



— Linda Adele Goodine —

Gibson - Lemon



NARODNI MUZEJ CRNE GORE
ATELJE DADO

Linda Adel Gudajn

Serija *Gibson Lemon*, Novi Zeland

Na uskršnju nedjelju 2005. bila sam svjedok događaja koji me uznemirio. Bila sam na Novom Zelandu kako bih započela projekat koji se bavi fenomenom žetve, kao logičan nastavak fotografija vezanih za poljoprivredu koje sam snimila na američkom Srednjem zapadu. Pojavio se članak u lokalnim i nacionalnim novozelandskim medijima koji je oglašavao veliki lov na zečeve. Bio je to poziv na obaranje prošlogodišnjeg rekorda od 9879 ubijenih zečeva. Zabilježila sam ovaj neobični pokušaj unošenja ravnoteže u očuvanje životne sredine, ironičan u zemlji koja se smatra blistavim simbolom divljine – mitska posljednja granica gdje je još uvijek moguće pronaći identitet i značenje. Zečevi su uvezeni iz Evrope, neautohtona vrsta koja je postala štetočina. Novozelanci su prihvatili poziv i uklonili 12500. Jedan nesrećni zec postao je katalizator za moju prvu mrtvu prirodu. Jedno okidanje i pojavila se slika savremene kulture u tranziciji, sklapanju brak između njegovanja geografije i politike proizvodnje i eliminacije.

Dan uoči odlaska, odlučila sam da se ponovo vratim i nastavim vizuelno istraživanje dihotomije prirode i čovjeka. Moj predlog je da proširim istraživanja novozelandske mrtve prirode. U konstrukciji svojih slika, koristim element umještosti kako bih proizvela estetski, ekonomski i duhovni značaj. Planiram da napravim seriju od dvadeset zidnih radova i izdam publikaciju koja će istražiti kulturu u konfliktu, na ostrvu koje nazivaju jednom od posljednjih oaza raja na zemlji, iako ona koja i sama brzo nestaje.

Moj cilj na slikama sa Novog Zelanda je da predstavim mrtvu prirodu u jednom ramu, slažući slojevito prednji plan, srednji plan i pozadinu, kako bih stvorila relevantan istorijski, društveni i kulturni dokument. Taj dokument služiće ne samo kao pravovremeni zapis o jednom mjestu, već i kao sredstvo za istraživanje bogatih konceptualnih tema. Ove teme bliske su mom ranijem interesovanju za odnos Amerike prema zemlji i prirodi, posebno implikacije tog odnosa na poljoprivredu i žetvu. Kao i u Sjedinjenim državama, na Novom Zelandu prirodom se neprestano manipuliše u svrhe pokazivanja i potrošnje.

Kao spektakl, žetva je slavlje koju prepoznaju seoski vašari i bogate pijace. Ona je istovremeno i slavljeni način života koji povezuje savremenu kulturu sa ranijim poljoprivrednim kalendarom godišnjih doba. U fotografiji, medijumu kojim se bavim, otkrila sam da zidna slika o aspektu slavljenja govori rječitije i naglašenije uvećavajući razmjer predstave. Ona takođe ruši tradicionalno niski hijerarhijski rang mrtve prirode tako što uvećava dimenzije do onih karakterističnih za akademsko istorijsko slikarstvo. Predmeti posmatranja, prostrani pejzaž karakterističan za mjesto i srednji plan (kultura) prostor je djelovanja i aktivnosti. Ovo je područje kojem se mijenjaju granice, gdje čovjek manipuliše i pokušava da kontroliše, kolonizuje i kupi plodove. To je taj granični prostor koji sugerise naraciju i poziva moju publiku da preispituje i promišlja dijalektiku želje za razvojem i istovremene čežnje da se sačuva bašta. Veza sa mitom o protjerivanju iz raja ostaje vidljiva.

Novi Zeland obiluje fascinantnom vizuelnom ljepotom, koja je možda u sukobu sa istorijskim napretkom i podsticajem za kolonizaciju i koja je kulturno raznolika kao zemlja

koja je vlasnički podijeljena između Maora i evropskog kolonizatora. Postoji neka paralela sa američkom istorijom i njenim odnosom prema kolonizaciji, istraživanju i konceptu divljine.

Novi Zeland otkrio je engleski istraživač Kuk, a njegovo otkriće podstaknuto je željom da se pronađe zemlja na kojoj će se proizvoditi hrana za stanovništvo Engleske. Ovaj istorijski momenat otpočeo je sukobom sa autohtonim stanovništvom koje je do tada skladno živjelo na vlastitoj zemlji. Istorijski odnos Novog Zelanda prema prirodi i divljini slični Americi. Naš vlastiti, američki model održavanja ravnoteže između poljoprivrede i očuvanja prirode, koji je promovisao Aleksandar Hamilton, sada se primjenjuje na Novom Zelandu. Šuma se raščičava kako bi se napravio prostor za pašnjake i polja: novozelandska *kauri* smreka zamjenjuje se brzorastućim borom. Ovo je višeslojna travestija u bukvalnom smislu. U emotivnom smislu, to je erozija fantazije modernog čovjeka i idealističke potrage za prirodom koju je Toro tako ubjedljivo izrazio u *Valdenu*.

Primarno viđenje divljine u očima zapadne civilizacije, zasnovano na hrišćanskoj doktrini, podrazumijevalo je da čovječanstvo treba da naraste, osvoji planetu i ostvari dominaciju nad svim živim bićima. U Sjevernoj Americi postalo je hrišćanska dužnost da se osvoji zemlja i, kako je puritanska doktrina diktirala tokom naseljavanja, da se zasluži božji blagoslov što je divlja zemlja postala plodna i civilizovana. Ovakav stav prema divljini, o kojem se govori i kao o pogledu na svijet pionira američkog Zapada, održavao se tokom razvoja Amerike, da bi ga u XIX stoljeću zamijenio napredak poljoprivrede.

Baš kao što Amerika idealizuje divljinu, Novi Zeland odzvanja zelenom bojom. Ipak, Zelena stranka predstavljena je sa manje od tri procenta populacije. Šume predstavljaju područje oko kojeg se vode polemike; praksa očuvanja životne sredine kontroverzna je i kontroliše je vlada sa vrlo ograničenom podrškom običnih zajednica. I turizam i poljoprivreda oslanjaju se na očuvano zdravlje zemlje i prirodnog okruženja. Divljina Novog Zelanda postala je roba gdje potrošači (i poljoprivrednici i turisti) manipulišu ili diktiraju korišćenje zemljišta. Autohtone kulture i botaničari udružili su se u naporu da se zaštiti sveta plemenska zemlja i da se povrati Kauri šuma. Vlada pokušava da izbalansira zastupanje zaštite šuma a da istovremeno obezbijedi prirodne resurse za razvoj komercijalnih interesa.

Slika koja se sklapa o savremenoj kulturi je slika ekstremnih kontrasta, uznemirujuća u svojoj opipljivoj ljepoti koja nestaje. I u velikoj mjeri nalik na način na koji je holandska mrtva priroda XVII stoljeća artikulisala i odrazila bogatstvo trgovačkog i buržoaskog društva u sred promjene, moj projekat istražuje ponovno kreiranje savremenog materijalnog svijeta kroz metaforu održive poljoprivrede.





Linda Adele Goodine

The Gibson Lemon Series New Zealand

On Easter Sunday of 2005, I found myself witness to an event which disturbed me. I was in New Zealand, to begin a project dealing with the phenomenon of the harvest, a logical progression from my agriculture photo pieces shot in the American Midwest. An article ran in the local and national New Zealand media announcing the great bunny hunt. It was a call for more kills than the previous year's record number of 9,879 dead rabbits. I registered this strange attempt at balance and environmental conservation, ironic in a land widely regarded as a shining symbol of wilderness-the mythic last frontier where identity and meaning can still be found. Rabbits were a European import, a non-indigenous species that had become a pest. New Zealanders took it in due course and eliminated 12,500. One unlucky rabbit became the catalyst for my first still life. A click of the shutter, and an image emerged of a contemporary culture in transition, marrying the cultivation of geography to politics of production and eradication.

On the eve of my departure, I resolved to return again and continue my visual investigation of the dichotomy between nature and man. My proposal is to expand my investigations of the New Zealand still life. Through the construction of my images, I use the element of artifice to generate aesthetic, economic and spiritual significance. I plan to produce a series of twenty mural works and a publication that will examine a culture in conflict, on an island which has been called one of the last remaining paradises on earth, albeit a quickly vanishing one.

My purpose for the New Zealand images is to represent a still life in one frame, layering foreground, middle ground, and background, to create a relevant historical, social and cultural document. That document will serve as not only a timely record of place, but as a vehicle for the exploration of rich conceptual themes. These themes connect to my earlier interest in America's relationship to land and nature, specifically its resonance to farming and the harvest. In New Zealand as in the US, nature is continuously manipulated for display and consumption.

As a spectacle, the harvest is a celebration, recognized by country fairs and bountiful markets. It is also an honored way of life connecting contemporary culture to an earlier agrarian calendar of the seasons. In my medium, the photograph, I have found that the mural image speaks most eloquently and emphatically to this celebratory quality by elevating the scale of presentation. And it also subverts the traditional low hierarchic rank of the still life by spending its dimensions to that of the academic history painting. The objects of observation the sweeping landscape specific to place, and the middle ground (culture) is the space of action and activity. This is a shifting ground where man manipulates and attempts to control, colonize and reap. It is that liminal space that suggests narrative and invites my viewers to question and consider the dialectic of wanting development, yet at the same time yearning to preserve the garden. There remains a palpable connection to the myth of the expulsion from Eden.

New Zealand is rich in its stunning visual beauty, conflicted perhaps in its historical progression and the impetus for its colonization and culturally diverse as a land divided in its ownership by the Maori versus the European colonizer. There are parallels to America's history and its relationship to colonization, exploration and the concept of the wilderness.

The origins in the discovery of New Zealand, by the English explorer, Cook, were fuelled by the desire to find a land mass in which to produce food for England's populace. This historical intersection began in conflict with the indigenous people who had to that point lived in harmony on their own soil. New Zealand parallels America's historical relationship to nature and wilderness. Our own Alexander Hamilton's 'middle landscape' model of maintaining balance between agriculture commerce and conservation is being played out in New Zealand, today. There, the bush is being cleared to make room for pastures and fields: and virgin Kauri is being replaced by fast growing Monterey pine. This is a multi-layered travesty in the literal sense. In the emotional, it is an erosion of modern man's fantasy and idealistic search for nature as Thoreau so cogently expressed in *Walden Pond*.

Western civilization's pre-conceived view of the wilderness, based on Christian doctrine, was that mankind should increase, conquer the earth and have dominion over all living things. In North America, it became a Christian duty to conquer the land, and as the Puritan doctrine dictated during settlement, bring God's blessing that wild country should become fruitful and civilized. This wilderness condition, otherwise referred to as the pioneer mindset, continued throughout America's development, with the 19th century giving way to agriculture and its advancement, thereof.

Like America's idealism of the wilderness, New Zealand resonates green. Yet the Green Party represents less than three percent of the population. The bush is a contested area; conservation practices are controversial and controlled by the government with only limited agreement from trivial communities. Both tourism and farming rely on the sustained health of the land and the environment. New Zealand's wilderness has become a commodity where the consumers' (both farmer and tourist) manipulate or dictate land use. Indigenous cultures and botanists have joined together in the effort to protect sacred tribal land and re-establish the Kauri forest. The government is trying to balance advocacy conservation for the bush while also providing natural resources for the development of commercial interest.

The picture that can be drawn of the contemporary culture is one of extreme contrasts, disturbing in its palpable, vanishing beauty. And much in the manner of how 17th century Dutch still-life painting articulated and mirrored richness of the mercantile and bourgeois society in the midst of change, my project explores the remaking of the contemporary material world through the metaphor of sustainable farming.



Linda Adele Goodine

Education:

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| 1983 | Master of Fine Arts, Florida State University, Tallahassee, Florida |
| 1981 | Master of Science, Communication Arts (Video and Non-Verbal Communication Theories), Ithaca College, Ithaca, New York |
| 1980 | Bachelor of Art, Interdepartmental: Economics, Fine Arts, and English Literature, University of Rochester, Rochester, New York |

Selected One-Person Exhibitions:

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| 2010 | linda adele goodine, The National Gallery, Skopje, The Republic of Macedonia |
| 2008 | Linda Adele Goodine, Weitman Gallery, Washington University, St. Louis, Missouri |
| 2006 | Linda Adele Goodine, Galerie Gora, Montreal, Canada |
| 2005 | Gibson Lemon Series NZ, Ogle Cultural Art Center, Indiana University South, New Albany, Indiana
Linda Adele Goodine, The Silver Eye Center for Photography, Pittsburg, Pennsylvania
Gibson Lemon Series, Te Oranga Studios, Maungatapere, New Zealand |
| 2004 | Linda Adele Goodine in Standards of Perfection, The Columbus Museum, Columbus, Georgia |
| 2003 | New Work by Linda Adele Goodine, Columbus Museum of Art, Columbus, Georgia (forthcoming 2003-2005)
Goodine Linda Adele Goodine, Gallery 133, Barry University, Miami, Florida
Standards of Perfection work by Linda Adele Goodine, Dai Cultural Center Heidelberg, Germany
Bella Flora, New Work by Linda Adele Goodine, The Photography Gallery, Indianapolis, Indiana. |
| 2002 | Standards of Perfection, 42 nd Street Library, Indianapolis-Marion County Public Library, Indianapolis, Indiana. |
| 2000 | Monochromes by Linda Adele Goodine, JCC Gallery, Jewish Community Center, Indianapolis, Indiana. |
| 1995 | Linda Adele Goodine, In Indiana Gallery, Indianapolis Museum of Art, Indianapolis, Indiana |
| 1994 | Linda Adele Goodine, Red Mountain Gallery – Truicks Meadow Community College, Reno, Nevada |
| 1994 | Linda Adele Goodine, Kansas City Art Institute, Relay Zone Gallery, Kansas City, Missouri
Linda Adele Goodine's Cibachromes, SRO Gallery, Lubbock, Texas |
| 1992 | Linda Adele Goodine's Cibachromes, Pittsburgh Filmmaker Center for Contemporary Art, Pittsburgh, Pennsylvania
Indiana: Featured Indiana Artist of the Month, Indianapolis Museum of Art, Indianapolis, Indiana
Cibachromes by Linda Adele Goodine: 1982–1992, Indiana State Museum, Indianapolis, Indiana |
| 1990 | Linda Adele Goodine Allen Street Photography Gallery: Center for Visual Communication, Dallas, Texas |
| 1988 | Linda Adele Goodine, Tilden-Foley Gallery, New Orleans, Louisiana |

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