



**SOUND  
THE  
ALARM**  
**LANDSCAPES IN DISTRESS**

March 8–June 1, 2008 Wave Hill Glyndor Gallery

# **SOUND THE ALARM**

**LANDSCAPES IN DISTRESS**

**WOUT BERGER**

**SASHA BEZZUBOV**

**EDWARD BURTYNSKY**

**GILLES MINGASSON**

**JOAN PERLMAN**

**TRAVIS ROOZÉE**

**SUSANNAH SAYLER / THE CANARY PROJECT**

**SERGIO VEGA**

**March 8–June 1, 2008** Wave Hill Glyndor Gallery

Cover: Travis Roozée, *Colored Moss, Centratia, PA, 2003*



*Sound the Alarm: Landscapes in Distress* calls attention to the indelible impact of human activity on the environment from the Arctic to the Equator. The featured artists in this exhibition have traveled widely to examine the fragility of varied landscapes. Edward Burtynsky's photographs of rock quarries in Vermont focus on the industrial transformation of the landscape. On the West Coast, Sasha Bezzubov has photographed the effects of California wildfires. Gilles Mingasson draws attention to residents of Shishmaref, possibly the first people displaced by global warming, while Joan Perlman's paintings are derived from her observation of melting glaciers in Iceland. Wout Berger turns his attention to reclaimed areas in Ruigoord, a small village near Amsterdam. Susannah Saylor contrasts the beauty of Costa Rican Cloud Forests that are suffering from penetrating sunlight with the positive mitigation efforts underway in the Sahel region of Niger. Sergio Vega records the frequent burning of farmland in the Amazon, while closer to home Travis Roozée documents subterranean coal mine fires in Centralia, PA that have been burning since 1961. In the gallery's resource area, visitors can learn more about the urgency of rapid environmental degradation and ways to make a difference.

While this exhibit transports the viewer far afield, Wave Hill's carefully maintained landscape has not escaped the effects of globalization and climate change. The trend toward hotter, dryer summers with erratic weather year-round, requires mitigation to maintain the correct level of moisture through irrigation, mulching and drainage. With globalization, exotic pests and diseases have been introduced to the region, such as Dutch elm disease, beech canker, sudden-oak death, Japanese beetles, Asian longhorn beetles, bronze birch borer, and European giant hornets. Invasive plants such as purple loosestrife, mugwort, Japanese knotweed, *Rosa multiflora*, Russian olive, and Asian bittersweet are now a huge problem in many ecosystems. Not all of these are currently on our grounds; vigilant preservation efforts are underway to keep them at bay. Self-guided maps are available at the desk that point out the species and areas effected by these pests and diseases.

— Jennifer McGregor, Leigh Ross, Makeda Hinds



**WOUT BERGER**

Born 1941, Ridderkerk, The Netherlands  
Lives in Uitdam, The Netherlands

*De Kerf*, 2002

Chromogenic print

40" x 50"

Courtesy of Bonni Benrubi Gallery, New York, NY

Wout Berger has been concerned with marginal, distressed landscapes for decades. *De Kerf* is from a series of photographs of Ruigoord, a small village on the outskirts of Amsterdam. To accommodate expanding sprawl and prevent

erosion, the area was covered loosely with sand and heavily seeded with wildflowers. Berger's photographs capture the plants' struggle to survive and the conflict between development and nature. By focusing on a patch of land, he inverts the traditional concept of landscape where the foreground, horizon and sky guide the eye through the space. Instead, as the viewer gazes at the photograph the small details which constitute the land emerge, in this case the dry earth and grasses.

Wout Berger has long been interested in severely contaminated sites that he often photographs as if they were idyllic landscapes. Through his 'Giflandscap' (Poisoned landscape) project he recorded 170 chemical waste dump sites in the late 1980's. His work has been exhibited extensively with solo exhibitions at Bonni Benrubi Gallery, New York, NY; in the Netherlands at Galerie Van Kranendonck, The Hague and at Galerie Witteveen, Amsterdam; and at Casino Modern, Genk, Belgium; and Galerie Polaris, Paris, France. His work has been included in numerous group exhibitions including *Ecotopia*, the second triennial of photography and video at the International Center of Photography, New York, NY, in 2006; *In Sight* at the Art Institute of Chicago, Chicago, IL in 2005. His work is in numerous collections including the Stedelijk Museum, Amsterdam; the Metropolitan Museum, Tokyo, Japan; and LaSalle National Bank, Chicago, IL.— JM



**SASHA BEZZUBOV**

Born 1965, Kiev, Ukraine  
Lives in Brooklyn, NY

*Wildfire #2, California*, 2003

C-Print

55" x 80" (diptych)

Courtesy of the artist

In the series *Things Fall Apart*, Sasha Bezzubov documents the ruins that remain after natural disasters. In these selected scenes, *Wildfire #2, California* and *Wildfire #4, California*, a calm emanates through the destruction. Bezzubov sees these ruins as signs of human impermanence. The photographs demonstrate how easily man-made structures can be demolished by the strength and wrath of nature. While wildfires occur naturally in parts of California, some scientists believe that the number and intensity of wildfires

have increased because of climate change. Bezzubov has traveled extensively in the after-math of natural disasters, for example to India after the 2001 earthquake and Indonesia after the 2005 tsunami. Through the medium of photography he offers the viewer time to take in the magnitude of the destruction and the details of the landscapes. One can truly get a sense of scope from *Wildfire #4, California*, which features the same scene taken from three different vantage points.

Sasha Bezzubov's forthcoming monograph *Things Fall Apart* features his photography of natural disasters. Currently he is working on *The Searchers* in collaboration with Jessica Sucher, a project that explores groups of religious converts in India. Bezzubov has had solo exhibitions at Front Room Gallery, Brooklyn, NY, and Taylor de Cordoba Gallery, Los Angeles, CA. He has participated in group exhibitions, including the *Noorderlicht Photography Festival XIV*, Groningen, The Netherlands; Art Engine, San Francisco, CA; and at the Museum of Fine Arts, Tallahassee, FL. He received Fulbright Scholarships to India and Vietnam and participated in residencies at Bakery Photographic Collective, Portland, ME, and the Millay Colony for the Arts, Austerlitz, NY. He earned his BA from SUNY Purchase and his MFA from Yale University, New Haven, CT. — MH



**EDWARD BURTYNSKY**

Born 1955, St. Catharines, Ontario  
Lives in Toronto, Ontario, Canada

*Rock of Ages # 22, Abandoned Section,  
Wells-Lamson Quarry, Barre, Vermont, 1991*

Edition 9 of 10  
Chromogenic print  
25 3/4" x 32 3/4"

Private collection, courtesy of  
Charles Cowles Gallery, New York, NY

*Rock of Ages # 59, Abandoned Section,  
Adam-Pirie Quarry, Barre, Vermont, 1991*

Edition 4 of 5  
Chromogenic print  
40" x 50"

Private collection, courtesy of Charles Cowles Gallery, New York, NY



Edward Burtynsky's photographs examine the complex relationship between the inexorable pursuit of industrial progress and its attendant devastation of the environment. Using a large format viewfinder camera, he has documented mining quarries in Canada, Italy, China, Spain, Portugal, India, and the United States. The *Rock of Ages* series depicts these monumental extractions from the granite mines of Barre, Vermont. Saturated in color and detail, the photographs provide tangible evidence of environmentally ruinous practices on an epic scale. The contradiction inherent in this visual allegory is characteristic of Burtynsky's work; quarrying, a systematic depletion of natural resources, is nonetheless a necessity of industrial construction. At the same time, he resists an overtly didactic approach, allowing instead for a deliberate ambiguity that lends itself to an open-ended interpretation of the work. Despite, or perhaps because of, their unsettling context, Burtynsky successfully locates the sublime in the austerity of these altered landscapes.

Edward Burtynsky's remarkable photographic depictions of global industrial landscapes are in the collections of major museums around the world, including the National Gallery of Canada, the Bibliothèque Nationale in Paris, and the Museum of Modern Art and Guggenheim Museum in New York, NY. Exhibitions include *Manufactured Landscapes* and *Before the Flood*, which were showcased in San Francisco, Toronto, Montreal, London, and New York. He is an active lecturer, and his many professional distinctions include the TED Prize, The Outreach Award at the Rencontres d'Arles, The Flying Elephant Fellowship, *Applied Arts Magazine* book awards, and the Roloff Beny Book Award. In 2007 he was awarded the title Officer of the Order of Canada. Edward Burtynsky is represented by Nicholas Metivier Gallery in Toronto; Paul Kuhn Gallery in Calgary; Art 45 in Montreal; Charles Cowles Gallery in New York, NY; Robert Koch Gallery in San Francisco, CA; Flowers East in London, England; Galeria Toni Tapies in Barcelona, Spain; and Galerie Stefan Röpke in Köln. Burtynsky is a graduate of Ryerson University and Niagara College.— LR

**GILLES MINGASSON**

Born 1965, Grenoble, France  
Lives in Los Angles, CA

*The End of Shishmaref, Tony  
Weyiouanna Navigates Melting Ice,*  
2005  
Photographic print  
12" x 18"  
Courtesy of the artist and Getty  
Images



*The End of Shishmaref, Teens Ice Hop on the Melting Chukchi Sea,* 2005  
Photographic print  
12" x 18"  
Courtesy of the artist and Getty Images

Gilles Mingasson's photographs of the Inupiat town of Shishmaref depict a place far removed from New York, yet one that is nonetheless profoundly impacted by simple things we do every day. The ice pack which protects the town and the entire island of Sarichef from storms is forming progressively later each winter, leaving the island's inhabitants vulnerable to the elements. After learning that these people are among the first climate change refugees, Mingasson was moved to visit and document the rapidly degrading environment. The effects of melting ice are dramatized in photographs of teenagers hopping among the patches of ice that interrupt the calm Chukchi Sea, and a man using the precarious patches as safe passage for his snowmobile. Once the main transport for hunting, snowmobiles have been replaced by boats that can maneuver through the melting icebergs. Storms and weak pack ice have already contributed to a few Inupiat homes falling into the sea. Within the next nine years, their land is expected to become too unstable for habitation, forcing the 600 residents of Shishmaref to relocate.

Gilles Mingasson has exhibited *The End of the Shishmaref* in *Ecotopia*, the second triennial of photography and video at the International Center of Photography, New York, NY, in 2006. The series has also been exhibited at the Noble Peace Center, Oslo, Norway, and the Royal Museum of Fine Arts, Brussels, Belgium. Mingasson's photography has taken him around the world for editorial, advertising, and personal projects. His clients include *National Geographic Books, Newsweek, Fortune, The Smithsonian, Scholastic, Reader's Digest, Le Nouvel Observateur, Sky, L'Equipe Magazine, VSD, Le Figaro Magazine, Repubblica Delle Donne, Discovery Channel, VH1, HP, Microsoft, Advanced Bionics, Global Education Fund, and Unesco.* He won an American Photography Award in 2005 for his project *Latino USA*, that explores the immigrant experience and the cultural, political, and economic impact of Latinos.—MH



**JOAN PERLMAN**

Born in New York, NY  
Lives in Los Angeles, CA

*Untitled*, 2005

Acrylic and ink on canvas

78" x 52"

Courtesy of the artist

Since Joan Perlman's initial trip to Iceland in 1995, she has returned often, drawn to the restlessness of its active geology. Over time, she has observed the receding glaciers and changing river patterns that are evidence of climate change. To her, the mutability of the landscape has taken on an inchoate sense of fragility and loss. Her interest in the implications of these extreme changes has informed her paintings, which she considers to be abstracted stories of personal experience, rather than formal observation. Perlman's work is developed through a multi-layered process of under painting and pouring. The resulting compositions convey the sensuous, primal qualities of the Icelandic landscape, and reflect her perceptions of its changing shape. In this way, her paintings move beyond realism to grapple with nature in its most elemental form, and they resonate with a deeply felt sense of place.

Joan Perlman's investigations of the Icelandic terrain have been featured in several solo exhibitions, most recently at the Hafnarborg Institute of Culture and Fine Art in Hafnarfjordur, Iceland, and the Ojala Gallery in Los Angeles, CA. She will have a solo exhibit at David Cunningham Projects in San Francisco, CA, later this year. Perlman's work has been included in many group exhibitions, including the Center for Icelandic Art, Reykjavik, Iceland; the Santa Fe Art Institute, Sante Fe, NM; the Yellowstone Art Museum, Billings, MT; the San Francisco Museum of Modern Art, San Francisco, CA; the National Museum of American Art, Smithsonian Institution, Washington, DC; and the Jewish Museum in San Francisco, CA. She earned her BFA at the California College of the Arts in Oakland, CA, and her MFA from the San Francisco Art Institute in San Francisco, CA. —LR





**TRAVIS ROOZÉE**

Born 1971, Chicago, IL  
Lives in Brooklyn, NY

*Route 61, Centralia, PA, 2003*

Digital C-print, 2008

16" x 20"

Courtesy of the artist

*Scorched Rocks, Centralia, PA,*

2003

Digital C-print, 2008

16" x 20"

Courtesy of the artist



In 2003 Travis Roozée took this series of photographs of the abandoned town of Centralia, Pennsylvania. This project is part of Roozée's ongoing exploration of the overlap of contradictory ecologies, places where the resilience of nature perseveres despite human intervention. Centralia was an active mining town from the mid-1850's to 1962 when a coal vein caught on fire from garbage burning in a near-by dump. The underground fire continues today with no means to extinguish it. While people continued to live in the vicinity, their plight drew national attention in 1981 when a 12 year old boy fell into a 150' deep sinkhole that suddenly opened up below his feet. This prompted congress to allocate funds to relocate residents. Today a small number of people remain amidst the wasteland. Seen here is a burning section of old Route 61, the road was relocated in 1993 to circumvent the town. The physical landscape has also been altered, as seen here in scorched rocks and discolored moss and lichen. The film *The Town that Was* by Chris Perkel and Georgie Roland which focuses on the demise of Centralia will be shown as part of our Environmental Film Screening on April 5 and 6.

Travis Roozée's *Portrait of Jamaica Bay* was exhibited at the Museum of the City of New York, New York, NY in 2007. For this project he spent a year exploring complex balance between the natural and urban environments of Broad Channel and Jamaica Bay. It was supported through a fellowship with the Design Trust for Public Space. *Rooftop Brooklyn*, an homage to urban pigeon keeping documenting pigeon keepers in Bushwick, Brooklyn was exhibited at The Arsenal Gallery, New York, NY in 2005. Over the past year he has visited car shops in Willets Point, an area to the north of Flushing Meadows Corona Park, that are slated for demolition as part of the new Mets Stadium expansion. His photographs have been published in *Entertainment Weekly*, *New York Times*, *Oprah Magazine*, *Swindle*, and *Time Out New York*. He earned his BA in photography from Columbia College, Chicago, IL.—JM

**SUSANNAH SAYLER /  
THE CANARY PROJECT**

Born 1969, Portland, OR  
Lives in New York, NY

*Disrupted Ecosystems XXI:*

*Monte Verde Cloud Forest,  
Costa Rica, 2006*

Archival pigment print  
40" x 50"

Courtesy of Susannah Sayler/  
The Canary Project



*Solutions LI: Reforestation and  
Land Restoration, Niger, 2007*

Archival pigment print  
40" x 50"

Courtesy of Susannah Sayler/  
The Canary Project

For this exhibition, The Canary Project presents photographs taken by Susannah Sayler in the Cloud Forests of Central America and the Sahel region in Niger. Selected as a study in contrast, these two locations offer distinct examples of contemporary environmental crises. The Cloud Forests, despite their conspicuously lush, verdant appearance, are in a state of dramatic decline due to the effects of climate change. As rising temperatures deplete the forests' cloud layer, moisture levels plummet, wreaking havoc on its diverse ecosystem. Conversely, the marked desolation of the Nigerian landscape belies the success of the country's recently implemented reforestation programs. In the Sahel region, innovative land restoration efforts have begun to reverse the area's extensive desertification, restoring vegetation and combating draught. These photographs advance The Canary Project's intention to provide a visual record of global warming that conveys the urgency and immediacy of the issue.

Sayler and Edward Morris founded The Canary Project in 2006 to build public understanding of human-induced climate change and energize a

commitment to solutions through the production of visual media, events, and artwork.

Susannah Sayler's images of global warming have been exhibited in major art and science museums, galleries, and public venues as well as in print media. Her work as part of The Canary Project will be exhibited this year at the Cleveland Museum of Natural History, OH, and at Colgate University in Colgate, NY. Additionally, it has been featured at the Museum of Science and Industry, Chicago, IL; the National Arts Club, New York, NY; the Desert Living Center, Las Vegas, NV; the Sheehan Gallery at Whitman College, Walla Walla, WA; *Artech 2006*, Ponte Vedra, Spain; Everson Museum of Art, Syracuse, NY; Crane Arts Building, Philadelphia, PA; and the Denver Museum of Art in Denver, CO. She has lectured on The Canary Project at the Museum of Science and Industry, the Good Magazine Pop-Up Community Center, and the Denver Museum of Contemporary Art. Sayler earned an MFA in Photography and Related Media from the School of Visual Arts in New York, NY.—LR





### **SERGIO VEGA**

Born 1959, Buenos Aires, Argentina  
Lives in Gainesville, FL

*Jose Dias Soares Farm at Rochedo (field), 2007*

Inkjet archival print  
14" x 18"

Courtesy of the artist

*Jose Dias Soares Farm at Rochedo (motorcycle), 2007*

Inkjet archival print  
14" x 18"

Courtesy of the artist

Ten years ago Sergio Vega came across the book *El Paraíso en el Nuevo Mundo* (Paradise in the New World), which was written by Spanish colonial historian Antonio de León Pinelo in 1656. Pinelo's text is culled from the theories and travels of several earlier figures and locates the Garden of Eden in South America. Enthralled by this text, Vega took it upon himself to locate the site, and has developed an ongoing project of the same name. Through Pinelo's description and a map drawn in 1617, Vega was led to Brazil's region of Mato Grosso, where today slash-and-burn farming is taking a toll on the environment. The area featured in the photographs was once lush Amazonian rainforest and is now an example of extreme desertification. There have been attempts to cultivate the land for organic farming, but, the land now is now highly flammable, with fires occurring almost every two years.

Sergio Vega has exhibited installations derived from *El Paraíso en el Nuevo Mundo* in many international venues including solo exhibitions *Momentum 6: Tropicalounge* at the Institute of Contemporary Art, Boston; *Crocodilian Fantasies* at Palais de Tokyo, Paris, France; and *Utopian Paradises: modernism and the sublime* at Umberto di Marino Arte Contemporanea Napoli, Italy. His work has been included in the *Sharjah Biennial 8, Still Life, Art, Ecology & the Politics of Change*, Sharjah Expo Center, United Arab Emirates; and the *51 Biennale di Venezia* with *Always a Little Further* at the Arsenale, Venice, Italy in 2005. He was awarded The John Simon Guggenheim Memorial Foundation Fellowship and the Ford/Phillip Morris Foundation Fellowship from Yale University, New Haven, CT. Vega is an

Associate Professor at the School of Art and Art History at the University of Florida, Gainesville, FL. He received his MFA in sculpture from Yale University, New Haven, CT and was an Artist in Residence there in 2006–2007.—MH



## PUBLIC PROGRAMS

**Exhibition Tours:** Thursdays at 12 noon and Saturdays at 2:15pm. Group tours can be arranged on Wednesdays and Fridays by contacting 718.549.3200 x209.

**April 5, 6, 11am–4pm:** *Sound the Alarm Film Screening.* Environmental feature and short films will be screened including *Manufactured Landscapes*, directed by Jennifer Baichwal, which documents **Edward Burtynsky's** travels observing changes in landscapes due to industrial work and manufacturing; *The Town that Was*, *Polarized*, *The Curse of Copper*, *The Fires of the Amazon*, and others. Tickets: \$7 Member/\$10 General/Free for children under 12. For reservations call 718-549-3200 x305.

**April 23, 11am:** *Gardening for the Future Walk.* Director of Horticulture **Scott Canning** highlights the effects of climate change and globalization on Wave Hill's living collection.

**May 18, 2pm:** *City at Water's Edge Garden Walk*, join author and naturalist **Betsy McCully** for a slide illustrated talk and nature walk to explore geological, ecological and human forces that shape the this region.

**June 1, 2pm:** *Exhibition Tour.* Senior Curator **Jennifer McGregor** leads an exhibition tour with participating artists **Sasha Bezzubov**, **Edward Morris**, **Susannah Sayler** and **Travis Roozée**.

Wave Hill is a public garden and cultural center that is dedicated to celebrating the artistry and legacy of its gardens and landscapes, preserving its magnificent views and exploring human connections to the natural world through programs in horticulture, education and the arts. The Visual Arts Program presents artworks in the galleries and on the grounds that engage the public in dialogue with nature, culture and site

SUPPORT FOR THE VISUAL ARTS PROGRAM IS PROVIDED BY THE LILY AUCHINCLOSS FOUNDATION, THE MILTON & SALLY AVERY ARTS FOUNDATION, THE GREENWALL FOUNDATION, TARGET, THE NATIONAL ENDOWMENT FOR THE ARTS, AND THE NEW YORK STATE COUNCIL ON THE ARTS—A STATE AGENCY. SUSTAINING SUPPORT FOR WAVE HILL IS PROVIDED BY THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS.



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Assistant Curator: Leigh Ross  
Curatorial Fellow: Makeda Hinds  
Exhibition Interpreters: Darvia Douglass,  
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