

BORDERCROSSINGS

PAINTING



Tala Madani Paul P Ambera Wellmann Margaux Williamson Nick Cave Christina Quarles
Alfred Leslie Jarrett Earnest Chris Cran Mika Rottenberg Remedios Varo
Paul Pagk Ekene Emeka-Maduka Azadeh Elmizadeh Laura Lewis

ISSUE NO. 162 \$15



7 72006 86024 6

Mind-heart,” shifts and slides across three different locations on the Korean peninsula and speaks again to unthinking acts of humankind—“extraction economies and military industry”—and their impacts on the natural marine environment and the spiritual beliefs and the livelihoods of Korean people. Moving images, which range from dump trucks to clamouring flocks of seabirds and abandoned fishing boats and from wildflowers to neoprene-clad surfers and, yes, children digging holes in the sand, may flow continuously across all three screens, may split, reverse and reflect back at each other, or may be broken up into individual and seemingly dissociated scenes or scenarios, some contemporary, some historical. And, as in *Long View*, there are sudden psychedelic shifts into abstracted and experimental forms, blurred and slow motion, poetical and documentary in style and content. Yoon has spoken about the “associative” properties of collage and montage, “the collision of meaning, accidents, serendipity,” and this collision presents as a defining strategy in her video installations.

The most visually beguiling and emotionally arresting work in the show was, for me, *Turning Time (Pacific Flyways)*, which was (physically) composed of eight video monitors floating in the air in the VAG’s third-floor rotunda. Invisibly suspended from a gridded structure across the building’s skylight, high above us, each monitor played a slow, meditative performance of the *Korean Crane Dance* by a young person of Korean ancestry. (They are the same young people featured in *A Group for 2067*.) The *Crane Dance* is described here as a symbol of “longevity, life, ancestors and cultural traditions,” meanings that are married to the location in

which the young people perform: the Maplewood mudflats, located on unceded Coast Salish lands, and out across an arm of the ocean at the residential and industrial developments on Burnaby Mountain, including an expanding oil refinery at its base. Again, the references—both direct and subtextual—are complex, and range across a number of issues, from cultural identity to colonialism to environmental catastrophe. The manner of their expression, however, is charged with beauty and is immediately accessible visually and aurally. The cluster of monitors dazzles like a cloud of brilliant light, like a spiritual revelation, compelling the eye and, with it, the soul.

A criticism levelled at Yoon’s recent work is that she has taken on too much—too many themes and issues. That view seems to me a bit narrow and exclusionary. As is so beautifully and contemplatively articulated across the many works in “About Time,” Yoon’s belief seems to be that everything is connected in the metaphysical questions of who we are, where we come from and where we’re going. In her own words, “Between my outstretched hands and the viewer’s, we expand the possibilities and constellations of becoming.” ■

“Jin-me Yoon: About Time” was exhibited at the Vancouver Art Gallery, Vancouver, from October 15, 2022, to March 5, 2023.

Robin Laurence is an independent writer, critic and curator, based in Vancouver. She has written essays, reviews and feature articles for local, national and international publications, and is a long-time contributing editor to Border Crossings. She is the 2021 winner of the Max Wyman Award for Critical Writing.

VISUAL ART

Sean Landers

by Benjamin Klein

From March 9 to April 15, 2023, the Friedrich Petzel Gallery presented “Adrift,” a solo exhibition of recent paintings by long-time gallery artist Sean Landers. Installed across two large rooms of the gallery’s new space on 25th Street in Chelsea, the show consisted, in the first room, of portrait busts of dogs in front of the ocean, and paintings of surf and rock, rough ocean waves hitting the seashore, no figures, just water, rock and sky. The second room featured a long wall of paintings of dogs sitting and standing in small wooden boats on the ocean, with water all around; two large paintings of lighthouses, with the ocean spray hitting the rocks and shore below; and two even larger canvases of the skeletons of sperm whales, long dead, lying stretched out on beaches. A cursory viewing of these works might imply that the artist was messing around, perhaps ironically, with clichés of the North Atlantic region’s tradition of painting the ocean, the seashore and its denizens, as well as indulging a kind of bougie sort of tourist imagery, and society dog portraiture, in a highly skilful and playful manner but ultimately as an easy and shallow form of midcult fetishization. The artist does hail from small-town Massachusetts, and grew up with a craftsmanly version of its regional visual arts culture as his first exposure to fine art. We could, lazily, be tempted to see this as rote, even regressive imagery and content.

That interpretation is risked by the artist, even jarringly so, but it’s completely wrong. What is true, in what seems to be a move based in an unpretentious and open kind of artistic maturity, is that Landers is mining these subjects as beloved influences and well-known image

1. Sean Landers, *Sunset Dog*, 2022, oil on linen, 121.9 × 162.6 centimetres. Photo: Christopher Burke Studios. © Sean Landers. Courtesy the artist and Petzel, New York.

2. Sean Landers, *Sperm Whale Skeleton 1*, 2023, oil on linen, 177.8 × 233.7 centimetres. Photo: Christopher Burke Studios. © Sean Landers. Courtesy the artist and Petzel, New York.

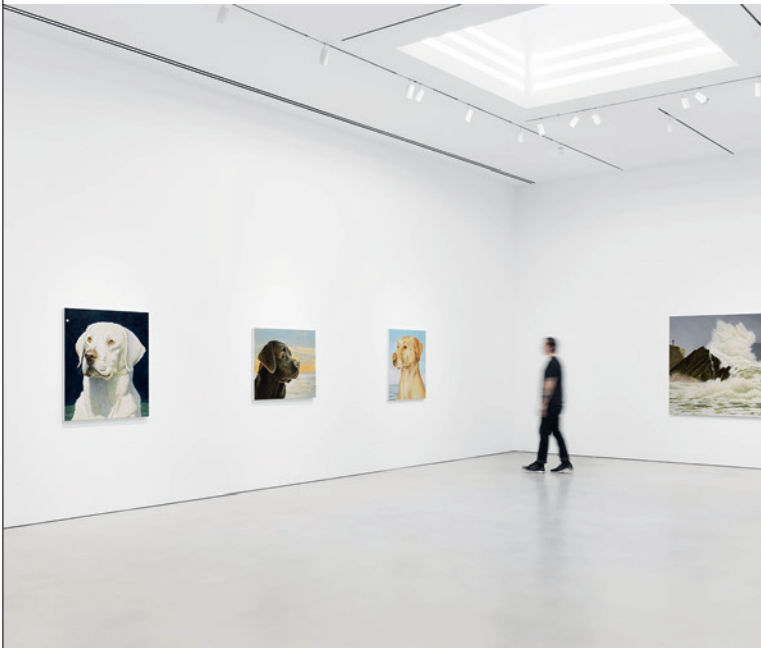
3. Sean Landers, installation view, “Sean Landers: Adrift,” 2023, Petzel, New York. Photo: Dan Bradica. © Sean Landers. Courtesy the artist and Petzel, New York.



1



2



3

repertoires, and using the risk in doing so to push himself to subtly new artistic levels. These dog paintings, both the close-up busts and the ones in the boats, are of dogs and somehow also of their putative best friends, us. The dogs' eyes, expressions and attitudes are all anthropomorphic, quietly but clearly, and communicate a devastating range of emotion, human emotion (including our communal, and probably also Landers's personal, love of dogs). These dogs, painted lovingly and with absorbed

virtuosity, are like "old sea dogs," lost sadly in their predicaments. It seems impossible not to read them as allegories for wider circumstances. The current ones almost audibly whispered by these canvases are for America itself, and the best aspects of its old and serious (especially northeastern) culture, under dire threat from agents of chaos, here symbolized as that image of primal chaos—the ocean itself. It may be a stretch to equate an anxious dog in a boat to the worry that, next time, the institutions and the very fabric of society may not hold. But in the exhibition, it felt absolutely pertinent to think so, right and true.

The ghost of Winslow Homer was strongly present in this exhibition, in an open and self-aware manner, as well as a certain artistic tradition behind and alongside that exemplar of American painting. One painting of surf in the first room of the exhibition is, literally to a large extent, a copy of a Homer painting. Landers does wish to wrestle with the angels of his and our past, and to come out on the other side speaking a new language; he seems to have done so, quietly but firmly. There are other artistic images of the past that are important to this exhibition, including, oddly but resonantly,

Joachim Patinir's 16th-century painting *Charon Crossing the Styx*. But it is in literary reference and comparison that the most powerful illuminations appear to reside in trying to understand this exhibition.

Moby Dick, both the novel by Herman Melville and Landers's own painting of him with a tartan hide, are also present in "Adrift," as significant absent presences. This is especially so in terms of Melville's portrayal of the sea and its monstrousness as a vastation capable of swallowing up the efforts and essence of humankind. Included by implication are our artistic attempts to make something meaningfully whole and permanent of all of this elemental existence. A less self-evident but relevant regional ancestor presence in "Adrift" is Walt Whitman, particularly in his "Sea-Drift" poems from the 1855 edition of *Leaves of Grass*. As I am looking at the paintings of whale skeletons, portentously recalling the White Whale, set off against near apocalyptic skies and atmosphere, poems like "As I Ebb'd with the Ocean of Life" and "Out of the Cradle Endlessly Rocking" recur, as in "Whereto answering, the sea / Delaying not, hurrying not / Whisper'd me through the night,

VISUAL ART

Henrike Naumann

by Cameron Cummings

and very plainly before day-break / Lisp'd to me the low and delicious word death" (from "Out of the Cradle Endlessly Rocking").

There is a control of perspective here, in Landers's paintings, a regard for the fear and anticipation of mortality, both literal and artistic. These are images of general destruction and the possibility that all our works will come to this and no more. But there is also crucially the artistic triumph of that very thing magnificently expressed by the paintings in a recuperative way, and from here, the implication of artistic and human survival for us—and for Landers's own work.

The lighthouse paintings have an uncanny presence and feel like they are concealing some secret but not one known from orthodox philosophy or religion, and here another kind of North Atlantic/New England poetry feels summoned—as if in a landscape described in an Emily Dickinson poem. These sea-and-lighthouse-scapes are filled with agency and animation, perhaps imparted by our imaginations, and here brought to life by Landers's near mystical apprehension of them. As Dickinson concludes in Poem 627 ("The Tint I cannot take—is best"), so does Landers seem to: "Until the Cheated Eye / Shuts arrogantly—in the Grave— / Another way—to see." ■

"Adrift" was exhibited at Friedrich Petzel Gallery, New York, from March 9, 2023, to April 15, 2023.

Benjamin Klein is a Brooklyn-based artist and writer, and co-director of McBride Contemporain in Montreal.

Six steer horns extend upwards in delicate and expanded spiral geometries like mutant growth projected from the upholstered back of an otherwise discreet sitting chair. Four more cattle horns reach below to support the chair from its underside: the sharp points of the animal relics brutishly scrape against the cement floor of Long Island City's SculptureCenter. The "horn chair," notable as the exhibition's most cruel yet seemingly most desirable for visitors, is one of 13 that together compose Berlin-based artist Henrike Naumann's sculptural assemblage *Horseshoe Theory*, 2022, an intense and relentless opening work for the artist's debut US exhibition, "Re-Education."

Concerned with political extremism and its complicated relationship with place, Naumann's work develops through an obsessive and rigorous process of research and collection in dialogue with cultural, political and spatial locality. All of the objects in the exhibition, mostly found furniture, banal and extreme—19th-century office cabinets and desks, chairs, pitchforks, cartoonish animal bones and boulders—were determined and collected only after Naumann had arrived in New York in the months leading up to the exhibition's opening. Sourced from New York to rural Georgia to American e-commerce site Wayfair.com, this amalgam of furniture feels entirely at home in her installation at SculptureCenter, which she staged to evoke natural emergence. The space feels cavernous, uncanny in "Re-Education." Interior partitions, flooring, industrial emptiness and material elements don't feel like existing art-space architectural components and, like the furniture, are treated as objects charged with



1

mysterious histories and ominous potential.

In *Horseshoe Theory*, as in much of the artist's work, verbal political language is both dissolved into immaterial atmosphere and distinctly formalized as found design objects and architectural stagings that become frames for political configurations. The "horseshoe theory," developed in Germany in the 1930s, contorts a linear political spectrum of "right" and "left" into a near loop, a horseshoe, in a gesture suggesting a resemblance between oppositional political ideologies. Constructing political discontent into physical space, Naumann uses the contended political theory as a ready-made organizational form to reframe design objects as political proxies: "oppressive traditionalism," for instance, materializes into the fascist brutality of disembodied animal life functionalized into domestic seating decor.

Structured processionally as a series of large-scale works

1. Henrike Naumann, *Horseshoe Theory* (detail), 2022. Photo: Charles Benton. Courtesy the artist.

2. Henrike Naumann, installation view, "Henrike Naumann: Re-Education," 2022, SculptureCenter, New York. Photo: Charles Benton. Courtesy the artist.