

Dickie Landry
Separate Fields
The Horse Dublin
May 11th – June 10th 2023

The **HORSE**

The Horse is privileged to present *Separate Fields* an exhibition of paintings, drawings, photographs and performance by South Louisiana native Dickie Landry.

Landry's history of production is sewn into major steps in recent timelines of music and art. This list marks a miniscule portion of his many and continuous collaborations¹: A founding member of the Philip Glass ensemble, capturing the photograph for Gordon Matta Clark's notorious SoHo restaurant FOOD, touring with Laurie Anderson in *Home of the Brave*. By the placement of "That's Your Mother" on Paul Simon's "Graceland" and the sound tracks to the movie *The Big Easy*, Landry's effort reached multiple millions of new listeners to the music of South Louisiana, Cajun and Zydeco. More recently he has been composing and performing in Robert Wilson's operas. As a photographer he captured the lives of William Burroughs, Richard Serra, Moondog, Lawrence Weiner, Bruce Nauman, Joan Jonas, Keith Sonnier and Robert Rauschenberg to name a few. Landry, remains a grounded person, working daily on the fields of his pecan farm in Cecilia, Louisiana: his birthplace in 1938.

The composition of Landry's visual work (outside of the camera frame) is invariably within a geometric form of perspective called axonometric projection, which transforms a cube into a symmetrical irregular hexagonal. This shape Landry refers to as a screen, echoing the rounded rectangle of cathode ray tube televisions. Within the formal framework of this division and re-visioning of the grid, the drawings, paintings and ray-o-grams² play on the perception and reframe perception and the mind itself as the anti-illusionary space of the hard edged grid is wrapped against its own history. Landry will also perform in the gallery on the opening night - His Solo Saxophone Quadrophonic Delay performs the room itself, as sound travels within the space, with and against its origin as the room acoustically shapes the return. In these performances the question of Time is rendered audibly.

Landry's works & processes the ability to engage with time, perception, & timing are set. In the oft obscured method of the minimalist & conceptual generation, where the duality between play and labour combine. Countering Minimalism & repetition away from an otherworldly sublime, Landry's mythical work with FOOD and Matta Clark's Anarchitecture Group and as a plumber alongside Philip Glass³, continues with his constant work tending to the farm he dedicates himself to. Here work formalizes into aesthetic work where life can be formalized, and improvisation is the long waiting game of observation and opportunity. within the sole photograph elected for the exhibition a tennis match between Bruce Nauman and Philip Glass lays the crux of Landry's work, the otherwise impossible meeting place of rigor, play, the grid, and the precision of time & its perception. Within the varied works presented is the framework of the Long con of continual development and process in Life and the formalization and engagement with that abstracting it.

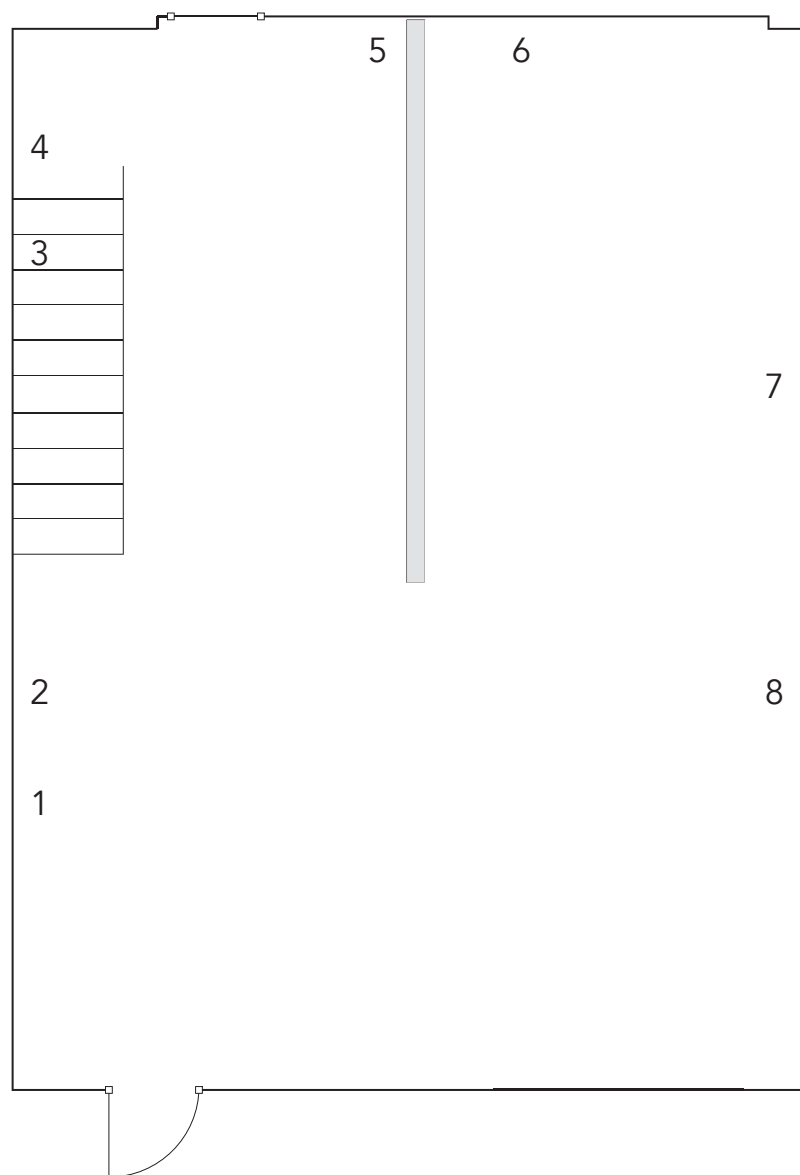
Founded in 2021 The Horse is a contemporary art space in Dublin 1 that seeks to provide a platform for emerging, experimental and underrepresented art practitioners. For more information on this show and programming at The Horse please email Matthew Wilkinson: mw@thehosedublin.xyz

¹ For a comprehensive list of Dickie's work, performances and collaborations head to - www.dickielandry.com

² The images within the Ray-O-Gram's are of a Chinese paper cut out of Chinese propaganda dancers.

³ Cementing the era, Glass interviewed for the Guardian in 2001 describes meeting with Time Magazine Art Critic Robert Hughes while installign a dishwasher in his loft, "staring at me in disbelief. 'But you're Philip Glass! What are you doing here?' It was obvious that I was installing his dishwasher and I told him I would soon be finished. 'But you are an artist,' he protested. I explained that I was an artist but that I was sometimes a plumber as well and that he should go away and let me finish."

Works List



- 1 - *Exit stage Left Ray o Gram* (1974) - C-type print (unique) - 635 x 535mm
- 2 - *Tribute to Agnes Martin Ray o Gram* (1974) - C-type print (unique) - 638 x 537mm
- 3 - *Drawing Four* (1994) - Pencil on paper - 560 x 440mm
- 4 - *Drawing Three* (1994) - Pencil on paper - 560 x 440mm
- 5 - *Line Drawing One* (1975) - Pen on paper - 847 x 628mm
- 6 - *Line Drawing Five* (1975) - Pen on paper - 847 x 638mm
- 7 - *Black Tumbling* (2023) - Acrylic on canvas - 1800 x 1300mm
- 8 - *Gold bed rising* (2023) - Oil on canvas - 1800 x 1300mm