

Chapter Thirteen

20 April
07 May

Open Daily
12-5pm

Bianca Baldi
Irina Gheorghe
Alex Impey
Kapwani Kiwanga
Nina Liebenberg
Sarah Pierce
Alexandra Sukhareva

The

Landis

Museum

For over twenty years, Mark Landis spent his days making copies of pictures he found in auction house journals. When he was happy with the results he would get in touch with various museums, primarily in the southern states of the USA, to arrange a meeting. On his arrival, he adopted an alter-ego – most commonly a Jesuit Priest called Father Scott – and attempted to donate his work to the museum's collection, claiming that the object was part of his mother's estate. It is not clear how often his gifts were accepted, and – on the occasions they were – how long each museum took to recognise the object as inauthentic. In 2010, following a failed attempt to gift a painting to Hillard University Art Museum in Lafayette, a number of articles were published in national newspapers that exposed Landis' activities. Since the pictures he was gifting were copies, and since he pretended they were authored by well-known artists, it seemed like a straightforward case of forgery, and this was the story that was spun.

The objects were often described as being 'masterful' or 'brilliant,' but it should be immediately clear to any reasonably experienced curator or registrar that there are problems with the works' claims to authenticity, no matter what supporting evidence Landis supplied. They are generally made with the 'wrong' materials, such as acrylic paint or marker pen, and with embellishments that 'compensate' for seemingly poor reproductions in catalogues, such as making a dark sky bluer. As a result, when one sees Landis' objects for the first time, especially in full knowledge of the dominant narrative surrounding him, it is not uncommon to feel a sense of disappointment that they aren't 'better.'

This starting point for this exhibition is a reinterpretation of Landis' objects. Rather than viewing them as forgeries, they should instead be seen as props that enabled Landis to generate a kind of short-lived social hit, which developed into a full-blown addiction. He wanted to be a philanthropist, but had neither the financial nor social means, so he made his objects in order to facilitate an encounter that enabled him to play at philanthropy. When Landis sat in a curator's office, he could not, for obvious reasons, claim any authorship of the object itself, nor of the mechanisms that brought it into his possession. If the object is a hopeless forgery, then that's the fault of either his mother or the auction house that sold it to her, rather than his. So in that sense, it didn't matter whether the curator believed the work was genuine or not, as long as the meeting was enacted cordially and professionally; and it also didn't matter whether the object was accepted, directly declined, or even disposed of after he left. It was at the point of the encounter, which took place at the institutional border, and in which the structures of patronage exploded into view, that the work was truly operational.

The Landis Museum is a site that points to other such moments, which brings works by multiple artists together in the spirit of the encounter. The works contained within it are not about Mark Landis, nor any other wider social, political or aesthetic concerns connected to him. Rather, they exist in their own social, political and aesthetic realms, and are here as a result of their relationship to the encounter in its widest possible sense. They have been arranged on and around a single display object, bringing them into physical and aesthetic contact with each other.

Sarah Pierce has made a new performance with post-graduate students from The Glasgow School of Art based on a series of exercises she developed in 2014 for her project, *Lost Illusions/Illusions Perdues*. Based on Brecht's *Lehrstücke* or *learning plays*, each piece uses gestures and chants along with props from past exhibitions, in this case, the dismantled support structures from a previous installation of Landis' work in Glasgow in 2012. She contextualises Landis in relation to Honoré de Balzac's character, Lucien Chardon, who struggles to read and replicate the mannerisms of 19th century cosmopolitan Paris. The performance in Glasgow exists in duplicate, as a collective, repetitive struggle with translation and form.

Irina Gheorghie is also presenting a performance, along with notes, documents and a screen print from its ongoing development. She looks to the future to address slippages in gestural and linguistic communication, speculating on how we might 'speak' to aliens at a point of first contact. How do you build a language if you don't know what it will be used for? How do you deal with a reality you can't access through experience?

Seemingly inaccessible forces are also present in Alexandra Sukhareva's work. Her objects, which represent central points of contact between herself and either identified or unidentified others, often exist in physically or psychologically precarious states. She made two tubular objects as a means to cure her sick friend, without his knowledge. They were intended to act as a trap for the disease, to draw it in and contain it, and – to her surprise – he recovered. She views these objects, now shown as art, to be in a state of exhaustion. In another intermediary action, she inserted 'brackets' into the architecture of important historical sites in Italy, Greece and England. Appearing to be handles of some sort, they would be grasped at by visitors but would come away in their hands, creating a temporary moment of alarm, alerting them to a sort of *third space* between the past and the present.

Alex Impey's objects also operate at mid-points, or as hinges between different points in a chronology of knowledge. He considers the 'terminal form' of art objects as a kind of clogging, warning that they should not be thought of as summaries of what has already happened in the pre-production or research phase. The materials *also* seem to function as mid-points, this time between natural functionality and a synthetic or industrial functionality, and it is this ambiguity that determines their often strange final form.

Bianca Baldi's work, *Snake Weight*, takes the shape of an object commonly encountered at sites of research and knowledge production, such as archives and libraries. Such weights are generally used to hold pages flat, but Baldi's object carries a 'double heaviness', as the jasper stones providing the weight could be joined in a similar way to make a similar form: that of an *amulet*, which provides protection against unknown forces and grounds its wearer in the sensible world. The snake is, simultaneously, an intermediary object and one thrust into the foreground – it is both a *prop* and a *presence*.

A further form of doubling can be found in Kapwani Kiwanga's objects. Working with staff at Berlin's Dahlem ethnographic museum, Kiwanga produced material, abstract interpretations of objects from the museum's collection, which - for a brief period - stood in for the real versions in the museum's display. Some of these objects were absorbed into the collection, but in *The Landis Museum*, we find four objects rejected by the Dahlem. As with Mark Landis, we are not party to the discussions and negotiations that determined the objects' status; we can only imagine. Elsewhere, in her video, *The Secretary's Suite*, Kiwanga undertakes a close analysis of a photograph of the office of Dag Hammarskjöld, Secretary General of the United Nations from 1953 to 1961, who died in mysterious circumstances not long after the picture was taken. With his impending death as a backdrop, she moves from object to object, developing a narrative around diplomatic gift-giving that appears as bona-fide research, but in which there remains perhaps a hint of conspiracy theory.

Finally, Nina Liebenberg also undertakes a form of object analysis at an institutional border. She spent an afternoon in the strongroom of the University of Cape Town's special collections department, examining an early 20th century medicine box commissioned for a hunting trip in (then) Northern Rhodesia. Such boxes had been essential parts of the British colonial project, and allowed emigres, missionaries and explorers to venture deeper into unknown territory without fear of contracting tropical diseases. Liebenberg's report from the strongroom acts as a set of instructions for *The Landis Museum's* curator to make a drawing of the box, to which he has no physical access.

The Landis Museum is a project by James N. Hutchinson.

Bianca Baldi

- 1 *Snake Weight*, 2016
Dalmation Jasper, fabric
- 2 *Insufflate*, 2016
Dalmation Jasper, copper, tengu paper

Irina Gheorghe

- 3 *Foreign Language for Beginners*, 2015-2018
Performance, notebooks, screen print, photographic documentation, tape

Kapwani Kiwanga

- 4 *The Secretary's Suite*, 2016
Mixed Media Installation
23 mins
- 5 *Brass Healing Bowl*, 2014
Hammered brass concave bowl
- 6 *Man pulling at his Beard*, 2014
Terracotta brick, clay vessel
- 7 *Cape*, 2014
Felt, cotton, beads
- 8 *Transfigurations-Tripod*, 2014
Ceramic

Alex Impey

- 9 *Flower*, 2018
Everted car ducts, wire, sleeve

Nina Liebenberg

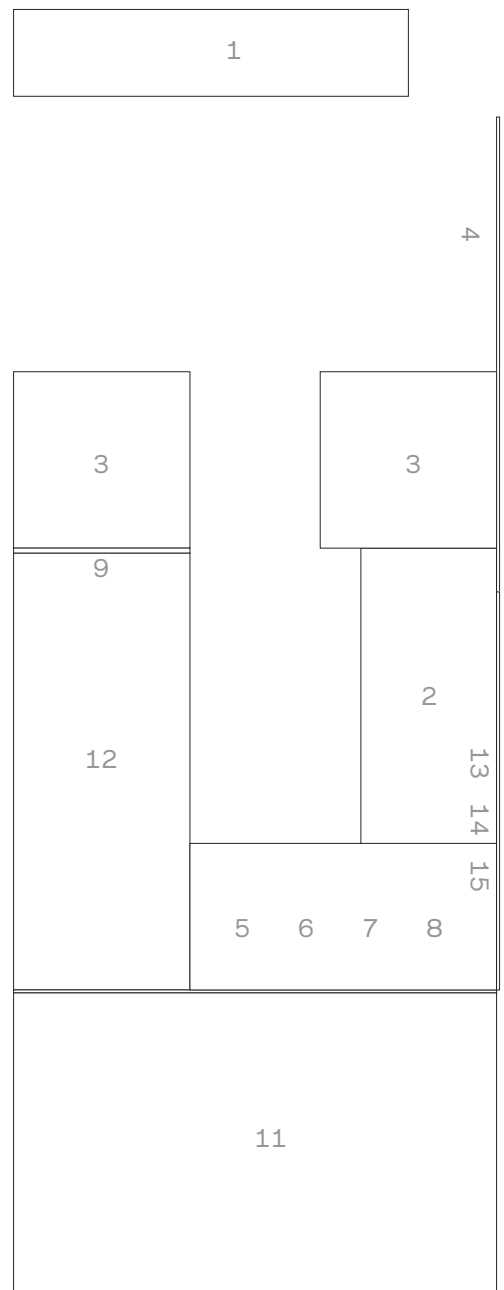
- 10 *Box with the sound of its own making (After Morris)*, 2018
Coloured pencil on paper, audio
33 mins

Sarah Pierce

- 11 *Lost Illusions / Illusions Perdues*, 2014 / 2018
2 screen video installation, performances,
photographic documentation, dismantled plinths,
glass
17mins

Alexandra Sukhareva

- 12 *Trap*, 2015
2 fibreglass tubes
- 13 *Bracket, Bayham Abbey*, 2013
Photographic Documentation
- 14 *Bracket, Mykenae*, 2013
Photographic Documentation
- 15 *Bracket, Sirmione*, 2013
Photographic Documentation



Performances:

Irina Gheorghe

Foreign Language for Beginners

Friday 20 April, 4 - 4.30pm

Sunday 22 April, 3.30 - 4pm

Sarah Pierce

Lost Illusions/Illusions Perdues

With Jeanne Constantin, Maria Filippou, Jeanne Tullen and Jing Xie.

Friday 20 April, 3pm

Sunday 22nd April, 3pm

Friday 27th April, 3pm

Friday 4th May, 3pm

Bianca Baldi

1985, South Africa. Based in Brussels

Bianca's solo exhibitions include *Eyes in the Back of Your Head*, Kunstverein Harburger Bahnhof (Hamburg); *Pure Breaths*, Swimming Pool Projects (Sofia) and *Zero Latitude*, Goethe Institut (Johannesburg). She has participated in *Afrotopia: 11th African Biennial of Photography* (Bamako); *11th Shanghai Biennale*, Power Station of Art (Shanghai); *The 8th Berlin Biennale of Contemporary Art*, KW Institute for Contemporary Art (Berlin); *19th Contemporary Art Festival SESC Videobrasil*, SESC Pompeia (São Paulo); *Double Feature*, Schirn Kunsthalle (Frankfurt am Main); *Slow Works*, Sydney (Sydney); *The Image Generator II*, Extra City Kunsthal (Antwerp); *Poltroneria: Eating Out*, with Ani Schulze, Roberta (Frankfurt am Main); *Open House*, Kunstverein Braunschweig; *New Frankfurt Internationals*, Frankfurter Kunstverein (Frankfurt am Main); and *Sightings*, KZNSA (Durban).

Irina Gheorghe

1981, Romania. Based in Berlin and Dublin

Irina's performances include *Preliminary Remarks on the Study of What Is Not There*, Dublin City Gallery The Hugh Lane; *Foreign Language for Beginners*, Research Pavilion at the Venice Biennale, rhiz (Vienna), Atelier 35 (Bucharest) and tete (Berlin); and *The Way to Go*, eXplore dance Festival, WASP (Bucharest). She has participated in group shows such as *Heroism Rises in a Warehouse*, Salonul de Proiecte (Bucharest); *The Heart Is Deceitful Above all Things*, (HOME Manchester); and *Parasite and Mimicry*, (CAC Vilnius). She also works as part of the artist duo, **The Bureau of Melodramatic Research**. BMR's solo shows include *Alien Passions*, Skolska 28 (Prague); *End Pit*, DEPO (Istanbul); and *The Bureau of Melodramatic Research*, Galeria Posibilă (Bucharest).

James N. Hutchinson

1976, UK. Based in Glasgow

James' recent projects include *Rumours of a New Planet*, Collective Gallery (Edinburgh); *Archive*, Transmission Gallery (Glasgow) and *Proposal for a Warehouse or Towards a Museum of Reorganisation*, part of *How to Turn the World by Hand*, Collective Gallery (Edinburgh) and PiST (Istanbul). He was co-founder and co-director of The Salford Restoration Office. SRO made solo exhibitions with Jeremy Deller (Cornerhouse, Manchester), Dan Shippers (Castlefield Gallery, Manchester) and Artur Zmijewski (Cornerhouse, Manchester and Tramway, Glasgow) and research projects including *Centrifuge* and *The Whitworth Cabinet*. He co-curated Jeremy Deller's exhibition *All That is Solid Melts into Air* for Hayward Touring, London. He is a founding member of **Chapter Thirteen**.

Alex Impey

1981, UK. Based in Glasgow

Alex has held solo shows at Collective Gallery (Edinburgh), David Dale Gallery (Glasgow), Glasgow Sculpture Studios, and sic! Raum für Kunst (Lucerne, Switzerland). He has participated in group and two-person exhibitions at Transmission Gallery (Glasgow) and Kyenam Community Museum (South Korea), and will be exhibiting at the Hunterian Museum in winter 2018.

Kapwani Kiwanga

1978, Canada. Based in Paris

Kapwani's solo shows include *Linear*, Galerie Tanja Wagner (Berlin); *A wall is just a wall*, Power Plant (Toronto); *Afrogalactica*, Fondazione Sandretto Re Rebaudengo (Turin); *The Sun Never Sets*, Goodman Gallery (Johannesburg); *Kijeketile Suite*, South London Gallery (London); *Kapwani Kiwanga: Flowers for Africa*, Or Gallery (Vancouver); *Continental Shift*, Galerie Jerome Poggi (Paris) and *Rumours Maji was a lie*, Stiftelsen 3,14 (Bergen). She has also participated in *Memories of the Future*, Tate Liverpool; *Momentum*, Nordic Biennial of Contemporary Art, Sweden; *House of Commons*, Portikus (Frankfurt am Main); *Stories for Almost Everyone*, Hammer Museum (Los Angeles); *Horses on Rollerblades*, Konsthall C (Hökarängen); *Uriel Orlow: Mafavuke's Trial and Other Plant Stories*, The Showroom (London); *Still (the) Barbarians*, EVA International Biennale (Limerick); *Botany under the Influence*, ApexArt (New York) and *A Century of Centuries*, SALT Galata (Istanbul).

Nina Liebenberg

1981, South Africa. Based in Cape Town

Nina's recent exhibitions and curations include *Air: Inspiration-Expiration*, Standard Bank Gallery (Johannesburg); *About Empty Spaces*, Klein Karoo International Arts Festival (Oudtshoorn); *Bona fides*, Jan Royce Gallery (Cape Town); *Death Speaks*, Spin Street Gallery (Cape Town); *Scintilla: an alchemy show*, Commune 1 (Cape Town); *Do It*, Michaelis Gallery (Cape Town); *Where the Wild Things Are*, Michaelis Gallery (Cape Town); *Post-Colonial Africa*, Klein Karoo International Arts Festival (Oudtshoorn); *Suspicious Mind: Artists' Exploration of Mind and Matter*, Iziko National Gallery Annexe (Cape Town) and *Entre-vues* (Marnay-sur-seine).

Sarah Pierce

1968, USA. Based in Dublin

Sarah's solo shows include *No Title*, CCA Derry~Londonderry; *Pathos of Distance*, National Gallery of Ireland (Belfast); *Lost Illusions*, Galerie SBC (Montreal), Mercer Union (Toronto) and Walter Phillips Gallery (Banff); *The Artist Talks*, The Showroom (London); and *Meaning of Greatness Project* (Dublin). She has participated in numerous group exhibitions at galleries and museums such as Rua Red (Tallaght), CCS Bard Hessel Museum (Annandale-on-Hudson, New York), Van Abbemuseum (Eindhoven), IMMA (Dublin), Biennale de Lyon, Mattress Factory (Pittsburgh); K21+20 (Düsseldorf); MUMOK (Vienna), MuHKA (Antwerp). She represented Ireland at the 51st Venice Biennale.

Alexandra Sukhareva

1983, Russia. Based in Moscow and Dubna

Alexandra has participated in exhibitions such as *dOCUMENTA(13)* (Kassel); *Manifesta10* (St.Petersburg); *1st Triennial of Russian Art*, Garage Museum (Moscow); *Omnipotence*, Marso Gallery (Mexico City), *Fusiform Gyru*, Lisson Gallery (London); *The Rose has Teeth in the Mouth of a Beast*, A Palazzo (Brescia); *Human Commonalities*, Vadim Sidur Museum (Moscow) and *Counter-Illusions - 3 International Biennale For Young Art*, DK ZIL (Moscow). Her investigative project, *Witness* was published by VAC-press and Mousse Publishing.

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