



Sweep~Landskip

JENNA BURCHELL - LUKE BURTON - JODIE CAREY - EDWARD CHELL - DEREK JARMAN - MARTE JOHNSLIEN
PETER JOSEPH - HERMAN LOHE - TOM SCASE - JAMES ROSEVEARE - RICHARD STONE - HANAE UTAMURA

Kurator: Roberto Ekholm | EKCO London

UTSTILLINGSÅPNING LØRDAG 14. april kl 14.00

Utstillingen står til 26. august. FRI ENTRÉ

Åpningstider: ons-fre 18:00 - 22:00, lørdag 11:00 - 16.00, søndag 12:00 - 17:00

Åpningstider i sommer, se www.kinokino.no

Sted: Olav Kyrresgate 5, 4307 Sandnes - tlf. 51 60 20 00



Sweep~Landskip
15 April – 26 August 2018
Opening: 14 April 2pm
Kinokino, Sandnes, Norway

Jenna Burchell | Luke Burton | Jodie Carey | Edward Chell

Derek Jarman | Marte Johnslie | Peter Joseph | Herman Lohe

James Roseveare | Tom Scase | Richard Stone | Hanae Utamura

Curated by Roberto Ekholm | EKCO London

Sweep~Landskip, an exhibition of international artists whose works use landscape as a concept. Within their ideas, we can find a sense of timelessness, abstraction, figuration and a mapping of its physical origins, and a cultural overlay of human presence. Traces of humanity appear where nature becomes landscape and bodies perceive external stimuli.

Landscapes are culture before they are nature; constructs of the imagination projected onto wood and water and rock, Simon Schama

The word *landskip* came into use after the 15th century following the arrival of Anglo-Saxons in Britain. It refers to a system of man-made spaces on the land. The word landscape appeared around the 16th century to denote paintings whose subject matter was natural scenery. Drawing nature was a particular skill of Dutch seventeenth-century artists such as Adriaen van de Velde¹, who would go out into the countryside to draw sketches once a week. Nature fascinated theorists, musicians and artists, and brought their studio outside into nature. Artists such as Thomas Gainsborough drew from nature, sketching the landscape using simple materials such as pencils and chalk to later finish the compositions in the studio. They searched for different truths, new compositions, colours and lights. Placing themselves within nature they learned how landscapes could affect the beholder. It wasn't until the invention of the paint tube by portrait painter John Goffe Rand in 1841 that painting could be taken outside.

The Norwegian artist Peder Balke ventured far north to the distinctive, dramatic and rugged lands of the North Cape, Norway. He sought to experience primal nature, which had a profound impact on him and he wrote in his memoirs

"... the pen cannot describe the illustrious and overwhelming impression, which the opulent beauties of nature and locations delivered to the eye and the mind – an

¹, Susan Sloman, *Gainsborough's Landscapes, Themes and Variations*, The Holburne Museum 2011. p.15



impression, that not only caught me in the flush of the moment, but also had a significant influence onto my whole future life, as I never, not in a foreign country nor anywhere else in our country, had the opportunity to contemplate something so impressive and inspiring as what I have seen on this Finnmark-journey."

The artists in *Sweep~Landskip* question and explore our relation to nature and landscape through paintings, land art, installations, sculptures and new technology. Sweeping of colours, marks, earth casts and sound, their works evoke our senses. In a process of time, they allow nature to shape and form the works and they investigate the political and economics of the land. Reminding us that the landscape is shaped by our presence in nature. The topography by artists places us at the core of nature.

There was no fog in London before Whistler started to painting it. Oscar Wilde

Roberto Ekholm, 2018

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