

LandEscape

CONTEMPORARY ART REVIEW

Anniversary Edition



SVEN FROEKJAER-JENSEN

SETH COLLIER

MARY ST.GEORGE

THOMAS PICKARSKI

RICK BOGACZ

MIKE MCCONNELL

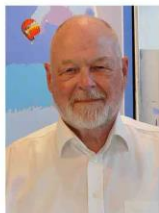
CHARY HILU

SAMANTA MASUCCO

HENRIETTE BUSCH



CONTEMPORARY ART REVIEW



Sven Froekjaer-Jensen

Denmark

Behind every painting is a consciousness, and in the consciousness the memories create an identity – and a landscape mixed with memory, like a trunk of treasures. Below here you can find paintings of Danish landscapes. Most of them are created recently, and you can just enjoy them in windows to chosen places in Denmark.

But since all these paintings are born as a mix of the memory of the past expressed through the shape of a landscape, maybe you can encounter yourself in the pictures in this book. In this project I have strived to create my memories form important moments of my past. But instead of just writing it down, as normally done, I have combined the memory with a painting of a landscape.



Samanta Masucco

Argentina

Samanta Masucco explores the intimate meeting of elements, cycles and poetics. She uses the brush, the camera and other tools to create a visual gesture that later grows into abstraction. In search of the essence of images, she considers both formal and informal compositional aspects, achieving works with powerful intention and emotion. In each one, she undertakes the challenge of unveiling the real and the surreal, dissecting the private in the public, because everything forms value and uniqueness. She uses black and white as a contrast of living matter and emptiness intertwining and its organic encounter with colours, as a metaphor for the pulse of life. In her works we find strength and determination, movement and also silence. Nature and life claim protagonists. She began her studies in drawing and painting at a very young age.



Henriette Busch

Germany / United Kingdom

In my work I attempt to capture the essence of things - places and houses lived in long ago whose vivid colours and scents, whose windows and doorways have lingered at the edge of my memory. I explore the relationship between the reality of the place or object and the imagined reality, in order to transform often quite ordinary images so that they become exotic and mysterious. I want to create an illusion, a feeling of heightened awareness in my images which in their final version often bear no resemblance to the original but have become enhanced and imbued with a dreamlike quality. Our memories too work like that - we often see past events and places in our minds eye in an enhanced way, and give them qualities they never really had.



Rick Bogacz

Canada

Born and raised in Toronto, Rick has been adhering to an essentialist philosophy for most of his working life. As a journalist, he was focused on the editing process a daily basis, removing what was unnecessary and leaving what was an uncluttered and crucial experience for the audience so that they may gain a better understanding of the world around them. He later followed author Greg McKeown's view that life is about challenging the core assumption of 'we can have it all' and 'I have to do everything' and replacing it with the pursuit of 'the right thing, in the right way, at the right time'. Combined with the Japanese philosophy of Ma - the celebration of the space between things - Rick's goal with his photography is to evoke a calming aesthetic that is both gentle and elegant. Negative space becomes as important to developing the image as the key subject matter itself.



Mary St. George

USA

My recent work focuses on the subject of abandoned buildings in Portugal. With a background in architecture and art I always gravitate to this theme. There is plenty of mystery and history in decaying buildings and gardens. The textures, colours and sense of materials merging into the undergrowth is evocative. Sometimes there is an element of rebirth when new buildings and their surroundings emerge to beat back the undergrowth and establish themselves again in a new format on the land. I have found that a combination of collage and photo transfer are my preferred media. I dye transparent papers, occasionally find appropriate magazine cuttings and work to splice and glue them together. Sometimes I draw and paint. I work on paper and canvas. I also make videos and have made one that relates to this theme called "trespassing" where my artworks are integral with the short film.



Chary Hilu

Argentina

Chary Hilu's works are conceived as a response to sensations, feelings and experiences evoked by extreme situations. Through them she tries to express all the emotions that move her. In the collages she uses materials that he recycles, that she finds or that he has at hand. In his hands the materials transform, they are resilient. They take on a different meaning, have a different destiny. The works emerge from the context. They adapt to the context and are changed according to the context. They acquire an expressive power that results from the combination of technique and emotion.

**Rick Bogacz**

lives and works in Toronto, Canada

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Samanta Masucco

lives and works in Buenos Aires, Argentina

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Mary St. George

lives and works in Lisboa, Portugal

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Thomas Pickarski

lives and works in New York City, USA

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Seth Collier

lives and works in the State of Washington, USA

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Chary Hilu

lives and works in Argentina

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Mike McConnell

lives and works in Maryland, USA

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Sven Froekjaer-Jensen

lives and works in Denmark

194

Henriette Busch

lives and works in St. Albans, United Kingdom

230

**Mike McConnell**

SA
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structions are fueled by
periences and nature. I
ork intuitively, combining
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at are unexpectedly
cognizable.

on't set out to tell a story,
at my many years as an
nstrator inevitably weave
eir way into my work.
on't want to learn
anything from what I paint.
ften look at things in my
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make them. What I want
om finishing a piece is the
nfidence to start the next
e and know it will end up
aking me happy.

the process of finishing a
ce, I want to step back
d giggle

**Seth Collier**

United Kingdom

Madness has implications on my
work, because I believe the Mad
have a necessary prerogative to
occupy the limited number of
social roles afforded to them.
Historically, these are the roles of
the shamans, prophets,
occultists, psychonauts, and
artists. Our typically unspoken
social contract permits the Sane
to incarcerate the Mad and not
define them as outsiders, but in
exchange, the Mad are permitted
to leverage alternative forms of
perception and communication
in order to observe and critique
society from its outer limits. My
work strives to incorporate this
approach in order to consciously
occupy the role of Madman and
treat artmaking as an extension
of the prophetic tradition—
synthesizing historical cultural
elements to create visuals which
interrogate society and examine
psycho-spiritual experience.

**Thomas Pickarski**

USA

The day I moved to a desert as a teenager,
someone welcoming me to the area said,
"Look how big the sky is!" I became
intrigued with how landscapes that are
void of most vegetation can strikingly
portray the illusion of vast spaciousness,
with the raw forms, colors, and surfaces that
might otherwise be obscured by grass,
moss, or trees. For this body of work, I
traveled extensively through the treeless
arctic deserts of Iceland, the world's driest
desert, Atacama of Northern Chile, and the
deserts of the American West, and the
mouth of the ice fjord in Greenland where
the most productive glacier in the
world meets the sea. I've created a series of landscape
photographs that offer a glimpse of the
most remote corners of the world, while
also addressing the climate crisis in unique
ways including through a spoken-word
short film that is set in an imagined future.
These natural and sometimes fabricated
fantasy-like settings invoke the beauty and
drama of fairy tales when long-ago giants
and elves walked the earth.



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LandEscape meets

Chary Hilu

Her works are conceived as a response to the sensations, feelings and experiences evoked by extreme situations. Through them she tries to express all the emotions that move her. In the collages she uses materials that she recycles, that she finds or that she has at hand. In her hands the materials transform, they are resilient. They take on a different meaning, have a different destiny. The works emerge from the context. They adapt to the context and are changed according to the context. They acquire an expressive power that results from the combination of technique and emotion.

An interview by **Josh Ryder**, curator
and **Melissa C. Hilborn**, curator

landscape@europe.com

Hello Chary and welcome to LandEscape.

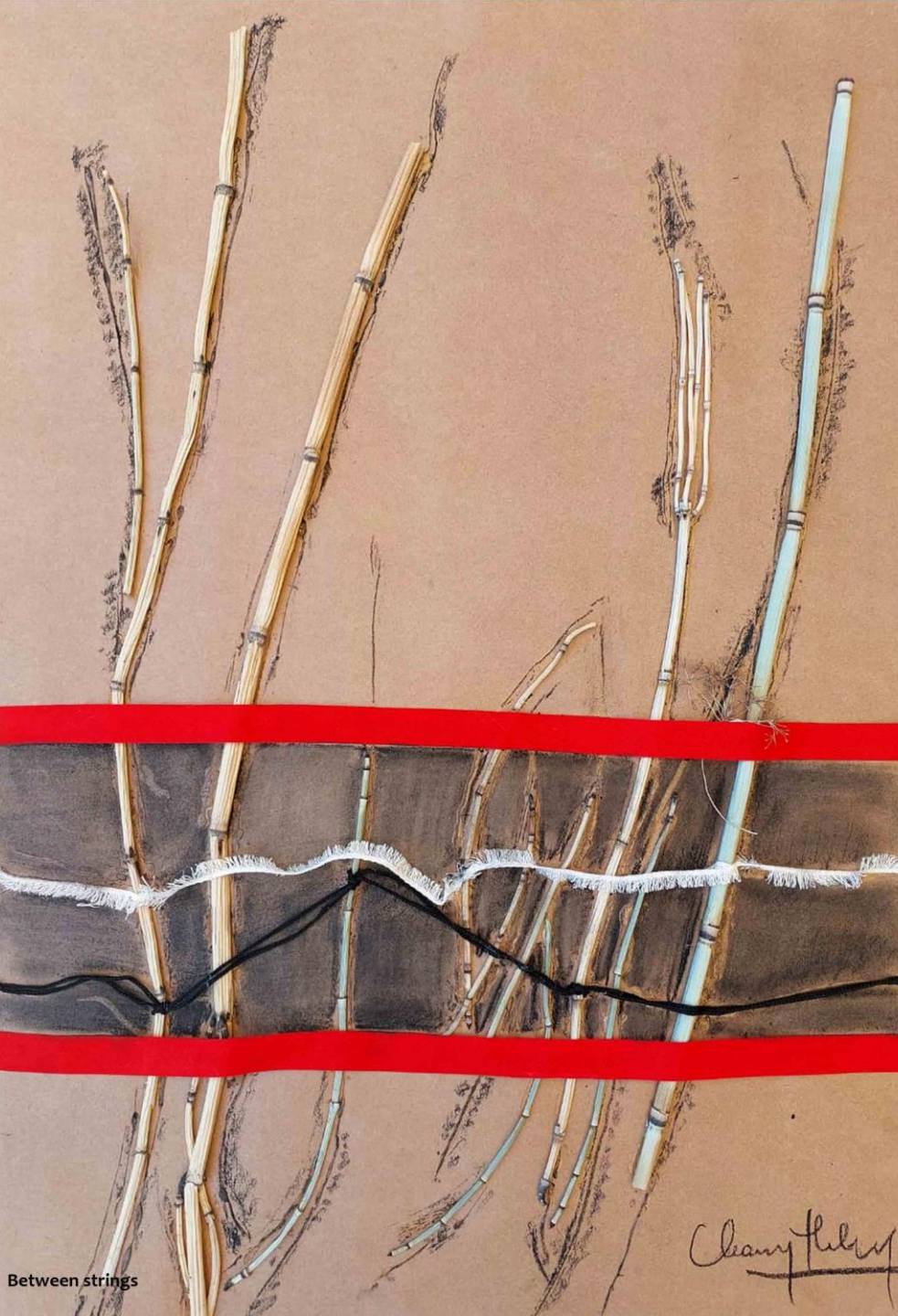
Before starting to elaborate about your artistic production and we would like to invite our readers to visit www.artebaires.com.ar/hilu in order to get a wide idea about your artistic production, and we would start this interview with a couple of questions about your background. You have a solid formal training: you graduated from the National School of Fine Arts Prilidiano Pueyrredón and you also took course studies of drawing and sculpture

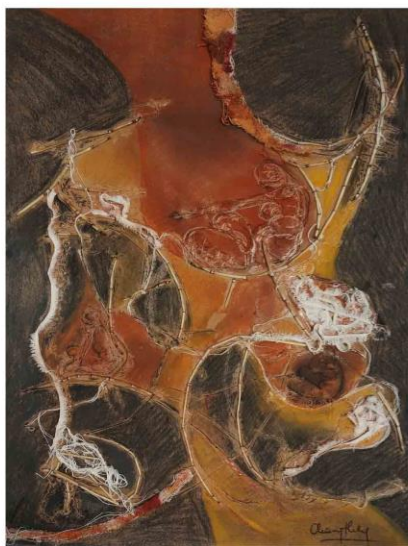
in the workshop of the sculptor Juan Maffi: how do these formative years influence your evolution as an artist? Moreover, how does your cultural substratum address the direction of your current artistic research?

Chary Hilu: Hello, it's a pleasure talking with you, and thank you for giving me the chance of being part of this special number.

As you well introduced the readers, my artistic education was mainly academic. In Fine Arts School I studied disciplines as engraving, sculpture, painting, and drawing. At a certain



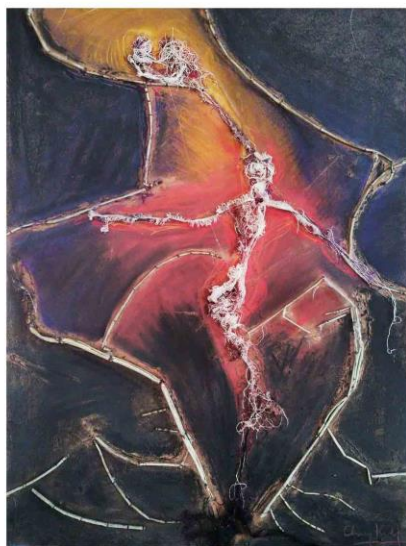




Cycle I

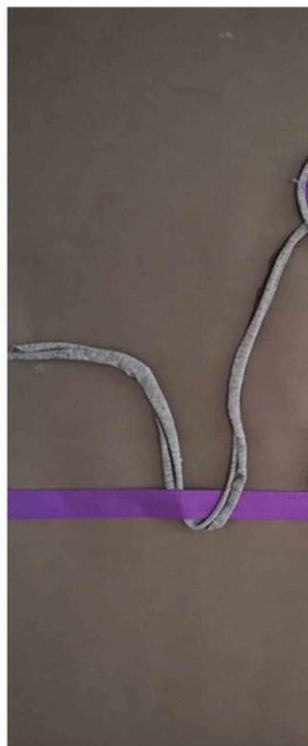
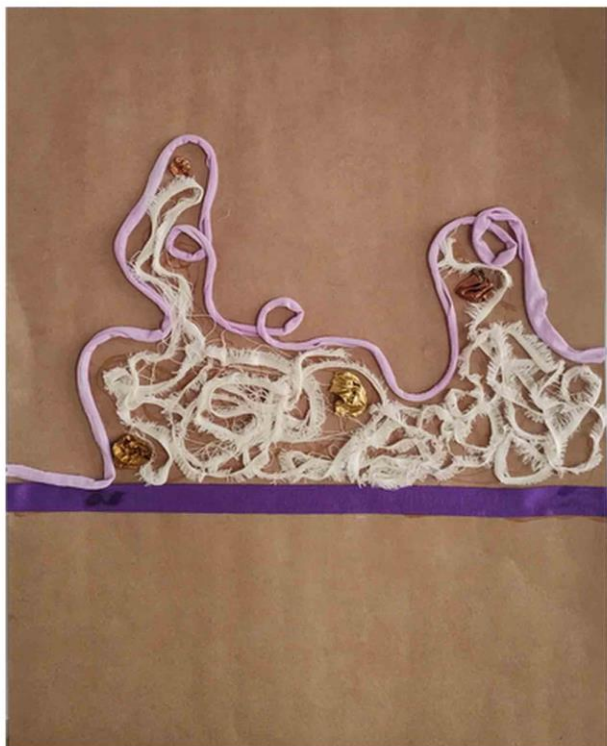
point during the career, I had to choose one of these disciplines. I opted for sculpture and drawing, but having a general training in all of them enables me to come and go between them. Having the knowledge of all these forms of expression gives me freedom and allows me to express spontaneously what I wish to express.

After I graduated, I studied in sculptor Juan Maffi's studio, where we approached drawing



Ciclos II

and sculpting with live models, and studying the greatest European artists. Studies of Asian and African cultures weren't exempt either. Taking classes in that workshop I was able to appreciate my own teacher's work... in his pieces he introduced adobe, branches, glass, leather, bones, etc. Those were not conventional sculptures, for sure. Another significant experience for me, was teaching children in places where



Ciclos de la vida

conventional art materials were not abundant. That shortage forced me to transit my teaching by exploring new ways and techniques far away from formality. That is the reason I started to introduce all kinds of materials in my classes. The Idea was “we

make art with what we have, what is within our reach”.

I consider all these experiences very significant as they collaborated in broadening my vision and a way of approaching my work, that is with more freedom and without



prejudice or preconceptions. Academic studies with their solid base, research, as well as experimentation, are key pieces in my current practice.

The body of works that we have selected for

this special edition of *LandEscape*—and that our readers have already started to get to know in the introductory pages of this article—has at once captured our attention for the way it highlights the uniqueness of the viewers' response to the work of art, drawing



Lo que se desgarró





Confinadas las almas

them through such emotional visual experience. When walking our readers through the genesis of *Between Strings*,

would you tell us something about your usual setup and process?



Desgarro

Chary Hilu: My introduction into collage increases in the middle of the pandemic. Being unable to go outside our homes, without

access to the studio, life was confined between my house's walls. Amid so much distress and uncertainty, I started drafting in

Expos. artistas





small papers, sometimes with ink, mixing the techniques, watching closely the shapes, colours and taking pictures of the process. Those pictures then became an artist book, "Pandemonium", and gave birth to the production of digital collage.

During quarantine, each thing I needed for myself or my home, I bought it through the Internet. The products arrived, most of the times, inside boxes or wrapped in black plastic bags. I started collecting those wrappers until I realised, they could be useful for making art. That's how I started overlapping cardboards, some of them damaged, some had staples on, and were diverse colours.

At the same time I started looking at old drawings I had made with live models. I started cutting them and composing different postures, then I added objects such as bags, buttons, papers. Not only did I start recycling cardboard boxes, but I also did the same with my old drawings. I incorporated my printing machine, making copies of my own drawings to intervene them later. That's how I started looking at my surroundings from a different position, incorporating day-to-day objects and going forward with the collages with the raw materials that were at hand's reach.









All those pieces were made following the same thread, all of them marked by the feelings that the global pandemic provoked in me (confinement, fears, death, uncertainty, confusion, grief, threats). From this experience I recover the idea of rescuing a material that was left as trash and using it for an art piece, so transforming a thing into another that it was not meant for.

With the beginning of 2022 (in Argentina it's summer season), I went on vacation to a house in the outskirts of Buenos Aires, to a green and wild place. I took with me my block and pencils, however, in a new environment I ran into new possibilities. The surrounding nature, that became a part of my routine, transformed into a new input. Those new elements such as branches, flowers, leaves, were what I started using in this series of collages. In that space-time where the past, present and uncertain future converge, is where *Between Strings* is born.

Your works are conceived as a response to the sensations, feelings and experiences evoked by extreme situations: how do your memories and your everyday life's experience fuel your creative process?





Chary Hilu: As Wassily Kandinsky said, *'That is beautiful which is produced by the inner need, which springs from the soul.'*

The soul's need is what guides me, art in my case manifests as a response to situations that have an emotional impact in me, or that I experienced, or I saw. Maybe something that occurs in another part of the planet but somehow hurts me and is not indifferent to me (such as war in Ukraine), that I need to reflect on. This is something that manifested in a big part of my pandemic works, when the loss of a family member is present in many of them, among other things: it's represented in broken ribbons and torn cloth.

I believe that because of my personality and nature, I'm always connected to my interior self but also to the exterior. I live in Buenos Aires, which is a big city. The walk alone that I make from my house to my studio, the people I see, the buildings, the streets, the trash cans, the homeless covered in blankets, cardboards, the suffering, the pain, the economic and social crisis of the country and the world...

well, nothing of all this is indifferent to me and somehow it all appears in my work.

I think Art is a wonderful tool as it offers the possibility to express all these feelings,



CERCO

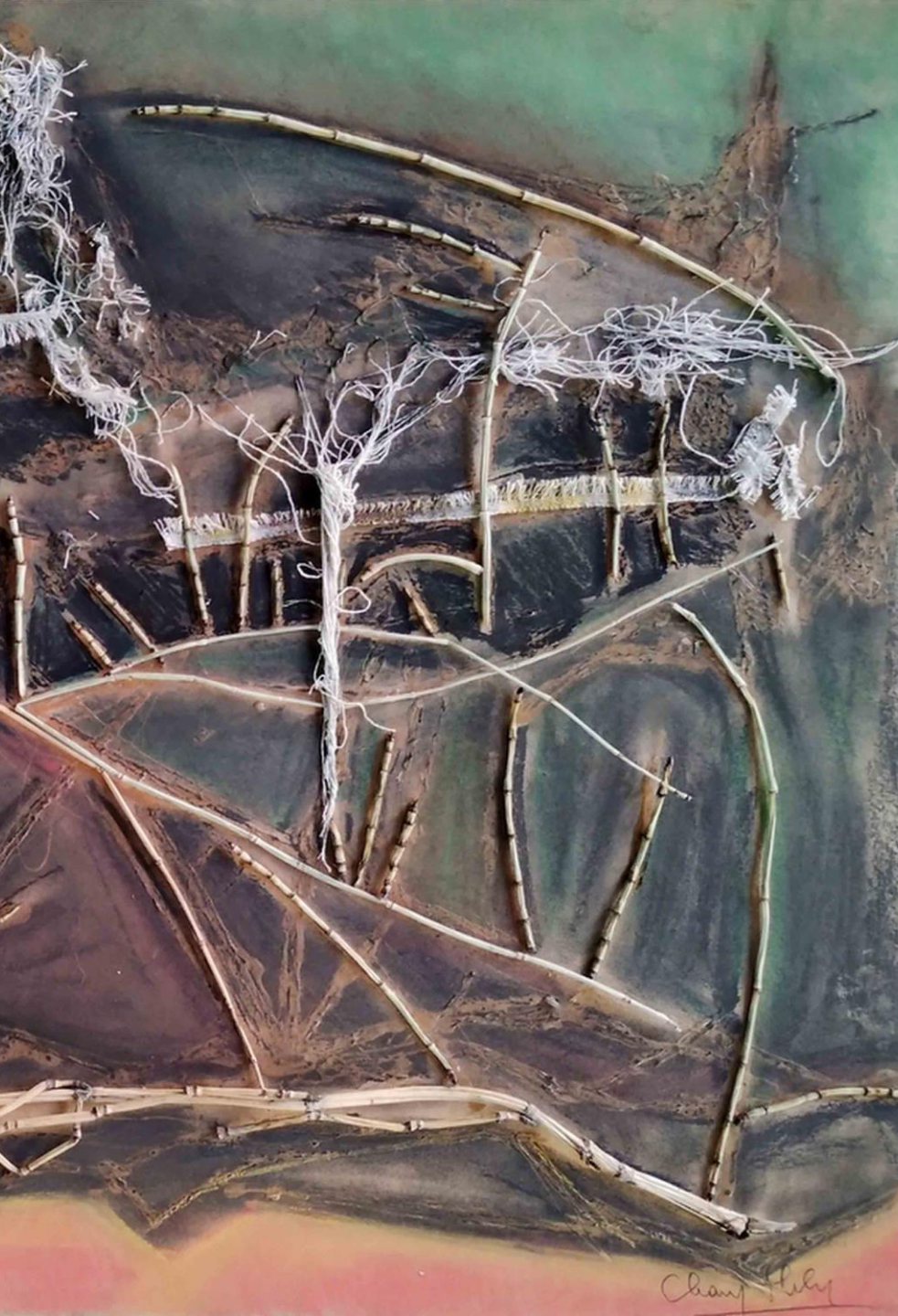
experiences. The contact that one establishes with oneself, with their interior world in the moment of creation next to the ability of amusement by what is made, is very gratifying and is also a huge learning.



Contemporary practice has forged new concepts of art making, that involve such a wide and once even unthinkable variety of materials and objects. As you have remarked in your artist's statement, In your collages

you use *materials that you recycle by yourself*. In this sense, we dare say that every piece of your works contains the story of its origin. American photographer and sculptor Zoe Leonard once stated, "*the objects that we*





Chang Lily



Chapman

leave behind hold the marks and the sign of our use: like archeological findings, they reveal so much about us": we'd love to ask you about the qualities of the materials that you include in your artworks. In particular, how do you select them and what does you address to include found objects in your artworks?

Chary Hilu: I'm always attentive for the encounter, the findings. I intend to respect the materials the way they fall into my hands, in the case of cardboard, for example, with its staples on, with its breakage. I like to think of the resilience of materials, some of them destined to becoming trash, or going to a recycling plant; I take them and give them another chance, I rescue them and re-signify them. Many times, I find the materials in the streets, sometimes they come as a present, sometimes I go looking for something specific that I'm interested in working with (as for instance nets of fruit and vegetables) and many times I use materials that I have stored, some of them for a long time. When unused objects are discarded and thrown into the trash, they end at a recycle plant where the story of that object is lost.

Instead, I try to rescue that object, give it another place and value. That way the object, and material, is conserved, it is not lost, its history remains, but in a different context. Regarding the choice of material, I tend to try various alternatives, such as old papers, coffee capsules, food packaging, all kinds of cloth, ribbons, laces, wire, branches. Having all this available allows me to choose. It's a process where I appropriate an object from reality and give it another meaning converting it into a visual metaphor, there's a bond between objects and feelings. Something special occurs in those choices, which is that I surprise myself. Many times, I have a previous idea of which material to include, but then I try something different, and it turns out interesting, and even if it makes the artwork go somewhere else, I do not close to experimentation.

This way of working is a choice, it's the code for my work to being read. I try to buy as less as possible. I try to work with what I have, or if not, I try to get it, but, if possible, from someone who does not need it anymore.

More specifically *Esencia* and the moving *Sosteniendo* feature such stimulating fusion





between the concept of body and the ideas that you convey through its materic essence. How do you consider the role of human body within your artistic production?

Chary Hilu: The materiality of clay has a special vibe to it: I feel that figures and bodies sprout out of it. It's a materialising power. That vital and energetic contact with clay is what drives me directly to the human figure. Figurative art allows for things to being understood easily according to what one is trying to communicate, and sculpture, being three dimensional, is closer to the real world. Through human representation there's an identification with oneself, and with the others. Human figure also gives the chance of telling a story. The malleability and tenderness of the clay allows for an expressiveness that is given by the gesture and the imprint.

With their stimulating expressive power, your sculpture crystallizes such a wide variety of human sensations. We have been particularly fascinated with the way they walk the viewers to *rediscover the idea of materially* on direct, almost intuitive level:

how important is for you to highlight the *physical aspect* of your artistic practice? In particular, how important is *intuition* in your creative process?

Chary Hilu: In sculpture, and specially in modelling, the materials and the feeling of touch are very close to one another. Because touch is the oldest sense what is learnt through it is very relevant. The sense of touch is what humans explore since birth, and nothing invites more to the touch than clay. That alone is intuitive, clay conveys a very expressive power in itself. There is a physical compromise in the work, there is an involving of the body, and that gets materialized in the gestures, in the hand's work, in the imprint that becomes the work. In that interaction there is a bearing where materials take shape, corporealize, where the work emerges without reason's intervention. It's a spontaneous act, where my being becomes imprinted, where consciousness and reason are abandoned, giving place to emotion.

Your work has more than one story to tell, and as you have remarked *once the works emerge from the context*, providing the



Cherry Pick



Chang Hui

spectatorship with freedom to realize their own perception: how important is for you to trigger the viewers' imagination in order to address them to elaborate personal interpretations? In particular, how open would you like your works to be understood?

Chary Hilu: I wish my work could move the viewer, that it could pierce them, by activating either their imagination, a certain memory, or a personal perception.

Behind every one of my works, underlies an idea I wish to convey, but then it depends on each person their free interpretation, according to their own structure and emotion. Works that are born out of exploration, experimentation, are more abstract and allow for multiple readings. That is for instance the case of *Paisaje* and *Lo que se desgarró*. In both, I let myself go through the experience of the making, the discovery.

In *Paisaje* I investigated textures using silicone for drawing and then painting on top of it. In *Lo que se desgarró* I approached cardboard and I felt like folding it, creasing it, giving it another shape. That is how I came upon the three-dimensional.

In both cases I discovered during the way what the works were trying to say to me, following the path of what they invited me to explore.

You are a versatile artist and your multidisciplinary approach often develops into collages, sculptures and digital works: how important is for you to experiment with different techniques in order to create?

Chary Hilu: I feel that experimenting with diverse techniques is a natural part of my creative process, it comes spontaneously. Clay accompanies me since the beginning of my career when I also got the chance to experience some wax modelling. When I got the opportunity to live in Italy for some years, I incursioned into mosaic. During the 2000's I learnt the basics of computer graphic design, and I designed my own website. Many years later, I took all that knowledge and put it into my digital works. One could say that I came across different opportunities during my career, and I seized them.

The more tools one handles, the possibilities of self-expression get wider. That variety of techniques, formats, and materials (besides

my restless personality) make me approach several works at the same time. Additionally, I use photography to take a record of the process and because it is useful to me, given that it offers another vision of the work, where I get to discover things I may not see when I'm directly in front of it.

You are an established artist and you participated in exhibitions at the Borges Cultural Center, the Argentine Society of Plastic Artists in Argentina (among others) and various mosaic exhibitions in Italy: how do you consider the nature of your relationship with your audience? As the move of Art from traditional gallery spaces, to street and especially to online platforms — as Instagram — increases, how would in your opinion change the relationship with a globalised audience?

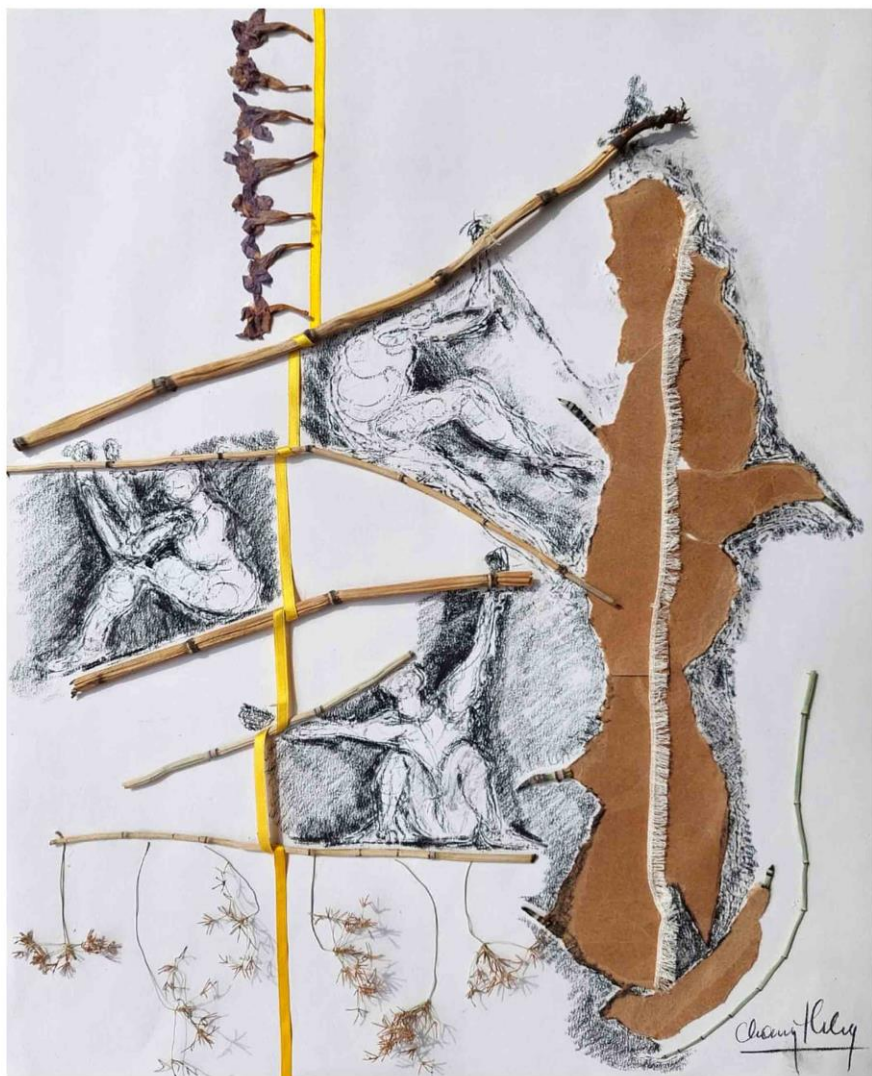
Chary Hilu: In traditional spaces for expositions there is a closeness that emerges, there's a feeling of emotion when one enters a gallery and stands in front of a work, and maybe has the chance to speak with the artist. Online, instead, the body takes another dimension. The work's body, as well as human body, are missing.

Contact between the artist and the audience humanizes. In some of my expositions in Italy, besides showing the pieces, mosaic was worked on *in situ* and the audience was invited to experiment with the technique: that is where the most enriching interactions occurred.

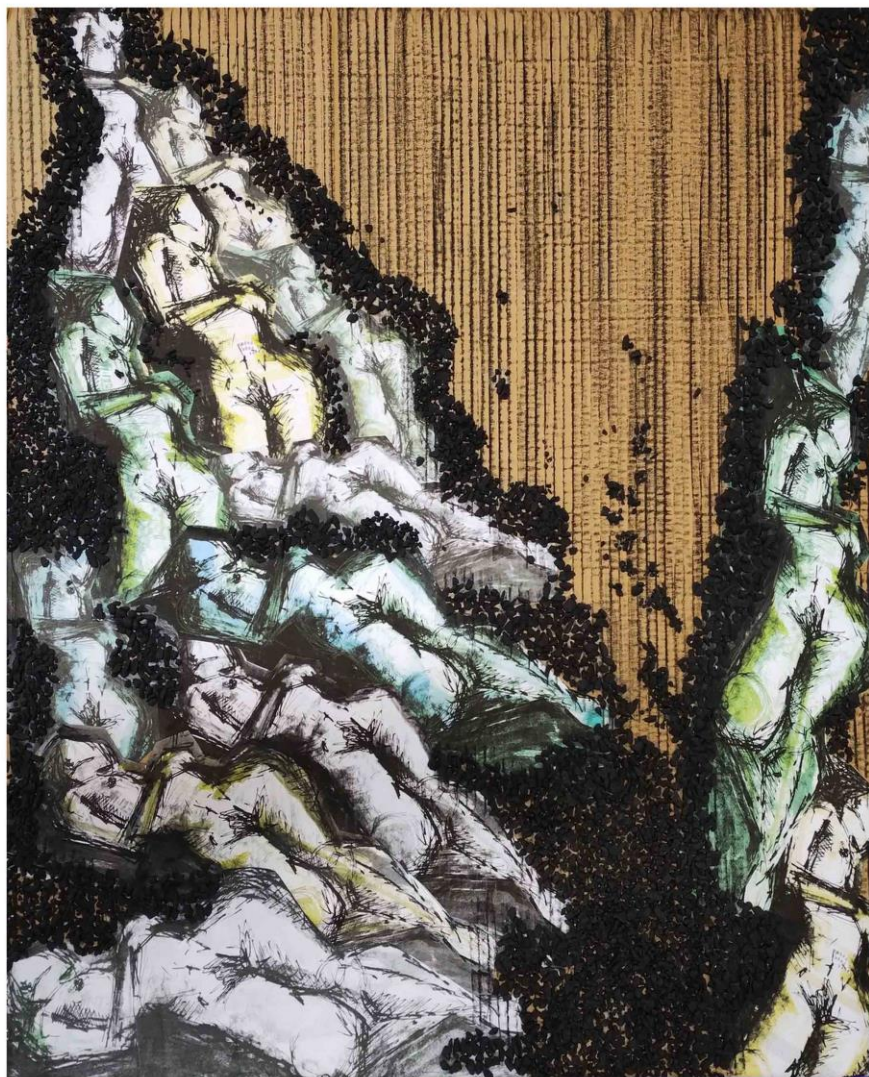
However, on the other hand, an artist needs to show what they create, and in that sense digital expositions are a priceless tool. You can get people in all over the world to know your work (something that in a traditional manner would be sometimes impossible). It is very gratifying when you can get in touch with people from other cultures, societies very different from your own, and seeing that they are also moved by your work.

So, if through digital expositions, social networks as Instagram, and websites, my art gets to move a greater amount of people, these initiatives are very welcome. I invite you to visit <https://www.instagram.com/charyhilu>

We have really appreciated the multifaceted nature of your artistic research and before leaving this stimulating conversation we would like to thank you for chatting with us



Sin espacio



Alud



Interior/Exterior

and for sharing your thoughts, Chary. What projects are you currently working on, and what are some of the ideas that you hope to explore in the future?

Chary Hilu: I have plans for an individual exhibition at “Ramseyer Dayer Foundation”

for August in Santa Fe, Argentina. I wish to continue exhibiting my work, physically as well as virtually.

Right now, I’m approaching a sculpture with cardboard boxes to pack musical instruments and I’m also exploring collage with high relief. These are times of great uncertainty, of reflexion and instability. I bring back cardboard, but understanding it in its broader dimension, cardboard as a container box, cardboard as a sort of protection for people who sleep in the streets, cardboard as a support for people who pick it up in the street and then sell it, and cardboard as an artwork. In this broad sense of materials and experiences is how I like to think about art, and it was a pleasure for me having the chance of speaking with you and to be able to express some of all this through words.

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