

THE NATURAL & THE MANUFACTURED 2011

Platform 02: Animals of the Spectacle

August 11 to September 16, 2011

www.naturalmanufactured.org

EXHIBITIONS

Bill Burns | *The Veblen Good: art, fuel and celebrity*

Gallery Installation

Artist Talk: Thursday, August 11, 7pm, KIAC Ballroom

Reception follows in the ODD Gallery

Steve Badgett & Deborah Stratman | *Augural Pair*

Outdoor Site-specific Installations

Artist Talk: Thursday, August 11, 7pm, KIAC Ballroom

Arts Festival Installation Walk: Sunday—August 14, 1pm

LECTURE

David Neufeld | *Landscapes and Dreamscapes: Human Perspectives on Caribou*

TBA, KIAC Ballroom

DOCUMENTATION

Megan Graham | *Post-exhibition essay*

To be released September 2011

The Natural & The Manufactured is a unique thematic project jointly organized by the ODD Gallery and the Artist in Residence Program at the Klondike Institute of Art & Culture. Conceived as a speculative research and presentation forum, the *N&M* looks to the myriad ways in which we both influence and are influenced by our natural and constructed environments.

The Natural & The Manufactured 2011: Platform 02— the ODD Gallery's 7th annual edition of the project—features five prolific artists, writers and thinkers whose work and research shares an ongoing fascination with ideas of landscape, place and the environment. As the final component of our two-platform *N&M* series (the first, *The Creation of Evolution*, was a group show in June-July), the ODD Gallery is pleased to present two interactive public installations by **Steve Badgett & Deborah Stratman** (Chicago), a gallery exhibition of sculptures and watercolour paintings by **Bill Burns** (Toronto), a lecture by Parks Canada historian **David Neufeld** (Whitehorse), and a commissioned critical text by writer **Megan Graham** (Dawson). These projects collectively look at the connections between economics, cultural production and the natural world.

Through a rich program of exhibitions, installations, actions, lectures and essays, *The Natural & The Manufactured* endeavours to engage both artists and audiences in a re-examination of the cultural, physical and economic values imposed on the environment. This project seeks to explore alternative political, social and aesthetic agendas and strategies towards a reinterpretation and new understanding of our relationship to the environment and our social infrastructure: the indelible ways in which our natural landscapes influence, inspire and sustain us, and conversely the ways in which our perceptions of- and actions upon- these landscapes directly impact the environment itself.

ODD GALLERY INSTALLATION



Bill Burns | *The Veblen Good*

Burns' project takes its name from the economist Thorstein Veblen (1857-1929) who theorized the qualities of modern capitalism. Veblen goods are closely associated with luxury items such as watches, art works, fine wines and jewels: objects that connote celebrity and which are in limited supply. Unlike most commodities, however, demand for Veblen goods increases as their prices rise. Taking this theory as its starting point, Burns' installation of engraved logs, watercolour paintings and photographs seeks to conflate our current social and economic situations with particular reference to art and resource-based economies such as museums, logging, mining and tourism. Part autobiography, part critical treatise, *The Veblen Good* recounts some of the artist's own adventures in the art world through the lens of fame, international travel and art history's ongoing fascination with the great outdoors. Burns' work finds absurd humour and a certain associative poetry within the sometimes bleak, seemingly bankrupt, world of our cultural and fiscal economies.

BILL BURNS was born in Regina, Saskatchewan. He holds a Bachelor of Fine Arts degree from the University of Victoria and an MFA from Goldsmith's College in London, UK. His well-known projects, *Safety Gear for Small Animals* (1994-2007) and *Bird Radio and the Eames Chair Lounge* (2003-2011), have been shown at the Museum of Modern Art (New York), Bienal del Fin del Mundo (Ushuaia, Argentina), and KW - Institute for Contemporary Art (Berlin). Since 2008, Burns has exhibited projects at the Institute of Contemporary Art (London, UK), MKG127 (Toronto), Tensta Konsthall (Spanga, Sweden) and Kunsthallen Nikolaj (Copenhagen). Monographs and catalogues of his work have been published internationally. His most recent book, *Ivan the Terrible told in the form of dogs and boats and airplanes* is forthcoming from Space Poetry books in Copenhagen. More info: billburnsprojects.com

OUTDOOR INSTALLATION

(Riverfront path / across river + 2nd Ave between Queen & Princess)



Steve Badgett & Deborah Stratman | *Augural Pair*

Badgett and Stratman's public sculptural interventions take the form of two viewing stations—complete with magnifying spotting scopes—that allow the audience to focus in on two discrete constructions. Above the CIBC Bank on Second Ave., electronic signage displays up-to-the-minute pricing of gold. On a forested ridge across the Yukon River, a large mirrored disc reflects the luminosity of the sky as a phenomenological mystery, attracting ravens to nearby rocks and branches. Investigating how value and desire are connected to landscape and resource extraction, these two works suggest a connection between international commodities exchange and natural splendour. The banal digital depiction of speculative economics coupled with the magical reflection of the luminous sky reveal a set of cultural beliefs that conflate “the numbers” with the vicissitudes of nature. Witnessed through the mediated viewpoint of the lens, these works literally bring into focus the things we might desire but can't ultimately reach.

Working collaboratively and individually, **STEVE BADGETT & DEBORAH STRATMAN** have shown their work internationally at some of the globe's premier institutions and events including the Whitney Museum (New York), the Tate Modern (London), the Venice Biennale of Architecture, the Sundance Film Festival, Documenta (Kassel), the Museum of Modern Art (New York), the Georges Pompidou Centre (Paris), the Renaissance Society (Chicago), Van Abbemuseum (Eindhoven), and the Centre for Land Use Interpretation (Wendover, Utah). Steve is best known for his work with the artist group SIMPARCH, while Deborah typically works in video, film, sound and installation. More info: simparch.org / pythagorasfilm.com

LECTURE - TBA

David Neufeld | *Landscapes and Dreamscapes: Human Perspectives on Caribou*

For his *N&M* lecture and slideshow, Neufeld presents current research into the relationship between the Yukon's endemic caribou herds and the people who have hunted and lived with these creatures for millennia. Focusing largely on a collection of 200-year-old hunting tools and historic depictions of caribou housed in The British Museum in London, Neufeld looks to the trans-national intersection of arctic animals and curated artefacts as a means of exploring both Western and Yukon Aboriginal conceptions of the Natural and the Manufactured. As Neufeld's lecture will show, these objects—such as a selection of ivory drill bows and snow knives incised with delicate and sensitive renderings of caribou and marine mammals—provide a rich indigenous iconographic record remarkable for their refined sense of perspective, artistic complexity, and regional historical importance.

DAVID NEUFELD is the Yukon & Western Arctic Historian for Parks Canada. Since 1986 he has worked with Yukon peoples on understanding their relationships to the past and the roles of cultural identity in the present. His work with Aboriginal peoples includes research on Gwich'in caribou hunting, an oral history project with the North Slope Inuvialuit and many years of community-based work with the Tr'ondëk Hwëch'in and their life on the Yukon River. He is currently working on a book chapter describing the Yukon counterculture and its effect on governance and cultural relations since the 1960s. More info: stankievech.net/projects/DEW/archive

POST EXHIBITION ESSAY

Megan Graham | Post-Exhibition Essay

Commissioned to write a text on the *N&M 2011*, Graham will be present during the various ODD Gallery exhibitions and events of Arts Festival weekend. Her essay, to be released in September 2011, will at once work to document and critically assess the ideas generated by the projects.

Originally from Richmond, Virginia, **MEGAN GRAHAM** is an arts administrator, writer, and curator living in Dawson City, Yukon. She received BAs in Art History and English from George Mason University in Fairfax, Virginia and an MA in Art History from the University of Chicago, focusing on contemporary painting, video art, and activist art practices. Her most recent curatorial project, *Every Day I'm Hustlin'* was staged at Confluence Gallery in Dawson City in June 2011. Her writing on arts and culture has appeared in Yukon-based and national publications.