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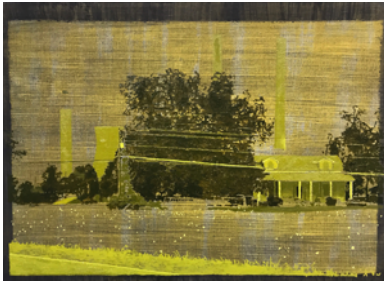
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Greg Lindquist

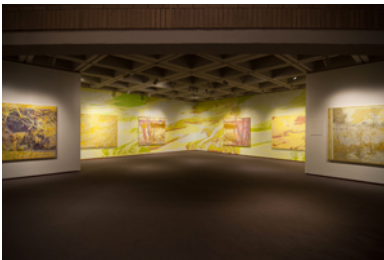
Of ash and coal

March 1 – April 14, 2018

Opening reception Thursday, March 1, 6 – 8pm



Plant Bowen, Euharlee, Georgia, (Tobacco Fields), 2017



Smoke and Water: A Living Painting, 2016, North Carolina Museum of Art (installation view)



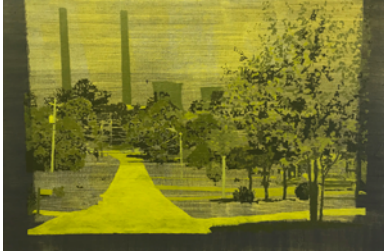
Duke Energy's Dan River I, 2014

Lennon, Weinberg is pleased to present *Of ash and coal*, an exhibition of recent paintings by Greg Lindquist. In the exhibition, Lindquist depicts the largest carbon dioxide emitting coal electric plants in the United States. Focusing on the social spaces that constitute these sites of energy production, a tension emerges out of a confrontation of two distinctive discourses. On the one hand, these paintings subversively engage with the art historical genre of landscape painting to address the deterioration of the environment. On the other hand, they mobilize the sense of urgency and social responsibility of environmental activism, continuing concerns from the community-engaged *Smoke and Water* (2014-17) project—a few canvases from that series are included in this exhibition—that responded to a massive coal ash spill in North Carolina in 2014. Beyond generating “awareness” of the health emergencies in environmentally-sensitive enclaves, Lindquist revises—using this crisis as the pretext—the relations between artistic production and social practice.

Nineteenth-century American landscape painting, commonly known as the Hudson River School, relied upon the figure of the Romantic and Transcendentalist artist who, disinterested in any social or political commentary, depicted the virtues of the American pastoral landscape. But this societal-religious construction of nature as myth, now appears pierced by fluxes of electricity, covered in a dirty dust coating the inhabitants’ lungs, and shrouded by dense layers of smoke that have multiplied since the first era of industrialization. Lindquist instrumentalizes the aesthetic legacy of this movement to depict the communities inhabiting the electric plants’ surroundings in Texas, Alabama, Georgia, and North Carolina. The transformation of these sites into energy production resources has resulted in environmental deterioration from a maximum-profit-seeking management, in which the degradation of breathable air and the contamination of drinking water menaces the survival of the human subject. Although the human subject is critical in these environmental crises, the paintings appear, like much American landscape paintings, deserted: no human subject ever appears walking towards the power plants amidst the metallic transmission structures or even in the windows of the few houses interspersed throughout these sites.



Martin Lake Power Plant, Rusk County Texas, (View from Martin Creek, Lake State Park), 2018



Plant Bowen, Euharlee, Georgia, 2017



Belews Creek Steam Station, Stokes County, North Carolina (Transmission Towers), 2018



Duke Energy's Dan River VI, 2014

After extensively photographing the sites, Lindquist coats linen-stretched supports with a layer of acrylic medium mixed with coal ash from the Belews Creek Steam Station in North Carolina. Peeling apart a single photographic image, Lindquist traces patterns of light with homogeneous fields of colors, as if manually screen printing or stenciling without cut-out. The palette ranges from olive dark greens to ochres, with intermittent splashes of vibrant yellows. Further observation of these seemingly natural environments reveals how the color palette camouflages and soothes the presence of technologies very much involved in the destruction of these spaces: green factories, grey smokestacks, yellow transmission towers... To a detailed inspection, the homogeneity of the colored surfaces breaks and dissolves into a grained sandpaper texture, revealing the coal ash coating. The industrial, economic, and social networks articulated in the spaces depicted—further embodied in such infrastructural elements as transmission towers for the distribution of electricity—extend to the gallery viewer, involving them as an energy consumer. Ultimately, through a series of contradictory ethical and aesthetic operations, Lindquist's production contributes to the series of artistic interventions, which attest to the inseparability of the aesthetic, the social, and the ideological in art.

(Text adapted from exhibition booklet essay by Lluís Alexandre Casanovas Blanco).

Greg Lindquist (b. 1979, Wilmington, North Carolina) is a New York-based artist and writer. His work has been exhibited at numerous galleries, institutions, and museums, including the Brooklyn Academy of Music, University of Arizona Museum of Art, Weatherspoon Art Museum, and North Carolina Museum of Art. He was awarded the Marie Walsh Sharpe Space Program, Milton and Sally Avery Foundation grant, Pollock-Krasner Foundation grant, and ArtOMI residency. Lindquist completed a dual master's degree in fine art and art history from Pratt Institute in 2008 and is currently attending the Whitney American Museum of Art Independent Study Program as a studio participant in the 2017-18 year.

Works by the artist are in the collections of: ArtOMI, New York; Center for Contemporary Art, Tbilisi, Georgia; Francis J. Greenburger Collection; Golden Artist Materials, New Berlin, New York; The Richard Massey Foundation for Arts and Sciences, New York; The Laura Palmer Foundation, Poland.

Lindquist has taught courses on studio art and art history at Montclair University, Museum of Modern Art, New School, Pratt Institute, Ramapo College, Rhode Island School of Design and SUNY Purchase. He also guest edited the November 2015 Critics Page in *The Brooklyn Rail* titled *Social Ecologies* on the ruptures and intersections of art and ecology and curated a concurrent parallel show of the same name with Rail Curatorial Projects. The *Smoke and Water* series paintings appeared in a painting installation at the North Carolina Museum of Art in 2016.