preoccupation with architecture, the landscape, and pictorial mechanics. This series reflects his skepticism and personal experience around the redevelopment of urban spaces, specifically in the Washington, DC area. Mann's works consider architecture's power to define the urban landscape, demonstrate civic

priorities, and create a message about who does, doesn't, and no longer gets to belong to a given place. Mann deploys perspective systems, color, space, and design to convey an intense interest in and manipulation of the history of painting and perspective. Skewed and multiple horizons sometimes appear and imbue the paintings with an uneasy disjointedness.

MATTHEW MANN

About the Artist

JAIMES MAYHEW is an artist, organizer, and educator. His artwork is collaborative, interdisciplinary, and based on his interests in conceptual research of social and cultural phenomena, particularly as it pertains to LGBTQ bodies, nature, and land use. Mayhew's work has been shown in galleries, festivals, and museums nationally and internationally. He has received awards from The Fulbright Commission, Maryland State Arts Council, and Provisions Library, among

others. His work has been published in *Art Papers*, *Undercurrents Journal*, *Baltimore CityPaper*, and *the Boston Globe*. He is the co-director of Life After Boring Studios, a Baltimore-based artist and curator's residency. Jaimes is currently working on a commission for The Baltimore Museum of Art with collaborator Rahne Alexander, and is a fellow with the Saul Zaentz Innovation Incubator at Johns Hopkins University.

without fear of being policed or threatened

A close-up portrait of Jaimes Mayhew, a man with short, dark, slightly messy hair and light-colored eyes. He is looking slightly upwards and to the right with a thoughtful expression. He is wearing a grey, textured shirt. The background is a plain, light grey.

**JAIMES
MAYHEW**



Samesies Island (detail)

About the Work

Samesies Island is an imaginary, utopian separatist community for transgender men who are attracted to transgender men. This project began with a map of a pregnant seahorse-shaped island that sourced content from collaborators Mickey Dehn, Bones, Asa Keiswetter, and Jack Pinder. Together with Jaimes Mayhew, the group designed an island with everything transgender men need and desire, including access to healthcare, education, housing, bathrooms, and wilderness, all without fear of being policed or threatened. *The Wave of Mutilation*, an inflatable sculpture named after a Pixies song, is a semi-permanent wave off the coast of Samesies Island. Legend has it that the wave appeared when a group of trans men set sail in search of utopia, and rode *The Wave* to an area of sea trash that became Samesies Island. Once believed to be the only means to travel to the island, *The Wave of Mutilation* is now understood to be a myth.

JAIMES MAYHEW

a confrontation of dissonant elements

About the Artist

ALEJANDRO PINTADO is an international artist who received his MFA from Goldsmiths College, at the University of London, in the UK. He has exhibited all over the world, most commonly in Washington, DC, London, and Mexico City. He has won national and international awards such as the Centenario Award at FEMACO Art fair in Mexico City, National System of Producers Grant, FONCA in Mexico, Bancomer BBVA grant, Pollock-Krasner Foundation grant (NY), and the Arte Laguna Prize in Venice, Italy.



ALEJANDRO PINTADO

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Landscape incision

About the Work

Alejandro Pintado's practice revolves around his research of the historical memory of landscape and its transformation over time. He has edited, transformed, and intervened in artworks by Claude Lorraine (1600-1682), Mortitz Rugendas (1802-1858), and José María Velasco (1840-1912). He takes aspects of other artists' views, selects pristine landscapes, and then manipulates them with

contemporary objects, mixing the past with the present. This confrontation of dissonant elements alludes to the idea of modernity as a time in which all periods of history coincide. In his work, the natural collides and contrasts with the artificial to create an ambiguous landscape complicating the relationship between organic and built environments as one dominates and invades the other.

ALEJANDRO PINTADO

About the Artist

JACOB RIVKIN, based in Philadelphia, PA, is an animator and sculptor who received his MFA from the University of Pennsylvania. He is the recipient of a Fulbright Student Grant to study traditional Chinese landscape painting in Hangzhou, China and was an artist-in-residence at The Hacktory (PA).

His work has been featured at Animation Block Party (NY), Vancouver Art Gallery (Canada), Chemical Heritage Foundation Museum (PA), and Julius Caesar Gallery (IL). He currently teaches design and animation courses in the School of Design at the University of Pennsylvania.

A portrait of Jacob Rivkin, a man with a beard and curly hair, smiling. He is wearing a red and blue plaid shirt. The background is a dark, textured wooden wall. The text 'JACOB RIVKIN' is overlaid in large white letters on the left side of the image.

JACOB RIVKIN



Fortunate Isles: Landings (still)

About the Work

Jacob Rivkin is interested in the gaps between analog and digital methods of cinema and perception.

The question of how to absorb, or perceive, the world around us is paramount to the film *Fortunate Isles: Landings*. Filmed on location in the level Bonneville Salt Flats (UT) and remote cliffs of Salvage, Newfoundland, performers wore chroma-key suits allowing Rivkin to digitally remove and replace the suit face with hand-drawn animation. Through the dialogue of gaps and joins, created by the subtle collapsed spaces between layers of inter-narrative animation, questions of evolution, reality, and wonder begin to surface. The figures Rivkin created carry drawn experience on their outer forms. A patina of frames echoes an imprinted memory: *Landscapes are portable.*

*a dialogue of
gaps and joins*

JACOB RIVKIN

About the Artist

MARGARITA SÁNCHEZ URDANETA is a Colombian native and Brooklyn-based artist and writer who works with film, sound, and sculpture in order to investigate and uncover collective memories that have been withdrawn from larger contexts. She studied at the Whitney Independent Study Program (NY) and holds an MFA from the Parsons School of Design. She has shown nationally and internationally at The Kitchen (NY), The Elizabeth Foundation for the Arts (NY), BRIC (NY), The IDB Headquarters (DC), NEPO House (WA), and Museo de Arte Contemporáneo in Bogotá, Colombia.

constructed narratives shift into fictions

A portrait of Margarita Sánchez Urdaneta, a young woman with dark hair, looking directly at the camera with a serious expression. She is wearing a blue jacket. The background is blurred, showing a brick wall and a sign with a red circle and slash.

**MARGARITA
SÁNCHEZ
URDANETA**



Mouth Filled Ash (video still)

About the Work

Margarita Sánchez Urdaneta's work examines 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, Sánchez Urdaneta questions the forms of representation that perpetuate these

narrations. She analyzes how accounts of forced disappearances, mass graves, and terror tactics are obtained and framed by the politics that surround mourning processes. Through her work, she wishes to reflect upon how these constructed and mediated narratives cease to be uncontested accounts and shift into fictions.

MARGARITA SÁNCHEZ URDANETA

About the Artist

KATE STEWART received her MFA from The University of Pennsylvania and a BA from Dickinson College. She works in a variety of media including painting, drawing, collage, and installation. Her work has been exhibited at P.S. 122 (NY), Vox Populi (PA), Tate Modern (UK), Tiger Strikes Asteroid (PA), Towson University (MD), Moore College of Art (PA), Plug Projects (MO), and the

Institute of Contemporary Art (PA). Stewart's work has appeared in *New American Paintings* and *Fresh Paint Magazine*. She was a finalist for a Pew Fellowship in the arts in 2008 and was awarded a Fleisher Challenge exhibition in 2005. She is affiliated with Seraphin Gallery in Philadelphia and is Associate Professor of Art at West Chester University.

*a meditation on nature;
an exploration of the sublime*



**KATE
STEWART**

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la forêt

About the Work

Throughout Kate Stewart's work themes of air, light, and movement often combine with the physical and performative aspects of the medium in which she works. She is compelled to reference the landscape as a source of nature's strength through the depiction of destruction, aftermath, vortices, tumult, and overgrowth. Her work in *Strange Landscapes* is influenced by her study of ink painting in China. In these traditional paintings subjects vary between flora, fauna, and the landscape and serve as references to spirituality. Similar to Chinese ink painting, Stewart's drawings are a meditation on nature, while reflecting an interest in the sublime.

KATE STEWART



Reconciliation/Reconstitution

Wyatt Resident Artists Gallery | *Reconciliation*

About the Work

For the project *Reconciliation*, an excavation launches a multi-media installation exploring alternative histories. In the work, a video presents multiple localized narratives that unfold non-sequentially during the excavation of an 18th century stone-lined privy located in the backyard of a former tenement building on 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 a dialectical process involving past, present, and future and through this framework, explore the psychological and personal implications of history.

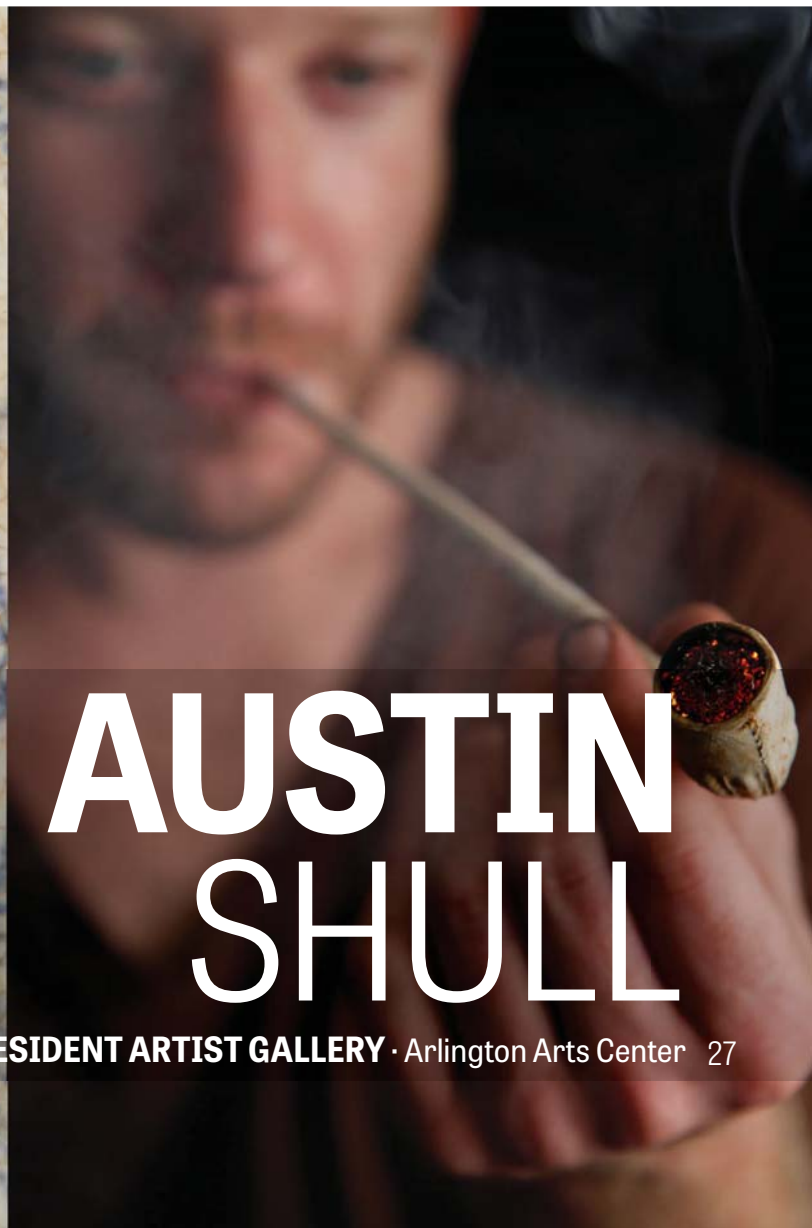
AUSTIN SHULL

a play of fantasy and fetishism

About the Artist

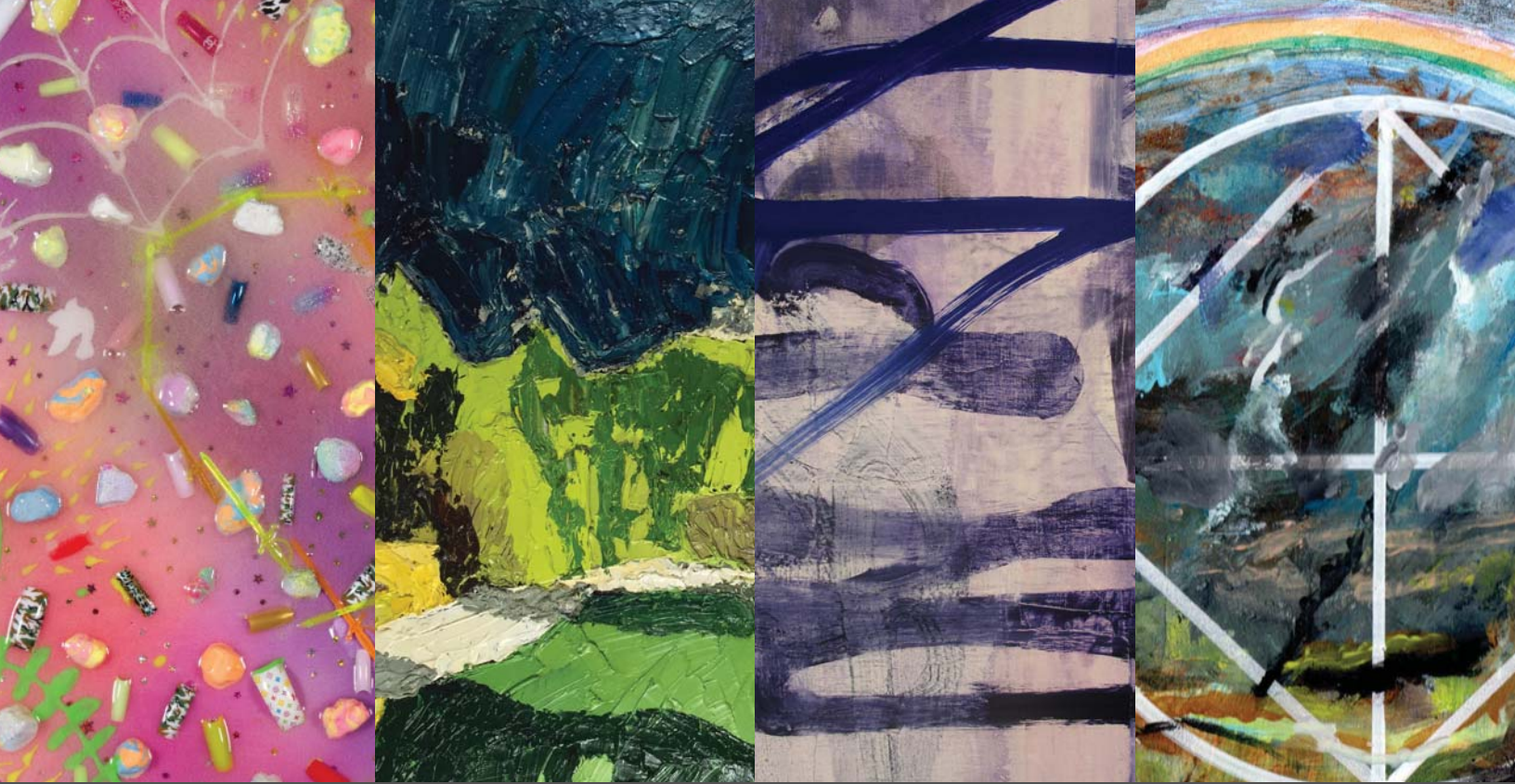
AUSTIN SHULL was born in Washington DC and is a multidisciplinary artist and a current artist-in-residence at Arlington Arts Center. He received an MFA from the School of Visual Art and a BA from Bard College. Shull participated in the Whitney Independent Study Program (NY) and attended the Skowhegan School of Painting and Sculpture (NY). He has also completed residencies with the Lower Manhattan Cultural Council

and the Henry Street Settlement Abrons Art Center (NY). Shull has exhibited his work nationally and internationally at venues including the Cooper Union, Syracuse University, International Print Center, Pratt Institute, Nurture Art, Exit Art, and Socrates Sculpture Park (NY), the Hyde Park Art Center in Chicago (IL), the ACC Gallery in Weimar, Hall 14 Gallery in Leipzig, and the Chiado Museum in Lisbon.



AUSTIN SHULL

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(left to right) Liz Guzman, *God is Love, Daggers and Hearts*; Mike Dowley, *Park Lot*; Tom Bunnell, *Note to Molly*; Becca Kallem, *Rainbow, Conflagration*.

Wyatt Resident Artists Gallery | *Light Wishes Only to Be Land*

About the Show

In the language of painting, flatness and depth are usually opposites. This group show presents a variety of approaches to surface, layering, and illusionistic space. Of her work, Liz Guzman states, “Sometimes the landscapes are flat and other times they zero in on sculptural surface detail.” 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 are interested in layers and veils that conceal or reveal, with

openings and apertures that hint at identities, meanings, or other worlds. Mike Dowley creates paintings and “sculpture-paintings” that represent familiar, beloved places from memory and observation. Heavily impastoed oil paintings combine materiality and conventional landscape space. The “sculpture-paintings” are tactile, concrete caricatures of boulders and other organic forms. Tom Bunnell’s beautifully factured paintings also feature layers of mark and color. If not landscapes, they are sites with both frontal space and depth.

CURATED BY
BECCA KALLEM

About the Curator

BECCA KALLEM, curator and participating artist in this show, is a DC area-based artist and educator. She received her MFA in painting from the University of New Hampshire, with a BA in Art and Spanish from the College of William and Mary. Most recently, her work has been exhibited at the DC Arts Center (DC), Katzen Center at American University (DC), and the First Street Gallery (NY). She is currently an artist-in-residence at Arlington Arts Center (VA).

*in the language of
painting, flatness
and depth are
usually opposites*



**TOM
BUNNELL**



**MIKE
DOWLEY**



**LIZ
GUZMAN**



**BECCA
KALLEM**

About the Performance

JAMES LEONARD, THE TENT OF CASUALLY OBSERVED PHENOLOGIES

It can be hard to face a future we fear. Divination has been used by cultures throughout the world to help people navigate difficult futures. Artist James Leonard adapted Tarot cards to help others process what he calls “overwhelming climate anxiety.”

This summer he’s traveling the country, making one-day stops to give climate change divinatory readings inside a special, hand-sewn tent.

The tent’s exterior looks like a cross between a post-apocalyptic wigwam and a children’s blanket fort. The rainbow interior is made of brightly colored recycled clothing. Detailed tea-colored ink paintings of different plant and

animal species—each reportedly affected by climate change are pinned to the outside.

James Leonard is an internationally exhibited artist based in Brooklyn, NY. He recently finished a 2016 artist residency at MASS MoCA. In 2015, he was artist-in-residence at the Boston Center for the Arts.

On **July 22 from 1 – 7 pm**, Leonard will be in his tent on the lawn of Arlington Arts Center offering free climate change readings in conjunction with *Strange Landscapes*.

This project invites AAC students and the general public to consider their own rapidly changing landscapes. Readings last approximately 15 minutes each, on a first-come, first-served basis.

arlington●n arts

sponsored in part by Arlington Public Art, through Arlington Cultural Affairs, a division of Arlington Economic Development



JAMES LEONARD

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Exhibitions at Arlington Arts Center

June 25 – October 2, 2016

Strange Landscapes | Main and Lower Level Galleries | June 25 – October 2

Austin Shull: Reconciliation | Wyatt Resident Artists Gallery | June 25 – July 31

Stacy Cantrell & Erika Cleveland: Materialized Magic: Mythical Creatures in a Yarn Artistry Habitat
Jenkins Community Gallery | June 25 – July 31

Light Wishes Only to Be Land | Wyatt Resident Artists Gallery | August 13 – October 2

Photography Institute | Jenkins Community Gallery | August 12 – October 2

Additional Programming

James Leonard: The Tent of Casually Observed Phenologies

July 22, 2016, 1 – 7 pm

Strange Landscapes Meet the Artists and Community Event

September 10, 2016, 1 – 4 pm

Summer 2016 Classes & Camps*

Evening Art Classes for Adults

June 14 – August 31

Art Camps for Children & Teens

June 27 – September 2

Art classes at AAC are designed to engage students from start to finish! Instructors begin with a lesson about a contemporary artist, idea, or technique. Together they learn about the world around them, history, and critical thinking through the context of contemporary visual art. Finally, students take what they've learned and apply it through creative projects and lessons that strengthen and reinforce fundamental art skills like drawing, observation, and decision-making.

*register online at www.arlingtonartscenter.org/education



Hours & Location

Metro: Silver & Orange Lines: Virginia Square 

3550 Wilson Boulevard
Arlington, VA 22201
703.248.6800

Arlington Arts Center is free and open to the public
Wednesday – Sunday, 12 – 5 pm and by appointment

Staff

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