

RECEPTION:
February 18, 5-7 P.M.

GALLERY HOURS:
Tu, We, Th, 12-7 P.M. ; Su 1-3 P.M.
and by appointment

Note: Closed for Spring Break, 3/9-15/09

GALLERY INFO:
(609)771-2198
111 Holman Hall

www.tcnj.edu/~tcag

RELATED EVENTS:

ARTISTS' PANEL DISCUSSION
March 11, 6 P.M. Library Auditorium
Featuring: Stefan Abrams and
Justin James Reed

FILM SCREENING
March 18, 6 P.M. Holman Hall 317
Manufactured Landscapes
about the work of Edward Burtynsky

 The College of New Jersey
The College Art Gallery
2000 Pennington Road
Ewing, NJ 08628-0718

Non-profit
Organization
U.S. Postage
PAID
Permit No. 44
Trenton, NJ

ACKNOWLEDGEMENTS:

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Dr. R. Barbara Gitenstein

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CHAIR, THE ART DEPARTMENT
Anita Allyn

DIRECTOR, THE COLLEGE ART GALLERY
Sarah Cunningham

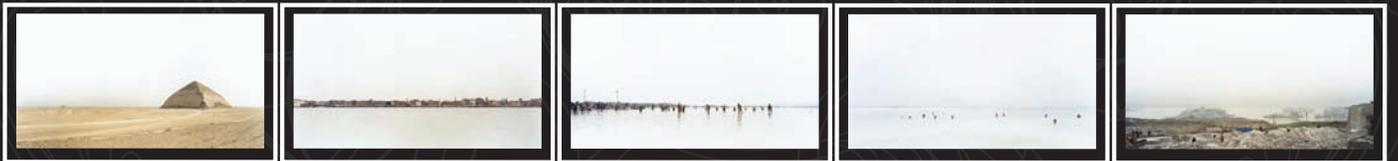
DESIGN AND LAYOUT
Antonio Labarrere

Sponsored by the College Art Gallery with the Art Department, the School of the Arts and Communication, and the Committee for Cultural and Intellectual Community, and made possible in part by the Mercer County Cultural and Heritage Commission through funding from the Mercer County Board of Chosen Freeholders and the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.

Front: From the Horizons series ©Sze Tsung Leong Courtesy Yossi Milo Gallery, New York

FEB 18—MAR 25, 2009

ANXIOUS GROUND



CONTEMPORARY LANDSCAPE PHOTOGRAPHY

Edward Burtynsky / Stephen Chalmers / Danny Goodwin
Sze Tsung Leong / David Maisel / Mary Mattingly
Christine Nadir and Cary Peppermint / Holli Schorno

Wan Zhou #2
from the Three
Gorges Dam project
©Edward Burtynsky
Courtesy
Charles Cowles
Gallery, New York



Debra Estes (15)
from the
Dumpsites series
©Stephen Chalmers
Courtesy the artist



Decoys
©Danny Goodwin
Courtesy the artist



Dahshur from
the Horizons series
©Sze Tsung Leong
Courtesy Yossi Milo
Gallery, New York



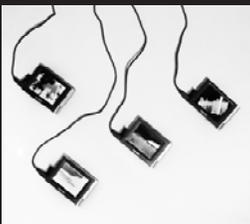
Lake Project, 9285-3,
2003 ©David Maisel
Courtesy Joy of
Giving Something,
Inc., New York



Wetlands
©Mary Mattingly
Courtesy Robert
Mann Gallery,
New York



Unfilled Landscapes
for Portable
Media Players
©Christine Nadir and
Cary Peppermint
Courtesy the artists



Hideout (detail) from
the Landed series
©Hollie Schorno
Courtesy Pavel
Zoubok Gallery,
New York



Anxious Ground: Contemporary Landscape Photography explores the distinctive currents in contemporary photographic practice and examines the condition & perception of landscape at the beginning of the 21st century: the future utopia, the invisible, the dismantled, the post-apocalyptic, the over-romanticized and the constructed. The landscape itself and idea of the landscape is interrogated by artists working in diverse photographic media. As a term and a practice, "landscape photography" carries the heavy weight of multiple references: an artistic genre focused on representing environment(s); a critical surveying tool used in conquering expeditions; and an indexing practice of travelogues and tourism.

Anxious Ground is informed by significant landscape photography surveys such as the **New Topographics** (1975), **The New American Pastoral** (1990), and **Ecotopia** (2007). This exhibition extends the dialog initiated by its' predecessors to question photography's intrinsic relationship to environment, consumption, viewing, and representation.

Special thanks to the lending galleries and foundations for their generous loans and willing facilitation of the exhibition. Thanks most all to the artists for their challenging and insightful work and sharing our passionate interest in landscape and photography. Finally, thanks to Stefan Abrams and Justin James Reed for extending this dialog.

Anita Allyn and Sarah Cunningham,
Curators, February 2009

ANXIOUS GROUND

ARTISTS

Nature transformed through industry is a predominant theme in **Edward Burtynsky's** photographs. They search for a dialogue between attraction and repulsion, seduction and fear. For Burtynsky, our dependence on nature to provide the materials for our consumption and our concern for the health of our planet positions us in an uneasy contradiction.

Stephen Chalmers' work employs empty landscape to reference the invisible history of particular sites. He turns the photographic tropes of beauty and landscape upside down as the viewer ponders the horrific murders at these seemingly bucolic locations.

Using roughly made models of neighborhoods and surveillance cameras suspended by helium balloons, **Danny Goodwin** explores the fragile and hermetic relationship amongst the object of surveillance, the observer, and the mediating technology. This work mirrors the deeply flawed and politicized contemporary process by which intelligence is gathered, analyzed, and utilized.

Viewed in a continuous line, **Sze Tsung Leong's** images offer an unfurled view of the globe's surface. This view, however, does not necessarily correlate with conventional perceptions of proximity and distance. According to Leong, "the distances separating near from far, familiar from foreign, inside from outside, iconic from quotidian, extraordinary from mundane, picturesque from unsettling, are never constant."

David Maisel's large-scale aerial photographs vividly illustrate the physical impact on the earth from industrial use. Maisel's distant view simultaneously allows for an abstraction that results in "vistas [that] are majestic, terrifying, and weirdly beautiful," as described by Amei Wallach in *The New York Times*.

In **Mary Mattingly's** vision of the future, the trappings of civilization have been largely set aside, and a generation of nomadic postconsumers roam the landscape of a water-bound Eden. Mattingly's images—digitally created composite photographs—are replete with gaudy sunsets, and do not entirely disguise their artifice.

Christine Nadir and Cary Peppermint's *Unfilled Landscapes for Portable Media Players* both question and perpetuate the legacy of landscape photography's relationship to ownership. However, these landscapes are inverted, shifting, and ever changing - they can't be possessed. Ultimately, this work questions the relationship between technology and culture and their shared impact on place.

In her **Landed** series, **Hollie Schorno** uses intricately cut found images to collage sparse, uneasy landscapes that are part post-apocalyptic, part intergalactic frontier. As Stephen Maine wrote in the *New York Sun*, "Schorno's images of a machine in the landscape are a potent metaphor for the intersection of nature and culture, earth and artifice."