

Entering the Landscape

Pia Arke
Laakkuluk Williamson Bathory
Jaime Black
Lori Blondeau
A.K. Burns
The Ephemerals
Melissa General

Rebecca Horn
Katherine Hubbard
Maria Hupfield
Simone Jones
Tau Lewis
Amy Malbeuf
Meryl McMaster

Ana Mendieta
Natalie Purschwitz
Dominique Rey
Jamie Ross
Xaviera Simmons
Ming Wong
Alize Zorlutuna

BODY

Entering the Landscape contains a feminist narrative, focused on the female body, its representation and relation to the land. Through gendered and ecological lines, we group artworks by twenty-one artists in which body and land are represented together. The exhibition's curatorial premise responds to what we define as a re-occurring motif in which artists place the female or queer body in the landscape. We reflect on why we are seeing this subject figure so prominently in contemporary artwork while also connecting it to historical works that takes us rolling back to the early seventies through to the nineties into our current decade. Appearing most often are the artists' bodies placed within a generalized and dislocated geography. The artist, often portrayed alone, becomes a character and an actor performing within the landscape, moving through it, using it, becoming part of it, rubbing it or camouflaged by it. Within these works there seems to be a valorization of both body and land, but it is the inclusion of the body whether female or queer that establishes a critical and political framework.

The bodies presented within *Entering the Landscape* shape its subject, and is where this exhibition's power lies. Within feminist discourse the female body has been its epicentre whether it is drawing a history of woman's subjugation confined to sexuality and childbirth as a point of control, or inversely claiming and asserting the body as an authority. In *Caliban and the Witch* the Marxist historian and feminist activist, Silvia Federici defines the female body within economic terms that establishes "that the body has been for women in capitalist society what the factory has been for male waged workers: the primary ground of their exploitation and resistance." The body for women becomes a pivotal and powerful source of identity as well as a prison that is bound to both sexuality and maternity. So the body is essential to feminism but also problematic when valorized as it can too easily teeter into a dominant narrative that characterizes femininity within a patriarchal construct - in Federici's words "as a means of reproduction and accumulation of labour."¹

To escape this duality, the body can be placed, and within this exhibition, it is placed into the land - *Entering the Landscape* as the exhibition title describes. Within the landscape, the predetermined female, racialized or queer body can command, converse and control; it can parody as caricatures of femininity, or it can meld into the background, without being subsumed. It can stroke the land, climb on it, rip it to pieces, and ride it - all within a measured framework, tying the body to the land within a set of controlled parameters that differs from the conventions of the sublime in nature, which generate a distance between the body and the unfathomable terror and vastness of the earth. There is a relationship between body and land that is being established without overly manipulating the ground one walks on - without fashioning it into a spiral or stabbing hundreds of steel rods into the earth to summon lighting. Throughout the many works in this exhibition, the insertion of the body is deliberate and controlled but not necessarily designed to manipulate or master.

In establishing a curatorial premise that presents various images of diverse women or gender queer bodies in the landscape is to tread near gendered and racial stereotypes. The construct of mother earth comes to mind. As well, we are weary of romanticizing notions of indigenous customs. Through the work selected we intend to delicately dissect these over prescribed representations while sincerely asking why are we encountering an array of work that positions the female or feminized figure within the landscape at this moment? What does this overt insertion of the female body within the land signify?

Jenifer Papararo

¹ Silvia Federici, *Caliban and the Witch* (Brooklyn, NY: Autonomedia, 2009) 16

Friends of Plug In ICA

Join our membership in support of Plug In ICA a dedicated non-profit organization with a 45 year history of presenting the best of contemporary art and artists to the world. We insist on operating admission free. Help keep us that way. Memberships begin at only \$30.

Members Levels
Students \$30
Basic Visitor \$75
Family \$90 (2-4 Members per household)
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Keener Family \$140 (2-4 Members per household)
Explorer \$250
Visionary \$500

Or better yet become a member of our Director's Circle whose support sustains Plug In ICA as it continues to be an essential platform for Contemporary Art and Artist with the aim of building audiences through a critical dialogue about the society we live in. Various levels including Motivator, Instigator and Galvanizer.

See our website under "Support" or contact Angela Forget directly for detailed information on benefits and partner associations: angela@plugin.org

Plug In ICA extends our heartfelt gratitude to our generous donors, valued members and dedicated volunteers. You make a difference!

Plug In ICA gratefully acknowledges the support of the Canada Council for the Arts, the Manitoba Arts Council and Winnipeg Arts Council. We thank the Andy Warhol Foundation for the Visual Arts for their support of our 2016 and 2017 program, as well as Investors Group and Wawanesa Insurance for the direct support of our youth programs.

Plug In ICA relies on community support to remain free and accessible to all, and enable us to continue to present excellent programs. Please consider becoming a member of Plug In ICA and a donor at plugin.org/support or by contacting Angela Forget: angela@plugin.org

CURATED BY Jenifer Papararo & Sarah Nesbitt

Monday, September 25 | 7pm
 Artist talk with A.K. Burns

Saturday, September 30 | 1pm

Panel Discussion with artists, moderated by curators Jenifer Papararo and Sarah Nesbitt

Saturday, September 30 | 8pm
 Opening | Nuit Blanche | Rooftop Party

Tuesday, October 17 | 7pm
 Respondent Series talk with Sherry Farrell Racette

Monday, October 23 | 5:30-8:30pm
 Clay Figure Building Workshop with Jaime Black

Wednesday, October 25 | 5:30-8:30pm
 Clay Figure Building Workshop with Jaime Black

Thursday, November 16 | 7pm,
 Respondent Series talk with Lori Blondeau

LAND

Centering representation of the female and queer body in the land places *Entering the Landscape* in conversation with a long and fraught history of representation that crisscross the visual, personal, social and political. Used as an apparatus of colonial imperialism, representation of the natural world and the presence or absence of specific bodies in that world has had dramatic consequences. In the Canadian context early depictions of landscape were central to initial settlement and later - with the usurpation of the by now infamous Group of Seven - for establishing a national identity that distinguished Canada from the British Empire.

The use of 'landscape' in the exhibition title is thus a consciously troubled one that understands these historic associations and a linguistic weightiness of immediate ties to European aesthetic traditions, stemming from its Middle Dutch etymology *landscap*. As an English verb, landscape becomes 'landscaping' or 'to landscape' - implying manipulation of the natural or urban environment for a specific aesthetic outcome. Taken another way, the term makes a notable connotative shift. Instead of describing physical space, it becomes descriptive of "a sphere of activity" - as in 'the political landscape'. And yet another way of thinking about landscape relates to embodied perspective - as signifying a specific vantage point within space where the range of vision, sonic or emotional experience becomes the point of reference.

It is this position of embodied perspective in relation to land or landscape, and the specificity that entails which we encounter and are invited into by each of the artists in *Entering the Landscape*. The influence of performance art in the sixties and seventies, and the democratization of the camera are obvious points of reference in many of the works and artists presented. A set of historic pieces ranging from the 1960's to the 1990's that function as touchstones for our thinking also highlight the wide range of strategies, concerns and references used by artists in the exhibition. Rebecca Horn uses fabric, wood and metal

OCTOBER 1 — DECEMBER 31, 2017

Opening Reception: Saturday September 30 | 8pm-1am

Guided tours | tournée guidée en français

Saturday, October 21 | 3pm
 Curatorial Tour with Sarah Nesbitt

Le samedi 28 Octobre | 15h
 Tournée guidée en française avec Janelle Tougas

Saturday, December 09 | 3pm
 Curatorial Tour with Jenifer Papararo

in *Unicorn* to extend the formal limitations of the body as it performs the simple gesture of walking for the video camera; in Ana Mendieta's *Isla*, a photographic document is what remains of an earthwork, which composed the female body from the earth itself. Shaped in the form of an *isla* or island it becomes a direct reference to the embodied experience of exile or displacement; Pia Arke's *Arctic Hysteria* places the artists nude body in a room with a large printed photograph of a generic 'Arctic' landscape, which she slowly destroys, ripping at piece by piece, while performing 'hysterical' gestures - rolling and flailing her limbs; and Lori Blondeau's *Lonely Surfer Squaw* again places the artist's body in front of the camera. Fur bikini clad, and clutching a surfboard, in parody, she looks directly into the lens. Like Arke, Blondeau's appearance in the frame is a confrontation to stereotypical representations and expectations of the Indigenous, female body.

In equal measure to the bodies that inhabit them, the landscape is subject and material, which often holds multiple, sometimes overlapping roles in the presented works. The specificity of site is rarely essential to the immediate meaning, ceding to larger, psychosocial, political or aesthetic concerns. With performance art, including performance for the camera - a strategy used by many of the artists in *Entering the Landscape* - the immediacy and vulnerability of 'the body' as something prone to resisting and submitting to various structural and social constraints - often simultaneously - is given space to stage its struggles; explore and expand its limitations; mourn loss, express taboo intimacies and pleasure; collapse distance, challenge stereotypes, and present cultural knowledge and world views.

Sarah Nesbitt

LIST OF WORKS

Entering the Landscape

Pia Arke, Arctic Hysteria, 1996 (video 4:3 (S-VHS transferred to DVD; 5 mins 55 sec)

Laakkuluk Williamson Bathory, Timiga Nunalu, Sikulu (My Body, The Land and The Ice), 2016 (video; 6 mins 28 sec)

Jaime Black, Lean To (I) and (II), 2016 (2 inkjet photographs, framed)

Lori Blondeau, Lonely Surfer Squaw, 1997 (durotrans on light box)

A.K. Burns, Leave No Trace, 2016 (limited edition vinyl with zip-bag, nitrile gloves, poem; 31 min 8 sec)

The Ephemerals (Jaimie Isaac, Niki Little, Jenny Western), After Birth, (HD 1080 film 5 minutes)

Melissa General, Reclamation, 2014 (video; 6 min 26 sec)

Rebecca Horn, Unicorn, 1970-72 (video)

Katherine Hubbard, Four shoulders (figura ground), 2014; Four shoulders (angle bearing), 2014 (2 silver gelatin prints, mounted)

Maria Hupfield, Waaschign, 2017 (digital print on banner)

Simone Jones, Perfect Vehicle, 2006 (video; 3 mins 14 secs)

Tau Lewis, pet rock, 2017 (concrete, rebar, wire, wood, fabric, nails, sea glass, seashells, plaster, acrylic paint, stones, chain, fur, leather); something joyful, 2017 (plaster, wire, fur, leather, fabric, pillow stuffing, stones, human hair, acrylic paint, shopping basket, jute)

Amy Malbeuf, Unbodied Rebirth, 2011 (6 ink jet photographs, framed)

Meryl McMaster, Tilsam, 2010, (Digital Chromogenic print, framed)

Ana Mendieta, Isla, 1981 (Estate print 1994) (black and white photograph)

Natalie Purschwitz, I am bigger than You, You are More Important than Me, 2016 (Video; 12 mins)

Dominique Rey, AFTER THE SHOWER, 2011; **STILL HUNTER**, 2011 (inkjet photographs, framed)

Jamie Ross, On the Golden Rods, 2015 (Colour Negative Super 8 film loop, HD video)

Xaviera Simmons, LINE, 2017 (acrylic on wood - new work commissioned for the exhibition)

Ming Wong, Aku Akan Bertahan / I Will Survive, 2015 (3-channel video)

Alize Zorlutuna, Stroke, 2014 (single channel video), **Beaver**, 2014 (single channel video)

Guided Tours | Workshops Curriculum Guides

Plug In Institute of Contemporary Art offers FREE guided tours and educational programs. We invite student groups to participate in our learning programs that include in-depth curriculum guides customized for each exhibition, coupled with comprehensive exhibition tours and related workshops led by a local artists. For the fall exhibition *Entering the Landscape*, a local artist will create a workshop for visiting students that correspond with the themes and material concerns of the artists and artworks.

Our Guided Tours can be tailored to meet the specific needs of each group. For more information or to book a tour, please contact Sarah Nesbitt at sarah@plugin.org or by telephone at (204) 942-1043.

Interpreting [Interrupting] Youth

In January, 2018 Plug In Institute of Contemporary Art will offer the fourth edition of "Interpreting [Interrupting] Youth" in conjunction with Skeena Reece's solo exhibition, *Sweet Grass and Honey*. The central premise of this program is to create a platform for youth to be introduced and exposed to contemporary art, artists, curators and art educators while developing skills related to art education, communications, journalism and videography. A second function of the program is to introduce the contemporary art milieu to the perspectives and interpretive modes of Youth. For this session the youth will be present at all stages of the exhibition from installation to opening, with opportunities to meet and interview the artists and staff.

Designed for youth ages 16 to 24. The program reverses a pre-existing interpretive model used within arts institutions who often produce short videos as educational devices. These videos often include interviews with artists or curators, images of artworks and installation shots; they often reference artists'

Plug In ICA's Learning Programs provide opportunities for students in Manitoba to engage with contemporary art. Over the course of the workshop, students gain experience reading and interpreting visual materials. Additionally, the workshops allow students to gain deeper experiential understanding of the process of production, as well as the material and conceptual themes.

The "Interpreting [Interrupting] Youth" program inversely begins with the youth's experience of the artwork, challenging conventional models of art interpretation by overturning basic roles of authority and authorship. In partnership with Just TV, groups of 4-6 youth work in collaboration to produce a short video that will speak about their experience and interpretations of the artwork presented at Plug In ICA. To view previous youth directed videos please visit: plugin.org/video

For more information or to participate, contact sarah@plugin.org.

biographies, previous artworks, and at times, glimpse into artists' studios. These videos are usually presented online or within the gallery or museum in close proximity to the artworks, and tend to place an emphasis on the artist's and institution's intention over the experience of the viewer.

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Plug In Institute of Contemporary Art would like to thank Payworks and Wawanesa Mutual Insurance for the support of our Learning Programs.



Plug In ICA Gala & Art Auction 2017

#plugingala17 plugin.org / shop.plugin.org

Saturday, November 4th, 2017
Gala & Auction | 7-11pm
 MC | Pharoah Moans
After Party | 11pm-3am
 With JD Samson of Le Tigre, MEN

The Abandoned Bay Basement
450 Portage Avenue
Winnipeg, Canada
 Entrance on Vaughan Street

Gala Tickets \$200
VIP Table \$3000
After Party Tickets \$45
 Food, Drink & DJ

Plug In ICA invites you to our annual Art Auction and Gala in the expansive and dramatic space of the Bay Basement on November 4th. The evening will feature a toasting and tasting reception, showcasing the culinary artistry of Winnipeg's top restaurants and provides an incredible opportunity to purchase contemporary art by acclaimed local and international artists!

Please join us for this pinnacle event and help make our 2017 Gala our most successful fundraiser to date.

ARTISTS

Abbas Akhavan
 Juan Ortiz Apuy
 Graham Asmundson
 Kristina Banera
 Nadia Belerique
 Scott Benesisabandan
 Irene Bindi
 Valerie Blass
 Annie Briard
 Patrick Cruz
 The Ephemerals
 Erica Eryes

Dayna Danger
 FASTWÜRMS
 Ray Fenwick
 Kandis Friesen
 Kara Hamilton
 Federico Herrero
 Instant Coffee
 Toril Johannessen
 Ursula Johnson
 Wanda Koop
 Lise Latreille
 Chloë Lum (Seripp)
 Ursula Mayer

Divya Mehra
 Katrina Mendoza
 Natalie Purschwitz
 Andrea Roberts
 Andreas Rutkauskas
 Fred Sandback
 Cyrus Smith
 Suzie Smith
 Tereza Tacic
 Robert Taite
 Ron Tran
 Collin Zipp

GALA COMMITTEE

Co-chairs David Carr & Silvester Komlodi
 Tracy Bowman
 Angela Forget
 Zia Hameed
 Erin Josephson-Laidlaw
 Sotirios Kotoulas
 Shana Laidlaw
 Shana Menkis

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The proceeds you help raise will keep us free and accessible to all. Your contributions go directly towards programming, ensuring Plug In ICA continues to provide world-class exhibitions, events, lectures, online projects and education programs that remain free to all.

Huge THANK YOU to the artists, audiences and sponsors of STAGES: Drawing the Curtain

STAGES was made possible through Canada Council for the Arts' New Chapter Program with the support of The Winnipeg Foundation and key sponsors Susan Glass & Arni Thorsteinson and Daniel Friedman & Rob Dalglish.

Our Community Partners include:
 Alliance Française Manitoba, Alpha Masonry, Alt Hotel, CityPlace Mall (Trivost), CKUW, Culture Card, Edison Proprietes, Filip, Portage Place Shopping Centre, Tourism Winnipeg, Urbanink, William F. White International Inc

In the Book Shop



A.K. Burns, Leave No Trace, 2016. Limited edition vinyl record with zip-bag, nitrile gloves, and accompanying poem; 31:08 min. Courtesy the artist and Callicoon Fine Arts. | \$60



STAGES 2017 T-SHIRT
 Silkscreen t-shirt produced for *STAGES: Drawing the Curtain 2017* | \$18



HANDMADE STAGES 2017 JOURNAL
 Silkscreen journal produced for *STAGES: Drawing the Curtain 2017* | \$18



PATRICK CRUZ TOTE: EXTERNAL PACKAGING
 Limited edition Neoprene tote featuring stacked boxes in an encompassing, colourful setting of Cruz's paintings. Produced in conjunction with his exhibition at Plug In ICA, Spring 2017. | \$55



PATRICK CRUZ SWEATSHIRT: STEP MOTHER TONGUE
 Limited edition cotton sweatshirt printed with the hybrid visual language which Cruz used to cover the walls of Plug In's street facing gallery during his Spring 2017 exhibition. Sweatshirts will be available at the book store in limited quantities. | \$110