FOR IMMEDIATE RELEASE

Contact:
Jennifer Noble Kelly
Jennifer.noblekelly@gmail.com; 919-368-4987

Surveying the Terrain
“Surveillance art” on view at CAM Raleigh
Featuring the works of today’s most innovative contemporary artists
October 4th 2013-January 13th 2014

[Sept. 20, 2013] RALEIGH, NC - Surveying the Terrain at CAM Raleigh will explore how ten contemporary artists are using maps, mapping technologies, cartography, surveying, science and politics to create artworks. Renowned artists in the exhibition include Vik Muniz, Trevor Paglen, David Maisel, Mishka Henner, Doug Rickard, Matthew Jensen, Clement Valla, Laura Kurgan, Maya Lin and Alfredo Jaar. This exhibition includes photography, sculpture, light installation and video. (Select images follow.)

Surveying the Terrain focuses on how artists’ relationships to the Earth, the art they create, and our relationships to each other are condensed, extended, distorted and interpreted by beauty, politics, environmental degradation, poverty, surveillance, privacy and censorship. The determining factor in selecting the artists and artworks was aesthetic value. Art works chosen are intended to create a counter-environment making visible and beautiful what is normally invisible in our society.

Throughout history, artists have painted, drawn and illustrated maps. They have used globes, images and pieces of maps, surveying technologies and map metaphors to create art works. More recently, a number of artists are actively using mapping applications, satellite images and other technologies to create new and challenging works of art. Some, like Maya Lin are using technological methods to study and visualize topographies and geographic phenomena and translating the information into sculptural forms. Others, like Doug Rickard and Matthew Jensen are using easily accessible technology like Google Street View to extend their exploration of landscapes, the figure in the landscape and urban scenes. The artists then create art by photographing computer monitors, capturing screenshots or combining these found images with Photoshop. Still others like Mishka Henner and Laura Kurgan are using images from Google Earth Pro, Ikonos and QuickBird satellites to create otherworldly abstractions. David Maisel uses aerial photography and Trevor Paglen uses telescopes typically employed in astrophotography in order to shoot distant places and bring our attention to subjects that are often strange and unfamiliar. Many of these artists are using mapping as metaphors to help convey a better sense about the mechanics of the world and our place in it.
As with all exhibitions at CAM Raleigh, the most current and culturally relevant themes and works of art are selected; *Surveying the Terrain* is no exception. *The Wall Street Journal’s* September 13, 2013 article, “The Fine Art of Spying,” depicted “surveillance art,” featuring three of the artists whose works will be on view in this exhibition.

Dan Solomon, an avid Southern California-based photography collector is the guest curator of Surveying the Terrain. He has curated the following exhibitions: *Edweard Muybridge in Panama and Mexico*, *Edward Curtis: Sites and Structures*, *Stieglitz and his Circle the Art of the Photogravure* and *The Beauty of the Albumen Print*. He has served on the J. Paul Getty Museum of Art’s Photographs Council, the Art Institute of Chicago’s Committee on Photography and the Los Angeles County Museum of Art’s Photographic Arts Council. The Mary and Dan Solomon photography collection is housed at the National Gallery of Art in Washington, D.C. Along with his wife, Mary, he edited *Sites & Structures: The Architectural Photographs of Edward S. Curtis* which *The New York Times* named one of the best photography books of 2000. He is working on a book of Idris Kahn's photographs which will be published later this year. His first book of photographs, *Witness*, will be published by Nazraeli Press in November.

The exhibition will be on view from October 4th 2013-January 13th 2014.

***

As a complement to CAM Raleigh’s *Surveying the Terrain* exhibition, **Daylight Digital** will produce custom digital publications, housed within the Daylight Digital iPad app (and on the Daylight Digital website), featuring the work of artists represented in this exhibit. Each digital publication will consist of 20-40 images as well as conversations with the artists and curator. The digital publications will be released in October, November and December to coincide with the exhibition.

Daylight Digital, Inc. is at the intersection of digital publishing, the timeless tradition of art as human storytelling, and a new generation of digitally enabled art consumers. Daylight’s founders Taj Forer and Michael Itkoff have been at the forefront of contemporary art publishing and community engagement. [www.daylightdigital.com](http://www.daylightdigital.com)

CAM Raleigh seeks to curate the most current and essential works of art and design today – from artists who are still emerging, growing and living. As a non-collecting art museum, opened April 2011, CAM Raleigh is among the pioneering museums worldwide exploring what is now and is nearing with a sense of urgency, and fostering creative thinking, innovation and collaboration through dynamic exhibitions and programs that are fresh and always changing. [www.camraleigh.org](http://www.camraleigh.org) @camraleigh

For more information about CAM Raleigh or *Surveying the Terrain*, contact Jennifer Noble Kelly at [jennifer.noblekelly@gmail.com](mailto:jennifer.noblekelly@gmail.com); 919-368-4987
David Maisel
The Mining Project (Butte, Montana 9), 1989
Archival Pigment Print
Trevor Paglen
Debris, 2010
chromogenic print mounted on aluminum
Maya Lin

*Blue Lake Pass*, 2006

pine industrial-grade particleboard
Matthew Jensen
*The 49 States* (detail-AK), 2009
chromogenic print
David Maisel
*Terminal Mirage 20, 2003*
archival pigment print
Mishka Henner
Slaughter, Texas, One of Eighteen Pumpjacks, 2013
archival pigment print
Clement Valla
Postcards from Google Earth
One of forty postcards on display
Doug Rickard
_Helena-West, Helena, Arkansas, 2010_
Archival pigment print

###