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ANNOUNCES THE AWARDING
OF THE 2000 GERSHON ISKOWITZ PRIZE TO

PATERSON EWEN

THIS AWARD OF \$25,000 IS
IN RECOGNITION OF HIS SIGNIFICANT
CONTRIBUTION AS AN ARTIST.

The Gershon Iskowitz Foundation is a
charitable organization dedicated to recognizing
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Regarding Landscape

BY GREGORY SALZMAN



1

These are notes for a developing exhibition. The images that follow are excerpts that represent its scope.

Landscapes are portrayals of nature refracted through the lens of human aspiration and through the tools and techniques by which they are made. They are artworks whose mode of address is pre-eminently physical and sensual rather than intellectual.

Landscapes spring from deep affective and physical attachments to nature.

Although landscapes are generally descriptions of actual places, description is not essential to them. Rather, what is more to the point is that landscape is a mode of looking without destination. This way of looking has much in common with the way we experience a piece of music.

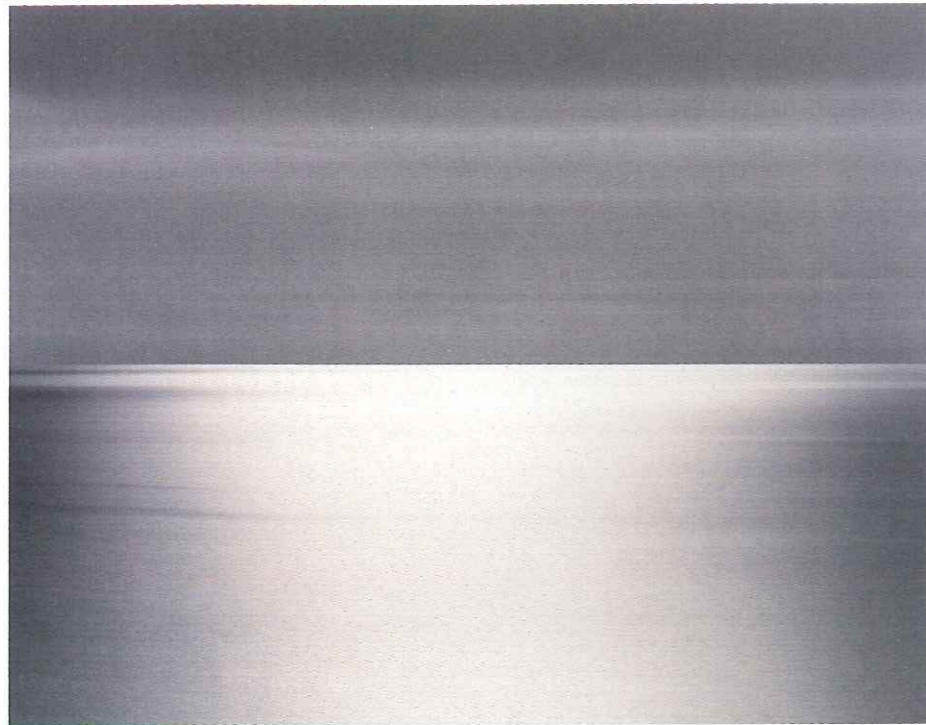
1. Matts Liederstam
Returned, Parc Mont Royal
 (installation Or Gallery) 1997
 C-print
 40 x 55 cm
 Courtesy the artist

2. Hiroshi Sugimoto
N. Atlantic Ocean, Cape Breton Island 1996
 Black-and-white photograph
 51 x 61 cm
 Courtesy Sonnabend Gallery, NY

3. Tacita Dean
Banewl 1997
 16 mm colour anamorphic;
 63 minutes
 Courtesy Marian Goodman Gallery, NY

4. Marc Trivier
October, Haut le Wastia 1993
 Silver print on Baryté paper
 51.5 x 51.5 cm
 Courtesy WINDOWS/Bernier-Tanit; Brussels

5. Diana Thater
Foam 1997
 Edition of one with one artist's proof
 Courtesy David Zwirner Gallery, NY



2

Like musical compositions, landscapes are never apprehended all at once but via a compilation, aggregation and assimilation of multiple moments and details. Duration and flux are part of the experience of landscapes. The centre of interest is mobile and dispersed. The gaze does not meet with another gaze but is constantly deflected and distributed. This fact underlies landscape's democratic ethos.

In landscape, form is unbounded and elusive. Form is both profuse and diffuse, which contributes to landscape's dual sense of fullness and emptiness.

Shape and colour are not distinct. They blend and modify each other. Moreover, the contours of things are not fully defined. There is always air and moisture between us and objects in space, even at a close distance. Atmosphere refracts light causing objects and forms to lose their utter clarity, while stereoscopic vision precludes locating things in space or within firm contours with absolute precision.



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Part of the mystery of landscape, as art and in life, is its innumerable gradations and differences of tone and texture. Nuance and timbre are indispensable to the experience of both music and landscape.

Division or unity, multiplicity or singularity of focus; vantage point; rhythm; tempo; scalar disparity; relationships of nearness and farness; presence or absence of a prospect and horizon are some key variables, all of which have a real bearing on the mood and tenor of a given landscape.

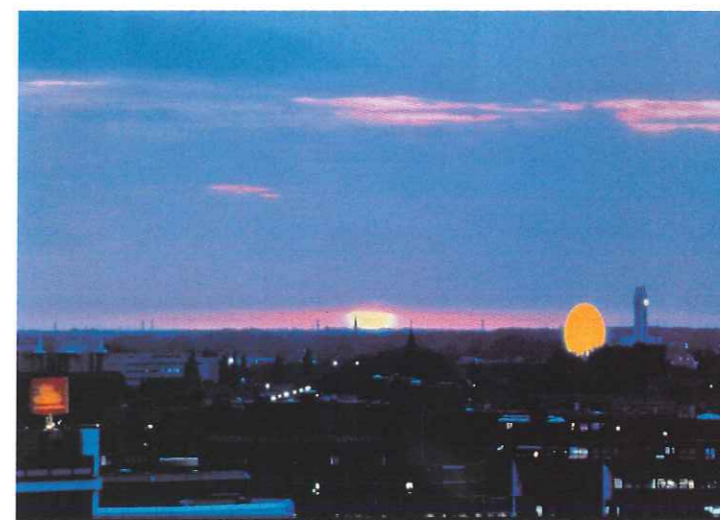
From moment to moment or from one day to the next, through changing light and circumstances, the aspect of a scene changes together with its space.



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6. James Welling
East Rock 1995
Vegetable dye on rag paper
83 x 68.5 cm
Courtesy Gorney, Braven
and Lee Gallery, NY

7. Steve McQueen
Current 1999
Two projection installation
Courtesy Marian Goodman
Gallery, NY

8. Thomas Struth
*Paradise 9 (Xi Shuang Banna,
Provinz Yanna, China)* 1999
C-print
275 x 346 cm
Courtesy the artist

9. Olafur Eliasson
The Double Sunset (installation
Or Gallery) 1999
Aluminum model of the sun
installed on roof lit by
xenon lamp
Courtesy the artist



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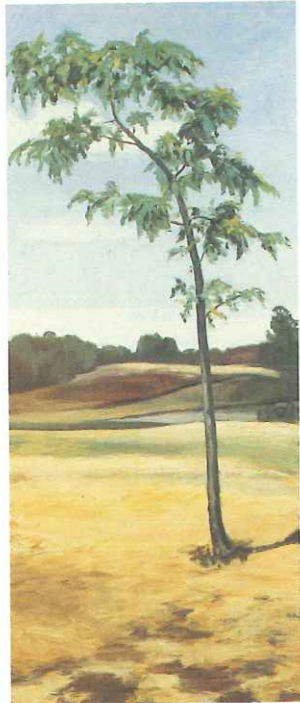
Space, time, colour and light are the essential elements of landscape.

The rise of landscape as a distinct subject in art is an urban phenomenon. Perhaps landscapes manifest the longing of city dwellers for all that is lacking from and unfulfilled in the urban environment and experience, especially a feeling of connection to nature, to the seasons, to the relation between earth and sky, and to all embracing diurnal rhythms of life.

Landscape suspends narrative. Narration is foreign to it. ■



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10. Peter Doig
Swamped 1999
Oil on canvas
197 x 241 cm
Courtesy Gavin Brown's
Enterprise, NY

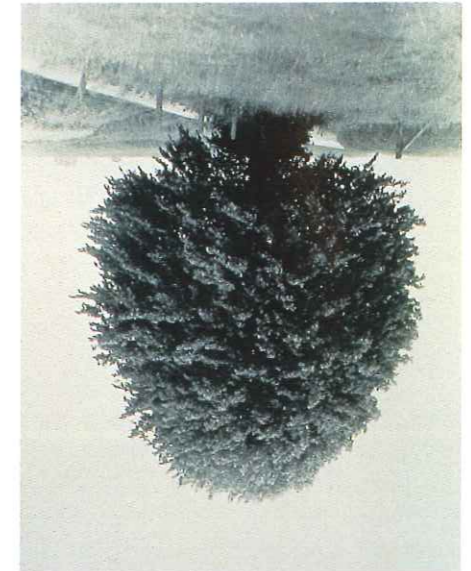
Will Gorlitz
11. *Sapling #1* 1985
40 x 55 cm
12. *Sapling #2* 1985
40 x 55 cm
13. *Sapling #4* 1985
48 x 59 cm
14. *Sapling #5* 1985
40 x 55 cm
Oil on canvas
Courtesy the artist

15. Robert Wiens
Untitled 1992
Acrylic on carved wood
48 x 70 x 59 cm
Courtesy Susan Hobbs Gallery

16. David Korty
Untitled 2000
Watercolour on paper
21 x 25 cm
Courtesy Greene/Naftali
Gallery, NY

17. Rodney Graham
Flanders series 1989
Monochrome colour print
1.8 x 2.4 m
Courtesy Donald Young Gallery

18. Jean Jacques Rullier
*On the way to Kordzo,
Ladakh* 1998
Watercolour on paper
15 x 39 cm
Courtesy the artist



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