



# Sweep~Landskip

JENNA BURCHELL - LUKE BURTON - JODIE CAREY - EDWARD CHELL - DEREK JARMAN - MARTE JOHNSLIEN  
PETER JOSEPH - HERMAN LOHE - TOM SCASE - JAMES ROSEVEARE - RICHARD STONE - HANAE UTAMURA

Kurator: Roberto Ekholm | EKCO London

**UTSTILLINGSÅPNING LØRDAG 14. april kl 14.00**

Utstillingen står til 26. august. FRI ENTRÉ

Åpningstider: ons-fre 18:00 - 22:00, lørdag 11:00 - 16.00, søndag 12:00 - 17:00

Åpningstider i sommer, se [www.kinokino.no](http://www.kinokino.no)

Sted: Olav Kyrresgate 5, 4307 Sandnes - tlf. 51 60 20 00



Sweep~Landskip  
15 April – 26 August 2018  
Opening: 14 April 2pm  
KINOKINO KUNSTSAL, Sandnes, Norway

**Jenna Burchell | Luke Burton | Jodie Carey | Edward Chell**

**Derek Jarman | Marte Johnsen | Peter Joseph | Herman Lohe**

**James Roseveare | Tom Scase | Richard Stone | Hanae Utamura**

**Curated by Roberto Ekholm | EKCO London**

*Sweep~Landskip*, an exhibition of 12 international artists whose works use landscape as a concept. Within their ideas, we can find a sense of timelessness, abstraction, figuration and a mapping of its physical origins, and a cultural overlay of human presence. Traces of humanity appear where nature becomes landscape and bodies perceive external stimuli.

"Landscapes are culture before they are nature; constructs of the imagination projected onto wood and water and rock", Simon Schama

The word landskip in the title appeared in writing about landscape and nature by poets and artists around the 15th century, the word originates from the Anglo-Saxon word landscepe or landscaef (5th century). Landscape refers to a system of man-made spaces on the land. The modern word landscape (from the Dutch word Landschap) appeared in the late 16th century to denote paintings whose subject matter was depicting natural scenery. Drawing nature was a particular skill of Dutch seventeenth-century artists such as Adriaen van de Velde, who would go out into the countryside to draw sketches once a week. Nature fascinated theorists, musicians and artists, and brought their studio outside into nature. Artists such as Thomas Gainsborough drew from nature, sketching the landscape using simple materials such as pencils and chalk to later finish the compositions in the studio. They searched for different truths, new compositions, colours and lights. Placing themselves within nature they learned how landscapes could affect the beholder. It wasn't until the invention of the paint tube by portrait painter John Goffe Rand in 1841 that painting could be taken outside.

The Norwegian artist Peder Balke ventured far north to the distinctive, dramatic and rugged lands of the North Cape, Norway. He sought to experience primal nature, which had a profound impact on him and he wrote in his memoirs

"... the pen cannot describe the illustrious and overwhelming impression, which the opulent beauties of nature and locations delivered to the eye and the mind – an impression, that not only caught me in the flush of the moment, but also had a significant influence onto my whole future life, as I never, not in a foreign country nor anywhere else in our country, had the opportunity to contemplate something so

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impressive and inspiring as what I have seen on this Finnmark-journey."

The artists in *Sweep~Landskip* question and explore our relation to nature and landscape through paintings, land art, installations, sculptures and new technology. Sweeping of colours, mark making, earth casts and sound, their works evoke our senses. In a process of time, they allow nature to shape and form the works and they investigate the political and economics of the land. Reminding us that the landscape is shaped by our presence in nature. Many of the artworks comment on the relation between natural events and the man-made. Over time natural and man-made events evolve into one another, fusing nature with our own presence. The topography by artists places us at the core of nature.

For us to truly appreciate and to be able to see nature the artists mediate nature into landscapes. They make us experience nature as landscape.

"There had been no fog in London before Whistler had painted it", Oscar Wilde

Roberto Ekholm, 2018



Please contact KINOKINO KUNSTSAL or EKCO London for further information or images.

Astrid Aasbakk: [astrid.aasbakk@sandnes-kulturhus.no](mailto:astrid.aasbakk@sandnes-kulturhus.no)

Roberto Ekholm: [info@ekco.london](mailto:info@ekco.london)

**KINOKINO**<sup>™</sup>  
KUNSTSAL

KINOKINO KUNSTSAL  
Olav Kyrresgate 5,  
4307 Sandnes, Norway  
[www.kinokino.no](http://www.kinokino.no)



EKCO London  
[www.ekco.london](http://www.ekco.london)  
[info@ekco.london](mailto:info@ekco.london)  
IG:ekcolondon  
[@ekcolondon](https://www.instagram.com/ekcolondon)

EKCO London | [EKCO.London](http://EKCO.London) | [info@ekco.london](mailto:info@ekco.london) | +44 7957 44 44 73



**Jenna Burchell** (south Africa)

Jenna Burchell's interactive sound sculpture is an ancient rock that connects us to the rare and significant prehistoric site Cradle Of Humankind in South Africa. Together with Geophysicists Burchell captures electromagnetic readings from 10 million years where each rock is found. She generates a sound composition by translating the electromagnetic readings of the site into beautiful and harmonic, mathematical tonalities.

As we move our hands close to the object the unique song of the rock connects us and makes us part of the continuous evolving narrative of the rock and our evolution. It pieces us together to the landscape of the birth of human, nature, technology and time.

*Each songsmith acts as a talisman imbued by a place in time, connecting the present with the rock's ancient significance.* Jenna Burchell

Courtesy Sulger-Buel Lovell Gallery

**Luke Burton** (British)

Luke Burton explores the male identity through his films. In *Tow(n)* the main protagonist here is seen as the "romantic" male interacting with the landscape. His gestures are elicited by the specific characteristics of that landscape alternating between active, passive, intimate and estranged ways. The performative act of the artist, question and reflect on the role of the male artist. Landscape painters such as the Norwegian painter Peder Balke would endure the forces of nature to capture the landscapes of the sea. Balke was rooted in 19th-century romanticism and later making improvised seascape of loose brush strokes and sometimes using his hands that was prescient of early modern expressionism. As Burton's hands move across "landscapes" and his body is passively dragged across the vivid grass, he himself is perhaps embodying the roles of both the heroic painter and the romantic artist.

Courtesy Boss and Baum, London

**Jodie Carey** (British)

The piece *Stand*, are earth casts from old timber from the attic in V&A museum in London. Carey buried them in holes in the ground using the most basic and primitive form of casting. She presses them down lift them up and fills the imprints (burials) with plaster. Each cast picks up the form of the timbers, the textures, the soil and the detritus of the land. The totemic sculptures are abstract, organic and industrial. They conjure a sense of nature akin to copses of birch trees. The work creates an ambiguous narrative of nature, human presence, the monumental and archaeological pillars of time.

Courtesy Edel Assanti, London

**Edward Chell** (British)

Edward Chell explores through painting and other media, ideas of taste, consumption and display in relation to ecology.

The three paintings of the M2 Motorway in Kent depict the vegetation and plant life along its edges. These motorway landscape paintings or 'motorscapes' place a lens over the fugitive landscapes these plants inhabit, as we routinely speed by travelling between different compartments of our largely urban lives or rushing home from country breaks.

Chell's works merge commerce, tourism and ecology, juxtaposing our impact on natural



environments with the visual tropes of its appreciation. He makes no differentiation between weeds (wildflowers) and exquisite flowers but allows us to see beauty in the overseen and to rethink our own impacts on nature and the landscapes we desire.

'These verges and 'island' hyper-landscapes, pulsing with wildlife, contain worlds where our rapid through-transit alters our sense of scale, which is simultaneously diminished and increased,' says Chell. 'Through making these paintings I've become acutely aware of the visual and metaphorical richness of these fragile, yet self-sustaining and tough environments.'

### **Edward Chell** (British)

The two *Untitled Floor Pieces* painted on pallets are displayed as sculptural paintings. On the one hand the floral patterns give a sense of fragile beauty and luxuriousness and on the other hand, the material of the pallet suggests a different economics of an object, that of throwaway "platform" whose function is to stack other materials. The blue and white painted and lacquered surfaces allude to porcelain whose historical connection to taste and display affected much of Europe. The pallets remind us of building sites, exports and imports. While Chell is pointing towards habitat degradation, the industrialisation of nature and a commodification of the natural habitat, he simultaneously reminds us of nature's beauty.

### **Derek Jarman** (British, 31 January 1942 – 19 February 1994)

Derek Jarman was an English film director, stage designer, diarist, artist, gardener and author. Jarman has an important influence in experimental filmmaking and has inspired many LGBT filmmakers. He was a leading campaigner against Clause 28, which sought to ban the "promotion" of homosexuality in schools. He also raised awareness of AIDS.

The bronze sculpture *untitled (Garden Hoe)* is the first time it is exhibited outside the UK. It is a great honour to be able to exhibit his bronze sculpture, which is an important part of his prolific artist's career.

At the place which seems unsuited for gardening Jarman created at Dungeness an idyllic and reflective garden made by arranged flotsams washed up nearby and endemic salt-loving beach plants. The backdrop of the Dungeness nuclear power station and the harsh landscape seems to make us face our mortality, fragility as well as our hope for living.

The garden hoe acts as a monument for the farmers and peasants rarely depicted in the English landscape paintings or are depicted in the far background of the grounds of the landowners. Its solemn presence is both a celebration and a memory of change, hopes and the unspoken voices. It is the farmers' tool, which is seen as having no specific value but is of important significance to our habitation.

Courtesy the Estate of Derek Jarman

### **Marte Johnslie**n (Norwegian)

The three pieces in the exhibition are part of Johnslie's research project at the Oslo National Academy of Arts. This series of pieces are considered to represent one of the "voices" which Marte Johnslie is currently working on and developing for her research project. They will come together as a large installation at the end of the process.

Johnslie uses industrial material together with natural ones - steel mesh and clay. At a certain temperature, the two opposite qualities support each other in creating thin, solid structures. The negotiation between the materials is at the centre of the project. The pieces position themselves in-between different states: between the two and three-dimensional, the organic and the industrial, natural processes and the man-made.

Courtesy Gallery Riis, Norway



### **Peter Joseph** (British)

Peter Joseph has, since the sixties, spent his life painting and contemplating paintings. He lives in the countryside outside Stroud, working in the studio, which he designed. The layout of the studio fills the room with daylight and a view over the valley where he lives.

"I love it out here because nature is the nearest I know to the experience you have with art", Peter Joseph.

Joseph works with small-scale studies, scraps of canvases become collages or studies, which he scales up to the larger paintings. Marked with brush strokes by his rigorously modulated colour palettes. They become his personal vocabulary and the starting point for his works. He places one colour with another to slowly making meanings. The paint is applied to respond to light, or even behave like it. The lush hills and valleys in the Cotswolds around his home are translated into abstract colours and shapes as seen in the study and the painting included in *Sweep~Landskip*. Placing ourselves in front of the works we are asked to have a moment of contemplation to notice the gently shift between the shapes, light or colours.

Courtesy Lisson Gallery, London

### **Herman Lohe** (Swedish)

Herman Lohe's work is "about conveying emotions." It can be a landscape painting or a video installation but it is about how to touch upon the eternal questions of joy, sorrow, life and death. He has worked for approximately twenty years, exploring the tension between 'classical' painting and 'contemporary' video art. Lohe sought inspiration from nature and many of his works hint at the influence of a traditional Nordic Romantic stance. This artistic approach concerns itself more with what meaning is hidden under the surface of an apparent landscape than the most apparent figurative element.

His painterly style has shifted from a naturalistic depiction towards a more fluid expression where he extracts lights, colours, shadows and details from the subject itself. He is interested in the idea that depicting nature can both take the artist and the viewer on a contemplative voyage.

Courtesy Fiumano Clase, London

### **James Roseveare** (British)

James Roseveare has an ongoing investigation into the nature of landscapes and the traces humanity leaves behind in a micro and macro level. His works often referenced memorials, anthropology, geology and archaeology. In the *Manhole Cover* series, Roseveare fabricates a past, a faux reality. Are they manmade or found objects? There are traces of objects that tell of our presence at specific times and in nature. These concrete slabs exist between uncertain definitions; are they an archaeological museum treasure or sculpture object, perhaps time will make them exists as both these identities.

Roseveare looks at footage of natural disasters and war thorn landscapes and sees the significance in how these powerful forces create amalgamated landscapes of man-made natural materials.

### **Tom Scase** (British)

Tom Scase's photo collages in *Sweep~Landskip* are from a series of propositions that reflect on man's nature and our relationship to the natural world.



The symbiosis of the blue butterfly, whose eggs and caterpillars are fed and nurtured by ants and Bumblebees' perilous life cycle. The monarch butterflies' arduous migration, the cloning of animals (Dolly the sheep) and the insuperable mystical questions of "Event Horizon" (the lip of a black hole).

### **Richard Stone** (British)

*as the land fell* is a continuation of a series of works where the viewer's vantage point is placed at the point of looking back at a land from the sea. From this point, themes of arrival and departures move in and out of view, with the idea of being between the land and the sea and at the same time not belonging to neither. This feeling is accentuated by heightened colouration and a veil of what could be simply colour and light but could also be an emotional sensation appearing over the work.

*where the pale birds wait for thee* takes us deeper into the idea of landscape, of passing through a parlour of winter trees. Somewhere between day and night, a hypnagogic vision is slowed down to iridescent layers. Within this unfurling liminality, apparitions appear amongst the trees. Similarly, a veil appears to fall over the scene.

Richard Stone uses paintings to capture movements, shapes and layers as if we walked through nature during the day and evening, seeing it from different vantage points all experienced in one vision.

*A question of distance* is an earlier work executed in bronze and corten steel. The formation of these fragments of landscape and seascape, balanced on their pedestals without firm foundations is a fragile proposition. These islands in that sense collectively stand in and evoke feelings of detachment from nature and perhaps ourselves.

Courtesy Kristin Hjellegjerde, London

### **Hanae Utamura** (Japanese)

Hanae Utamura makes performative works that investigate a dialogue between artist, environment, history and time. In both the photographs and video pieces in *Sweep~Landskip*, the circle becomes ritualistic, a pure geometric form and a contemplative act which questions borders and a political realm to an ontological level.

#### ***Inverted Horizon (Mother), 2011***

Shot in April shortly after the earthquake, tsunami and Fukushima nuclear disaster ravished Japan in March 2011.

Before the tsunami, the land used to be a rice field, however, the land is no longer capable of farming since the earth is now salted. The artist tied herself to her mother at the centre of the circle and cultivated the land with an axe, which is a reminiscent gesture on this land which is now lost.

This photograph acts as a memory and portrait of performance but without the body. Hanae Utamura makes a contemplative tribute to bodies that were swept away from this land.

At the left bottom of the circle, the axe from the performance is abandoned, leaving us to wonder if it is from the performance or from the farmers that used to cultivate this land.



### ***Inverted Horizon , 2011***

Shot in Miyagi, Japan 2011, in shortly after the earthquake, tsunami and Fukushima nuclear disaster. This piece speaks of resurrection, where life and death start to merge. In the shape of a circle, Hanae Utamura throws powder of slaked lime on the soil. Farmers use Slaked lime to improve the soil, by alkalise and keep PH adjusted in the soil. Slaked lime has also been used to assist with the decomposition of dead bodies.

In Japan, there is a saying that there are still many spirits of the dead floating after the tsunami because they have not realised that their life has been taken away.

*As the day flips to the night from the day, the white slake lime powder might bring the floating spirits of the dead back to the earth, and the buried dead will be brought out into the air and the wind.* Hanae Utamura

Landscapes hold the story of nature and the history of humankind. With time nature covers each period of history with a new layer and holds the memory of our presence, dreams, hopes and destinies.

### ***When a line becomes a circle, 2013***

The performance video 'when a line becomes a circle' was performed at Baengnyeongdo island, one of the South Korean islands closest to North Korea.

The performance is based on conversations the artist had with islanders at Baengnyeongdo. The Islanders recalled that the effect on their island after North Korea's threat was similar to the effect the earthquake had on Japan and the Fukushima nuclear power plant.

Performed at a political site, the work contemplates the idea of 'borders', from a political realm to ontological level, and then to pure geometrical form, as the work proceeds through a sensorial experience of visibility and sound.

The performance video consists of 3 actions around the pole in the middle, as a symbol of 'being'.

First, the artist draws lines resembling the border between North Korea and South Korea.

The 2nd act, circles are drawn resembling the danger zone around the Fukushima nuclear power plant.

The third and last action shows the artist drawing one big circle, which goes out of view so that only a line is seen within the frame.

The viewer can hear the continuous sound of the drawn line but we are left uncertain if it finished the circle.

The line can be read as division and the circle can be interpreted as reunification, vice versa in Fukushima's case. The final scene shows the artist leaving the stick next to the pole, which resembles the 亼 'rén rén shì' character that symbolising 'human beings'. In Chinese characters, the 'rén rén shì' character symbolises 2 human figures supporting each other as a definition of 'human being'.

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