





LANDMARKS

Christo & Jeanne-Claude • Simryn Gill • Andy Goldsworthy
Andreas Gursky • Richard Long • Perejaume • Imants Tillers

FEATURING WORKS FROM THE JOHN KALDOR FAMILY COLLECTION AT THE ART GALLERY OF NEW SOUTH WALES
Presented by Blue Mountains City Art Gallery & Art Gallery of New South Wales

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FOREWORD

The Art Gallery of New South Wales is delighted to present Landmarks in partnership with the Blue Mountains City Art Gallery. This significant exhibition showcases major works from the Art Gallery of New South Wales Collection with many drawn from the John Kaldor Family Collection donated to the Gallery in 2011.

As the state art museum, we acknowledge the great value and importance in providing access to our widely acclaimed collection to audiences in Western Sydney and across regional NSW so we are very pleased to be able to further share this exhibition during its tour to Tamworth Regional Gallery and Murray Art Museum Albury in mid-2017.

The realisation of Landmarks has been a wonderful collaboration between the Art Gallery of New South Wales and the Blue Mountains City Art Gallery. It has also been an opportunity to again work with Anthony Bond, our former colleague and maestro of curatorial direction.

We would like to add a special “thank you” to John Kaldor, whose philanthropy and generosity of spirit is greatly appreciated by all of us in Sydney and New South Wales.

Michael Brand
Director, Art Gallery of New South Wales

The Blue Mountains region is blessed with some of Australia's most spectacular and iconic landscape, lauded by artists for its inspiration. It is fitting therefore that works by the world's most significant and influential land artists of the 21st century are on display at the Blue Mountains City Art Gallery in the seminal Landmarks exhibition. For many, the landscape is what draws them to live in the Blue Mountains, and for this reason there is a natural affinity with the artworks on show for Blue Mountains audiences.

Feature artists Christo & Jeanne-Claude, Simryn Gill, Andy Goldsworthy, Andreas Gursky, Richard Long, Perejaume and Imants Tillers have all grappled with the challenges of interpreting the landscape through art, outside of conventional formalities. Their work speaks to the myriad of ways humans interact with their environment and the power that environment has to awe, affect and cause reverence. With the support of Arts NSW, renowned Blue Mountains artists Sean Cordeiro and Claire Healy have been commissioned to produce a work specifically related to the Australian landscape vernacular. This complementary work to the Landmarks exhibition reiterates the strength of contemporary conceptual artists working and living in regional Australia today and I thank them for their dedication to the project and the important contribution they have made to the success of the Landmarks exhibition.

I thank the Art Gallery of New South Wales for the loan of works from the John Kaldor Family Collection and commend Anthony Bond for his skillful curatorship of the Landmarks exhibition. Thanks also go to participating artists Sean Cordeiro and Claire Healy, Blue Mountains Cultural Centre Exhibitions Manager, Sabrina Roesner and Art Gallery of NSW Manager of Exhibition Loans and Touring, Georgia Connolly.

Paul Brinkman
Director, Blue Mountains Cultural Centre

LANDMARKS

Landscape in art has always had the capacity to embody more than the appearance of the environment. Artists have considered the place of humanity within the natural order and how it feels to be within the environment not only objectively observing it from a distance but also through a frame. For example, the 17th century Dutch master Ruisdael painted entirely imaginary landscapes loaded with coded imagery where a group of three trees stands in for the three muses. For Ruisdael a tree often stood in for a particular human presence and this was transparent to the public of his day. Later the German 18th century romantic painter Caspar David Friedrich included figures isolated against the horizon referencing the sublime effect of nature or the figure in a window or in front of an arch that framed the world beyond and invited imaginary entry. Gustave Courbet painted the source of the Loue near his home in the Doubs area of France where he grew up. The river surged out of the ground through an impressive cave mouth literally bringing life to the valley and dramatically suggesting human procreation.

In Australia Hans Heysen often placed two white gum trees as a kind of gateway to create the idea of a world unfolding invitingly beyond. The list of artists over the past several hundred years who treated landscape allegorically is endless, for example; Bosch, Poussin, Claude, Turner, Palmer, Martin, Ensor and of course Kiefer.

The romantic idea of entering a landscape metaphorically acknowledged the limitations of simply trying to capture the appearance of it. In the late 20th century conceptual artists found various ways of thinking about the land and the complex experience of being in it without necessarily making a picture of it. After all landscape is something you inhabit, smell, hear, feel

underfoot and in the wind. How on earth can you paint and frame that? At the same time Land Art emerged in which artists undertook actions in the landscape or co-opted objects found in the bush to stand in as an experience metonymically, (i.e. making things appear by showing a part of the thing or an associated thing).

In this exhibition a selection of late 20th and early 21st century artists create new ways of thinking about human presence in the landscape. The works have all been selected from the holdings of the Art Gallery of New South Wales including some important examples from the astonishing gift to the Gallery of the John Kaldor Family Collection. The John Kaldor Family Collection has lent a number of groundbreaking works including the Bulgarian/American artist team Christo and Jeanne-Claude with maquettes for their 1969 wrapping of Little Bay and other projects. The English sculptor Richard Long also has several examples of drawing, photography, text and sculpture created while he, like Christo and Jeanne-Claude, took up Kaldor's invitation to participate in the John Kaldor projects. Two massive photographic works by the German photographer Andreas Gursky are also from the John Kaldor Family Collection. Works from the Art Gallery of New South Wales collections include major examples of Catalan artist Perejaume, Australian painter Imants Tillers, photographs by Malaysian/Australian Simryn Gill, and performance documentation of work by English sculptor Andy Goldsworthy.

Christo Wrapped Paintings 1968
stretched canvases, tarpaulin, rope
300 x 162 x 18 cm

Art Gallery of New South Wales
Gift of the John Kaldor Family Collection 2011. Donated through the
Australian Government's Cultural Gifts Program
© Christo. Photo: Jenni Carter, AGNSW



Christo and Jeanne-Claude

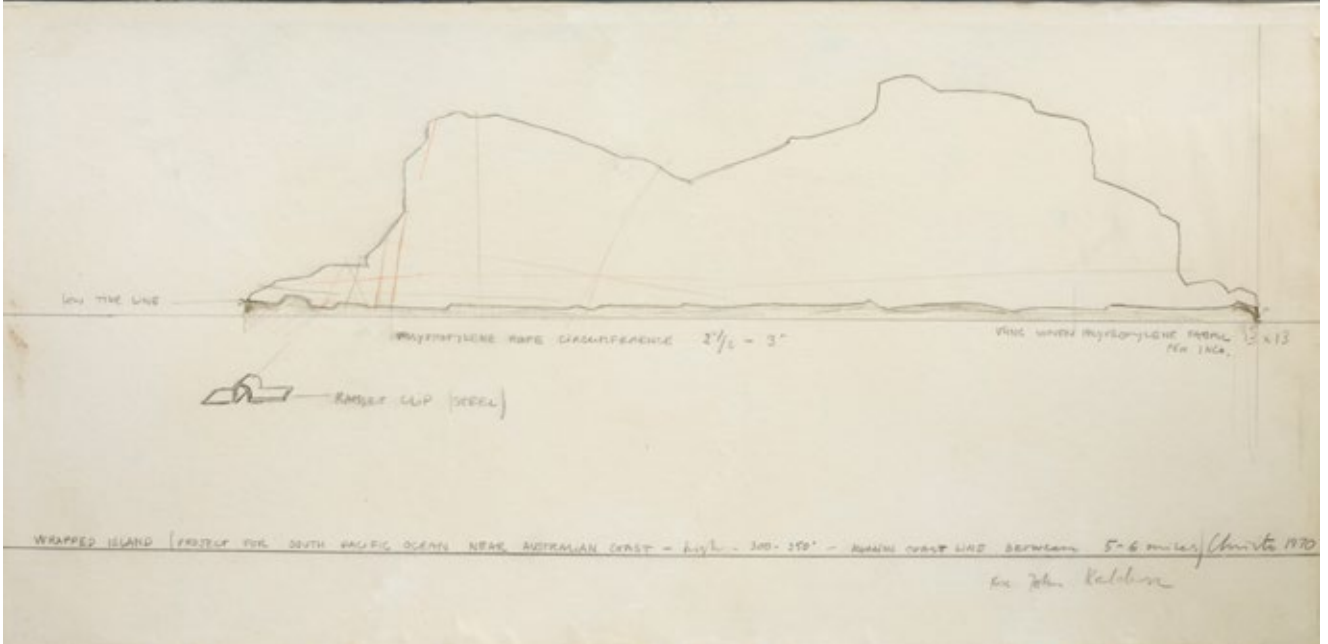
Christo was the first artist to be invited to undertake a residency with John Kaldor. In 1968 Kaldor had seen a major Marcel Duchamp exhibition at the Art Gallery of New South Wales. Later when he was looking at new artists in New York he came across Christo and immediately realised that this was work following on from the innovations of Duchamp. In fact Duchamp stands behind most of the artists in this exhibition. The single most important part of his contribution to 20th century art was the idea of moving beyond pictorially representing things and ideas to using materials, objects and processes that could make the thing present by association or by metonymy. In 1915 Marcel Duchamp realised that material in art need not be an arbitrary means of creating an image of something external to itself. On the contrary the medium can literally be part of the message. When Duchamp made the sieves for the Bachelors' domain in *The Large Glass* instead of painting them he allowed dust to settle on the glass through a mask and later fixed it. Sieves are about collecting particles from a matrix and this takes time so the process of accumulating dust corresponds perfectly with the meaning of the objects portrayed.

Christo, like Duchamp, has used found objects and later landscapes and buildings as materials. His strategy was to wrap the objects in cloth or plastic thereby simultaneously hiding and revealing the object. I think of this as being similar to the temple veil that hides the arc of the covenant while announcing its presence. It is also a strong invitation to imagine what is hidden from direct observation thereby making the viewer enter into the world by lifting the veil imaginatively. When Kaldor approached Christo to do a project in

Sydney he immediately said he wanted to wrap a coastline. He had been trying to find a place to realise his idea for one of the first Land Art pieces anywhere in the world. He had been unable to get permission to wrap a coastline in France or the USA but Kaldor being young and a bit innocent immediately said "yes I can arrange that".

In reality it was much harder than Kaldor had expected, as most of the Sydney coastline was owned by the military or other government agencies that naturally thought he was mad. Kaldor was not deterred and eventually found a piece of coast that was not crown land but belonged to a hospital at Little Bay. The hospital agreed subject to a small donation and that was the start of a ground-breaking Land Art project here in Australia. The rest is well known and Christo went on to do many more projects around the world several of which are represented here by maquettes, drawings or photographs.

Christo *Wrapped Island, Project for South Pacific Ocean* 1970
collage: pencil, fabric, twine, staples, photograph, crayon,
charcoal, pastel, perspex box
71.5 x 56 cm
Art Gallery of New South Wales
John Kaldor Family Collection
© Christo. Photo: Jenni Carter, AGNSW





Richard Long

In 1977 the English sculptor Richard Long was invited by Kaldor to do a residency. Long is well known for his walks in the wilderness during which he writes succinct descriptions of everything that happens. He changes the landscape in modest and ephemeral ways by moving stones or sticks to make a geometric form or he simply walks back and forth till he leaves a straight line on the ground.

On other occasions he transports materials to a gallery situation and creates geometries such as squares, circles and lines. In some ways a rectangle of slate may seem much like a rectangle of bricks by the American minimalist Carl Andre. Long and Andre met each other in the 1960s and acknowledged the apparent similarity of their forms.

However Andre said he could never consider using natural objects while Long could not conceive of using anything industrial. Long's sculptures and wall drawings in mud always combine apparently contradictory characteristics. The materials are arranged randomly as they might appear in the natural landscape and yet they conform to perfect geometries.

Richard Long *River Avon mud drawing* 1983
mud on paper
86.5 x 122 cm
Art Gallery of New South Wales
John Kaldor Family Collection
© Richard Long. Photo: Jenni Carter, AGNSW



A stone circle for example creates the geometry without the stones aligning with the edge of the circle. Once I saw a crew install *Slate Cairn* from the gallery collection by aligning the flat edges of the stones with the circle's edge. It became a dull piece of architecture or a garden wall. We had to remake it with the stones lying at various angles relative to the circle but none the less creating the look of perfect geometry. In this way nature and culture are brought into an exquisite balance.

Richard Long *Spring showers circle* 1992
delabole (Cornish) slate
200 cm
Art Gallery of New South Wales
John Kaldor Family Collection
© Richard Long. Photo: Jenni Carter, AGNSW



Andy Goldsworthy

Goldsworthy, like Long, works in the landscape often constructing ephemeral geometries with leaves and even ice, but also with stones and pieces of wood. Unlike Long there is often a representational aspect to his arrangements. Most of these works exist as photographs since the ice melts and the leaves blow away or decompose.

In this series of photographs Goldsworthy documents a performance where he interacts with the wind to 'arrange' clouds of leaves by tossing them in the air and having the results captured on film.



Andy Goldsworthy *Leaf throws, Blairgowrie, Perthshire, Tayside, 3 January 1989-1989*
4 Cibachrome photographs, unique prints
each 68.5 x 201.9 cm
Art Gallery of New South Wales
Purchased with funds provided by Bret Walker SC 2006
© Andy Goldsworthy
Courtesy Galerie Lelong, New York
Photo: Jenni Carter, AGNSW



Andreas Gursky

Gursky is one of a group of German photographers taught by Bernd and Hilla Becher at the Dusseldorf Academy. A stark formality and centrality of viewing position typifies their work. This apparently formal distance actually places the viewer at the focal point of the composition. In these particular landscapes however, Gursky captures something of the sublime in the wide-open and mostly empty spaces.

The tiny figure near the center of the runway in *Dusseldorf Flughafen II* has some of the magic of a painting by Caspar David Friedrich.

Andreas Gursky *Meersbusch, Krefeld* 1989
type C photograph
49.5 x 71 cm
Art Gallery of New South Wales
John Kaldor Family Collection
© Andreas Gursky. Courtesy Sprüth Magers Berlin London/
VG Bild-Kunst. Licensed by Viscopy, 2016
Photo: Jenni Carter, AGNSW



Andreas Gursky *Düsseldorf, Flughafen II* 1994
type C photograph
144.9 x 190.4 cm
Art Gallery of New South Wales
Gift of the John Kaldor Family Collection 2011. Donated through
the Australian Government's Cultural Gifts Program.
© Andreas Gursky. Courtesy Sprüth Magers Berlin London/
VG Bild-Kunst. Licensed by Viscopy, 2016
Photo: Jenni Carter, AGNSW



Simryn Gill

Gill was born in Singapore in 1959, and has since lived in Malaysia, India and the United Kingdom. She now divides her time between Sydney, Australia and Port Dickson, Malaysia. Her work reflects this dispersed lifestyle often representing the landscapes she lives in at any given moment. This series of black and white photographs all include the artist herself, however she is disguised by covering her head with various forms of vegetation; aloes in Texas, grass tree in Australia and ferns in Singapore.

She hides and naturalises herself in these images making herself strange even threatening but always in the end wryly humorous.

Simryn Gill from *Vegetation* 1999
5 gelatin silver photographs
each 124 x 129.5 cm
Art Gallery of New South Wales
Gift of the artist 2005
© Simryn Gill. Photo: Jenni Carter, AGNSW



Perejaume

Perejaume has made a number of landscape photographs and sculptures that demonstrate the futility of trying to frame the infinite spaces of the land. On one occasion he made a beautiful baroque frame that followed the contours of a mountain peak. He then photographed the frame that sat on the mountain like a kind of crown. In *Marc a l'encesa* he presents two identical landscape photographs, one in portrait format, the other in landscape. In the images we can see a giant gilded frame

burning from each end. In the installation the charred golden stump of the frame is placed on the floor between the two photographs. It is as if he has tried to make a frame big enough to frame the world but of course it was a doomed attempt.

Perejaume *Marc a l'encesa* 1990
two type C photographs, one burnt frame
a) 130.5 x 192 cm frame b) 186.3 x 130 cm frame
c) 65.5 x 49.5 x 83 cm
Art Gallery of New South Wales
Mervyn Horton Bequest Fund 1993
© Perejaume, Borrell I Guinart/VEGAP. Licensed by Viscopy, 2016
Photo: AGNSW



Imants Tillers

Tillers is an Australian artist of Latvian descent. When he was studying architecture at Sydney University he volunteered to work with Christo on the wrapping of Little Bay. This experience changed his life and he soon abandoned architecture to become a conceptual artist. Like Christo he turned to Duchamp, at first making a number of installations relating to the iconography of Duchamp. Later he began a series of canvas boards that are assembled into chequered large-scale landscapes. In this way he was able to fit a seven-meter painting into a couple of cardboard boxes. Initially these took an ironic stance in relation to

representation in painting. His model in this attack on the idea of originality was De Chirico who famously made multiple copies of his own works. Tillers has copies of the catalogues of these multiples. Tillers at first would make copies of major contemporary international artists such as Kiefer and Baselitz and juxtapose these images with copies of Aboriginal paintings. These images were usually layered including handprints, and little figures taken from Latvian folktales. At some point in the 1980s his irony and distance gave way to a kind of homage. He still layers multiple source materials including colonial landscape paintings, Maori art and calligraphy, along with iconography from New Zealand's



Colin McCahon. However, now it is clear that he has looked so closely at his models that distance is erased and identification has taken over.

Being in the landscape can be a powerful experience. We see it constantly change in front of us as light and weather dramatically reshape it moment by moment. It often brings us into a meditative state but it can also be exhilarating even terrifying. When the wind doubles the trees over and lightning shatters the space around us as thunder cracks so loudly it seems to shake the earth itself. We are deeply affected by these dramatic experiences but equally by the calm moments that bring

us to contemplate abstractions that defy representation. Writers often speak about walking in the bush to get past a moment of writer's block. For artists and writers the land may embody an idea about life and death or it may be the medium that allows new insights to emerge.

Anthony Bond OAM, Exhibition Curator

Imants Tillers Counting: one, two, three 1988
 synthetic polymer paint, gouache, oilstick on 162 canvas boards
 251 x 639 cm
 Art Gallery of New South Wales
 Gift of the artist 2006
 © Imants Tillers. Photo: Johan Palsson, AGNSW

LIST OF WORKS

Christo (Bulgaria; United States of America, b.1935)

Package 1967

polyethylene, fabric, rope, staples

14 x 45 x 28 cm

Art Gallery of New South Wales

John Kaldor Family Collection

L2011.28

Packed Coast, One Million Square Feet, Project for Australia from the project Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia 1968-69 1969

scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, perspex
15 x 122 x 82 cm

Art Gallery of New South Wales

John Kaldor Family Collection

L2010.27

Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida 1982

diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs

a) 39.5 x 245 cm b) 108 x 245 cm

Art Gallery of New South Wales

John Kaldor Family Collection

L2010.28.a-b

The Gates, Project for Central Park, NYC 1985

diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map

a) 243.4 x 106.4 cm b) 243.4 x 37.5 cm

Art Gallery of New South Wales

John Kaldor Family Collection

L2010.26.a-b

Wrapped book modern art 1978

polyethylene, twine, book

34.5 x 25.5 x 4.5 cm

Art Gallery of New South Wales

John Kaldor Family Collection

L2012.229

Wrapped Island, Project for South Pacific Ocean 1970

collage: pencil, fabric, twine, staples, photograph, crayon, charcoal, pastel, perspex box

71.5 x 56 cm

Art Gallery of New South Wales

John Kaldor Family Collection

L2011.30

Wrapped Paintings 1968

stretched canvases, tarpaulin, rope

300 x 162 x 18 cm

Art Gallery of New South Wales

Gift of the John Kaldor Family Collection 2011.

Donated through the Australian Government's Cultural Gifts Program

249.2011

Wrapped Vestibule, Project for the Art Gallery of New South Wales, Sydney 1990

collage: photograph by Tim Marshall, pencil, charcoal, enamel paint, wax crayon

Art Gallery of New South Wales

John Kaldor Family Collection

L2012.230

Claire Healy & Sean Cordeiro (Australia, b.1971 & 1974)

The Ugly Stick Orchestra 2016 **

gum tree, packing cases, bottle tops
various dimensions

Simryn Gill (Singapore; Malaysia; Australia, b.1959)

Vegetation 1999

5 gelatin silver photographs

each 124 x 129.5 cm

Art Gallery of New South Wales

Gift of the artist 2005

19.2005.a-e

* Due to conservation reasons this work will not tour with the exhibition.

** Commissioned specifically for Blue Mountains City Art Gallery. This work will not tour with the exhibition.

Andy Goldsworthy (England; Scotland, b.1956)

Leaf throws, Blairgowrie, Perthshire, Tayside, 3 January 1989 1989
4 Cibachrome photographs, unique prints
each 68.5 x 201.9 cm
Art Gallery of New South Wales
Purchased with funds provided by Bret Walker
SC 2006
61.2006.a-d

Andreas Gursky (Germany, b.1955)

Dusseldorf, Flughafen II 1994 *
type C photograph
144.9 x 190.4 cm
Art Gallery of New South Wales
Gift of the John Kaldor Family Collection 2011.
Donated through the Australian Government's
Cultural Gifts Program
358.2011

Meersbusch, Krefeld 1989
type C photograph
49.5 x 71 cm
Art Gallery of New South Wales
John Kaldor Family Collection
L2010.242

Richard Long (England, b.1945)

A hundred mile walk along a straight line in Australia 1977
3 gelatin silver photographs, pencil on board
each 87.2 x 122.7 cm
Art Gallery of New South Wales
John Kaldor Family Collection
L2010.149

A moved line in Japan 1983
text work in red and black
154 x 103 cm
Art Gallery of New South Wales
John Kaldor Family Collection
L2010.60

Circle in Africa 1978
gelatin silver photograph, coloured pencil
on board
photograph: 39.5 x 58 cm
Art Gallery of New South Wales
John Kaldor Family Collection
L2010.61

River Avon mud drawing 1983
mud on paper
86.5 x 122 cm
Art Gallery of New South Wales
John Kaldor Family Collection
L2010.150

Spring showers circle 1992 *
delabole (Cornish) slate
200 cm
Art Gallery of New South Wales
John Kaldor Family Collection
L2011.76

Sydney Harbour driftwood 1977
driftwood, 16 pieces
dimensions variable
Art Gallery of New South Wales
John Kaldor Family Collection
L2010.62.a-p

Perejaume (Spain, b.1957)

Marc a l'encesa 1990 *
two type C photographs, one burnt frame
a) 130.5 x 192 cm frame
b) 186.3 x 130 cm frame
c) 65.5 x 49.5 x 83 cm
Art Gallery of New South Wales
Mervyn Horton Bequest Fund 1993
315.1993.a-c

Imants Tillers (Australia, b.1950)

Counting: one, two, three 1988
synthetic polymer paint, gouache, oilstick on
162 canvas boards
251 x 639 cm
Art Gallery of New South Wales
Gift of the artist 2006
92.2006.a-ffffff

Landmarks: Featuring works from the John Kaldor Family Collection at the Art Gallery of New South Wales
presented by Blue Mountains City Art Gallery & Art Gallery of New South Wales, 2017

Curator: Anthony Bond OAM

Exhibition Concept & Exhibition Management – Blue Mountains City Art Gallery:
Sabrina Roesner

Exhibition Management & Tour Management – Art Gallery of New South Wales:
Georgia Connolly

Marketing:
Rose Stibbard

Public Programs:
Naomi Baker

Catalogue Design:
Blue Mountains Cultural Centre

Image Licencing & Photography:
Art Gallery of New South Wales and Viscopy

Commissioned artwork by Claire Healy and Sean Cordeiro for Blue Mountains City Art Gallery was supported by the NSW Government through Arts NSW.

Tour Schedule:

Blue Mountains City Art Gallery
21 January – 19 March 2017

Tamworth Regional Gallery
9 June – 13 August 2017

Murray Art Museum Albury
29 September – 3 December 2017

Published by Blue Mountains City Art Gallery and Art Gallery of New South Wales 2017 in conjunction with the exhibition *Landmarks: Featuring works from the John Kaldor Family Collection at the Art Gallery of New South Wales*.

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Essay: Anthony Bond OAM

Foreword: Michael Brand, Director, Art Gallery of New South Wales and Paul Brinkman, Director, Blue Mountains Cultural Centre

Cover Image

Simryn Gill from *Vegetation* 1999

5 gelatin silver photographs

each 124 x 129.5 cm

Art Gallery of New South Wales

Gift of the artist 2005

© Simryn Gill. Photo: Jenni Carter, AGNSW

Blue Mountains Cultural Centre acknowledges that the City of the Blue Mountains is located on the traditional lands of the Darug and Gundungurra peoples.



