

Tender Landscape

artists respond to human involvement in the natural world

January 29-March 5, 2004

Linda Armstrong
Karen Rich Beall
Susan Cipicic
Sandy Corley
Kyle Dillehay
Chris Drury
Angus Galloway

Chuck Hemard
Hope Hilton
Sonya Yong James
Scott Lawrence &
Andrew Ross
Michael Marshall
Gil Martin

Martin McMurray
Lynne Moody
Stas Orlovski
Sasha-Igenue Patton
Mario Petrirena
Julie Püttgen
Gerry Sattelle

Barbara Schreiber
Mark Starnes
Kim Stringfellow
Freddie Styles
Katherine Taylor
Angela West
Pandra Williams

Agnes Scott

The Dalton Gallery

Dana Fine Arts Building 141 E. College Ave. Decatur, GA 30030-3797 404 471-5361

In the Words of the Artist

Linda Armstrong

Displacement



enclosed, tightly buried in rectangular box. cold, windy, days collecting. shell road in contention. Cumberland Island, Ga., fractured, pounded, oyster shells, moss. broken boundaries.

Karen Rich Beall

The Forest Laid Bare



While in the forest I came across a large, fallen birch tree. I removed the paper-like bark in layers revealing a beautiful variety of pinks, browns and beige-toned pieces. The once white tree was now mostly red and dark sienna. Suddenly realizing what I had done, I collected my extensive bundle of torn bark and retreated.

Susan Cipic



Roost (Siege Perilous) is nestled among eleven *Magnolia grandiflora* trees along East Dougherty Street. The position

of the grove's sloped disk joins two neighboring circles in the adjacent landscape to comprise a triangular form. The triangle echoes a design found in Japanese Zen gardens, embodying the triadic interrelationship of people, nature and the human-created landscape.

Sandy Corley

Witness Trees and Alligator Alley.



I am examining the landscape of fragile

Angus Galloway



The significance of our audible landscape sometimes goes unrecognized. Penetrating

and organizing our sense of space, sound continuously informs. Weeks of recording in a place allow me to understand it more completely. *A Sound Walk* represents sounds from the campus of Agnes Scott College.

Chuck Hemard

10/441 & Tree Trimmers



Damming streams, forging trails and building mounds; whether kids at play or adults at work, we change the environment alongside all of nature's forces. Human contact and interaction with the land is an act of nature itself on a grand scale.

Hope Hilton

Stories (Ours)



My interest in landscape stems from years of intense looking. What I see is a vulnerability and a violence and a romance, but what intrigues me most are the stories. Even though there is always opportunity to look, we often forget where we are. My installation is a reminder to look.

Sonya Yong James



I am working on a series of vessels and containers that represent the external/

Gil Martin



Gathering beautiful colored earth. Oregon. Tennessee. Georgia. Illinois. Walking and driving the landscape.

Canvas and paper left out in the rain. Interacting with the marks made by the ten thousand things. Seen and unseen forces manifesting themselves through the process of painting.

Martin McMurray

The Brethren series

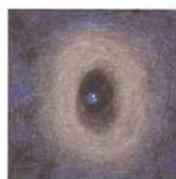


Far from the ritual hunt, sport hunters are maxing out their limit spiritually speaking, calling into question

mankind's dominion over all creatures and the land. The term harvesting is often associated with this activity, which I find rather odd. What is gained from this absolute demonstration of power—of taking the life of another creature for sport?

Lynne Moody

The Nest series



A nest is a fertile place where something vital is born. And nidus, after all, is a beginning, "a focal point of growth ... a point at which things originate, accumulate and develop ... " So each day I begin.

Stas Orlovski



I am interested in images of the body that reside



empty broken nests whose eggs have hatched and flown and that of a body changed. Mostly, I am concerned with the unknown landscapes of luck and happenstance, the mystery of paths crossing, radio waves, other realities and dimensions as things beyond the veil beckon.

Kyle Dillehay

A Sacred Balance



Our quest for sustenance has risen to such a level we have created a stranglehold on the earth's natural

productivity level. The restriction of natural resources results in the deprivation of other species, leading eventually to their demise. Without changes in our behavior, surviving species do not stand a chance.

Chris Drury

Jura / Alpes



Traveling extensively I notice how things are often familiar but in some way different. By taking two maps of places

that may have something in common or even are radically different, cutting these maps into strips and weaving them together, I begin to say something about this phenomenon. The pattern of the weave is like waves of mountain ridges. The Jura are the dying waves of the movement that created the Alpes.



AGNES SCOTT COLLEGE
THE WORLD FOR WOMEN



internal and the impermanence of

the human body. They are formed by combining several different elements from the earth that both balance the enigmatic and common that is embodied in us all. My work is a meditative process. Through repetition and aggregation the physicality of form and time become spiritual.

Scott Lawrence and Andrew Ross



Though the buffalo, a symbol of the taming of the American western frontier, roamed the continent for the

past millennia, their destruction took around seventy years. U.S. government policy advocated their extermination to subdue hostile Indian tribes through starvation. Herds once migrated along traditional deep worn paths. In a similar way, Atlanta owes much of its structure to human pathways. Amidst its booming expansion, we reintroduce the buffalo to modern consciousness, displayed as billboards along our fast-paced highways and interstates.

Michael Marshall



I am captivated by the age-old schisms of Western thought sometimes known as the Cartesian split. At its beginning,

photography was a scientists' medium, the inventors and craftsmen. Images though often function more like faith, only to point a finger at ineffable experience and mystery.



between poetry and pathology.

Through metaphor and analogy, I examine connections between seemingly disparate elements. The result is a highly personal history of the natural world based on memory, experience and (mis)understanding.

Sasha-Igenue Patton

inbale. black. blank. stop



... everything affects everything. the question is, how can doing one thing cause another thing to happen,

and what subconscious connections are made by a chain of events ... they started out as pages meant to be bound in small books. they begged to be individuals, not crammed into insulated communities ... they wanted to be everywhere.

Mario Petirena

The difficulties of moving on

The gray area between yes and no



Plastic is so the opposite of natural. I use plastic flowers in place of the real thing. Sometimes we have to hang

on to whatever we can in order to get through it all. I think of these flowers as that—metaphors for hope.

Julie Püttgen



Our urban forests depend on our ability to plant as to clear, to add as to remove. Additive nurture is as intuitive as a mother

caring for her child, while subtractive nurture is not a pretty process: there's a lot of stump-digging, root-ripping and violence involved. Each form is essential.

Gerry Sattelle



I want to express my desire to commune with my chosen tree. I perceive an affinity to its tree-ness because of

the parallel-ness of our experience—vulnerable yet strong, limited yet fulfilling condition of existence. I want to express a kind of helplessness I feel for the possibility of protecting trees from environmental harm.

Barbara Schreiber



I suppose that these drawings are about lawns as battlefields where psychic wars are fought. Some of the images are

about the yearning for nature to be exotic but not frightening, expansive but not messy. Some are about the lawn as the public face that we present to our neighbors and communities. Some are about children left to fend for themselves.

Mark Starnes



Polaroids is an ongoing body of work that comes close to documenting the fullness of a life if ever one

could actually do such a thing. Mark Starnes reflects on the world around him through intimate cuts of time captured on film. Inspired by signs of the Deep South and the narrative of his rich, unadulterated family history, Starnes has a keen ability to sniff out beauty-laced irony and heady nostalgia. — L.A.

Kim Stringfellow

Greetings from the Salton Sea



The purpose of *Greetings from the Salton Sea* is twofold; first, to inform and educate through a variety of

media the complex and interrelated social and ecological issues involving its subject and second, to engage the audience through the examination of human detritus, organic ephemera and other potent icons of place which lead us to investigate and question human values relating to the natural world.

Freddie Styles

Recycled Memories

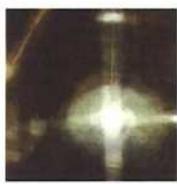


The infinite variety of textures in the bark of different species of trees, the mystery that ordinary surround-

ings take on at night, looking through the branches of leafless trees, observing the infinite variety of designs in polished marble and other natural stone, viewing the world from the windows in my house or from an airplane and finding the varied and endless designs in fall leaves — I am continuously fascinated by all of the wonderful textures in nature.

Katherine Taylor

Landscape Divine



This past year I was looking for a sign in the landscape—light embodied of form as a record of the

divine—something in my present environment I could revalue as natural. As a result of this thinking I started videotaping and photographing my neighborhood at night.

Angela West



I went home last year to photograph spring. On the day I made this photograph, the tempera-

ture had dropped well close to freezing. The only way the buds on my grandmother's snowball bush had a chance of blooming would be if they were protected. My grandmother made a blanket of old sheets and we covered the bush. It flowered beautifully that spring.

Pandra Williams



The destruction of woodlands and other wild places and the loss of habitat for the myriad life forms

they support, often hit me as an emotional/physical blow. I have been an environmental activist since I was very young. It is no surprise that activism should blend into my artistic activities. *Biologia* presents a direct dialogue between the two activities.

Tender La

artists respond to human involvement in the natural

January 29-March 5, 2004

Curated by Lisa Alembik

Gallery Hours: M-F 10 a.m.-4:30 p.m. S-S 12-4 p.m.

All events and gallery entry are free and open to the public.

The Dalton Gallery
Dana Fine Arts Building
Agnes Scott College
141 E. College Ave.
Decatur, GA 30030-3797
404 471-5361 daltongallery@agnesscott.edu
daltongallery.agnesscott.edu

Dougherty street (one way →)

The Dalton Gallery/
Dana Fine Arts Building



Agnes Scott

The Dalton Gal

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world

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-  Susan Cipic
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-  Hope Hilton
-  Scott Lawrence & Andrew Ross
-  Michael Marshall
-  Gil Martin
-  Martin McMurray
-  Lynne Moody
-  Stas Orvlovski

The artists in *Tender Landscape* tread the broad, awkward, often absurd boundary between humans and nature, negotiating various roles—mediator, interloper, documentarian, amateur scientist. Some directly engage the land, feeling an undeniable bond because they, of course, are of nature. A sense of responsibility calls for them to be caretakers as best they can. They dig, peel, gather, nurture. The landscape, encompassing both flora and fauna, provides solace. The natural world enters their art through a deep understanding of the landscape's subtle and monumental power and respect for human collaboration with the earth.

These artists respond to their natural environment through curiosity, humor or empathy. They are concerned with how we affect the environment, and in turn, how the environment shapes us. They ask their audience to carefully inspect their surroundings, to look and listen closely, and to be aware of the possibilities held by all-encompassing nature.

Jan. 29, 4-8 p.m. Opening Reception

Sunset is at 6 p.m. Arrive early enough to experience site-specific artworks on the campus grounds. **The Dalton Gallery**

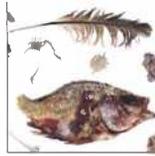
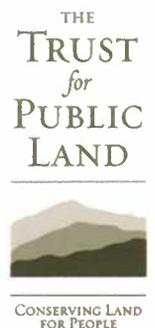
Feb. 14, 10 a.m. Environmental Artist Talks

Artists who promote an ecological activist vision will discuss

-  Mario Petrirena
-  Sasha-Igenue Patton
-  Julie Püttgen
-  Gerry Sattele
-  Barbara Schreiber
-  Mark Starnes
-  Kim Stringfellow
-  Freddie Styles
-  Katherine Taylor
-  Pandra Williams
-  Angela West
-  Sonya Yong James
-  Parking

In addition to painting, photography, Web design and sculpture in the designated gallery space, *Tender Landscape* expands outside the walls of the Dana Fine Arts Building to include site-specific works on the College campus.

Tender Landscape is sponsored by



activist vision will discuss their work. Talks will feature California-based Visiting Artist Kim Stringfellow, who incorporates photography and installation with digital technologies to create documentary forms focusing on the repercussions of human development.

Room 101, Dana Fine Arts Building



March 1, 7 p.m.

**Rivers and Tides:
Andy Goldsworthy
Working with Time**

Film will be screened in **Maclean Auditorium,
Presser Hall**

*Co-sponsored with the
Trust for Public Land.*

Events in Conjunction with Tender Landscape

**Jan. 28, 7 p.m. Chris Drury, British Earth
Artist and Sculptor** Presented by Georgia State University's School of Art and Design **Senate Salon, Student Center, GSU.**

For more information call 404 651-2257.

Jan. 30, 4 p.m. Chris Drury Presented by Emory University's Visual Arts and Art History programs **Carlos Museum Reception Hall.**

For more information call 404 727-6315.

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