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FORMER CLIFF HOUSE TRANSFORMED BY 27 INTERNATIONAL ARTISTS IN EXHIBITION ADDRESSING CLIMATE CRISIS

FOR-SITE Foundation's *Lands End* opens November 7, 2021



San Francisco, CA, September 27, 2021—In its ongoing commitment to addressing urgent issues through the presentation of art about place, the FOR-SITE Foundation, in partnership with the National Park Service, presents ***Lands End* (November 7, 2021, through March 27, 2022)**. Curated by FOR-SITE Foundation Executive Director **Cheryl Haines**, this timely exhibition will be installed in the former Cliff House and brings together work by 27 contemporary artists and collectives from around the globe to reflect on the fragility of the planet's health and its manifold intersections with critical issues, from human rights to racial equity, sustainability, and forced migration.

“We can no longer deny that the natural world is more vulnerable than ever to human impact,” says Haines. “Our ability to address the evidence of this—in spite of flagrant disbelief, hubris, and resistance to the realities of climate change—is now of the greatest import. The former Cliff House, a structure and site emblematic of the city of San Francisco, provides a powerful and dramatic context for communicating the perils of climate change as brought forward by artists, who are often on the vanguard of social change. Through their work, artists offer hope and possibility in the face of crisis.”

New commissions and recent works in various media—sculpture, painting, textile, installation, and video—will be presented throughout the dining establishment, which has been temporarily closed since December 2020. Areas typically off-limits to diners are open to all visitors. Artists have activated dining rooms, bar spaces, kitchens, prep areas, and even trash rooms, with the exhibition connecting each space in compelling and unexpected ways. This contemplative labyrinth provides unique encounters with the landmark site, and artists' close explorations of climate, crisis, and ecological sensitivity.

The participating artists have roots in 14 different countries, and each provides a perspective on themes that cross borders and land masses: sea-level rise, deforestation, extreme weather, extinction, habitat loss, and toxic pollution on land, rivers, and seas. To reduce the exhibition's carbon footprint, 30 percent of the artists Haines selected are from California.

Highlights include **Brian Jungen's** turtle shell made from rubber stools that sit atop a plinth of filing cabinets, speaking to the devastating effects of colonialism on Native peoples and their lands (*Tombstone*, 2019); **Ana Teresa Fernández's** collection of six-foot-high clear acrylic cylinders filled with ocean water, representing the anticipated measure of sea level rise (*On the Horizon*, 2021); **Doug Aitken's** immersive video installation that highlights the burgeoning conflicts between human and animal territories (*migration (empire)*, 2008); and **Andy Goldsworthy's** slowly transforming, site-specific installation comprising salvaged and repurposed restaurant tables covered in white kaolin clay from the Central Valley, which draws our attention to the forces and effects of California's ongoing drought at an intimate and accessible scale (*Geophagia*, 2021).

The full list of exhibition artists: **Shumon Ahmed** (born in Bangladesh, based in the United States); **Doug Aitken** (born and based in the United States); **Chester Arnold** (born and based in the United States); **Daniel Beltrá** (born in Spain, based in the United States); **Andrea Chung** (born and based in the United States); **Mark Dion and Dana Sherwood** (both born and based in the United States); **Ólafur Eliasson** (born in Denmark, based in Berlin); **Elizabeth Ellenwood** (born and based in the United States); **Adam Eli Feibelman** (born and based in the United States); **Carsten Höller** (born in Belgium, based in Sweden); **Suzanne Husky** (born in France, based in the United States); **Ana Teresa Fernández** (born in Mexico, based in the United States); **Angelo Filomeno** (born in Italy, based in Italy and the United States); **Andy Goldsworthy** (born and based in the United Kingdom); **Brian Jungen** (born and based in Dane-Zaa, Treaty 8 Territory, Canada); **Tony Matelli** (born and based in the United States); **Tuula Närhinen** (born and based in Finland); **One Beach Plastic** (founded in the United States); **Gülnur Özdağlar** (born and based in Turkey); **Maja Petrić** (born in Croatia, based in the United States); **Jorge Rodríguez-Gerada** (born in Cuba, based in the United States); **Iris van Herpen** (born and based in the Netherlands); **Pae White** (born and based in the United States); **William T. Wiley** (born in the United States); and **Jana Winderen** (born and based in Norway).

Lands End is the latest in a series of collaborations between the FOR-SITE Foundation and the National Park Service that create new models for engaging park visitors through site-specific art presented on public land.

To encourage dialogue about the exhibition's multilayered themes, *Lands End* will provide a team of art guides positioned throughout the venue offering background on the artworks and the history of the former Cliff House. FOR-SITE also will provide publicly accessible WiFi at the site, allowing visitors to delve deeper into the exhibition online and interact through social media (#ArtAboutPlace). Additional facets of the project will be archived and shared on [FOR-SITE's website](#) and Instagram account (@for_site), and make aspects of the project available to remote audiences.

Art in Conversation with an Historic Site

An iconic San Francisco locale that is part of the Golden Gate National Recreation Area and operated by the National Park Service, the former Cliff House provides an ideal venue for framing and exploring critical issues concerning the beauty and fragility of both our natural and built environments. Sited at Lands End, this Victorian-era landmark was built in 1863, and served as a pleasure palace for San Francisco's Gilded Age elite. Destroyed and rebuilt twice over the next century, the building emerged as a restaurant offering spectacular vistas of the sea, where visitors gathered to indulge in culinary excess and comfort while being mesmerized by the crashing waves. Today, it stands empty, a possible harbinger of things to come, haunted by foregone eras that knew nothing of climate's wrath.

Diverse Voices Address Environmental Catastrophe and Climate Crisis

Many artists in *Lands End* specifically address the site's history as a restaurant. The collaborative team of **Mark Dion and Dana Sherwood** comments on food waste and reckless consumption with fanciful, cast-resin desserts. Upon closer inspection, *Confectionary Marvels and Curious Collections* (2021) reveals melting, moldering, dishes dotted with insects.

With *for here or to go* (2021), **One Beach Plastic** reminds us how close we are to consuming our own waste, as a selection of carefully curated, all-white debris combed from Kehoe Beach is served to viewers on ceramic plates. **Gülnur Özdağlar** also works with repurposed plastics. The variegated array of bottles that make up the luminous suspended sculpture of *The Last Reef* (2021) evokes aquatic life forms such as coral reef structures, jellyfish, and microorganisms like plankton and algae.

Adapting methods and instruments derived from the sciences, Finnish artist **Tuula Närhinen's** buoyant sculptures and video work (*Baltic Sea Plastique*, 2013–14) feature plastic detritus fished out of her local waters and transformed into playful creatures inspired by their organic counterparts. The AI-generated, collage-like data visualizations of **Maja Petrić's** *Lost Skies*, *California Wildfires Through the Eyes of a Believer* (2018) and *Lost Skies, Deforestation through the Eyes of a Skeptic* (2018) juxtapose a collective impression of California's latest wildfire season with an epic visual summary of skeptical opinions about deforestation. **Pae White** offers a welcome respite from an unprecedented season of historic droughts and catastrophic wildfires with her large-scale tapestries that depict drifting clouds and glistening trails of rain. This play with human scale and perception is also taken up by **Jorge Rodriguez-Gerada**, whose *Forest Focus* (2021) draws attention to climate change and the fight by Indigenous peoples to save their lands, challenges the notion of top-down solutions, and celebrates those at the front line of grassroots environmental action.

Other artists present viewers with the means to grasp the vast systems in which we are embedded. **Shumon Ahmed's** photographs capture rusted freighters and tankers off the oil-soaked shores of Chittagong, Bangladesh, where retired ships are dismantled and stripped for parts (*Metal Graves*, 2009; *When Dead Ships Travel*, 2015); San Francisco-based painter **Chester Arnold** depicts rowboats and sea vessels that struggle helplessly in tumultuous waters off the coast of Northern California (*Incoming Tide*, 2019); **Daniel Beltrá's** large-format aerial photograph documents the beauty and horror of human-made disasters like the Deepwater Horizon Gulf oil spill of 2010 (*Oil Spill #12*, 2010); **Andrea Chung's** brilliant blue cyanotypes address issues of ecological stewardship and histories of colonialism by examining the proliferation of the invasive lionfish that dominates the waters of Jamaica, endangering endemic sea life (*Sea Change*, 2017).

Elizabeth Ellenwood's delicate anotypes shine a light on global warming's impact on coral reefs. This Victorian-era technology utilizes unfixable plant pigment as photographic emulsion (*Fading Reefs*, 2021). **Iris van Herpen's** fantastic sculpted garments fashioned from found ocean plastics emphasize the power and potential for giving a second life to human-generated waste. **Angelo Filomeno's** collection of embroidered seascapes illustrates, in sumptuous colored silk and thread, island land masses that warn of environmental catastrophe beneath their attractive veneers (*Islands*, 2021).

Suzanne Husky's stuffed, miniature *Forest* (2007–9), made from found textiles, is both an homage to an ecological system that supports countless plant and animal species and a memorial to that same system under threat of erasure. **Adam Eli Feibelman's** intricately hand-cut paper "drawings" speak to the devastation caused by California's increasingly apocalyptic seasonal wildfires (*Wrath of a Mother Scorned*, 2021). **Jana Winderen's** *Energy Field* (2010) brings difficult-to-access audio environments to listeners, immersing them in sounds that are often impossible for them to hear otherwise. Her installation in the former Cliff House's basement brings the site's architectural and geological depths to life. *Punball: Only One Earth* (2008), a kinetic sculpture and fully functioning pinball machine by **William T. Wiley**, transforms a vintage Cold War-era game into commentary on climate change.

Works on loan from the McEvoy Foundation for the Arts draw from phenomenology and the natural sciences to explore how we engage with the world: **Carsten Höller's** neon pink, polyurethane *Octopus* (2014) invites us to consider our behavior in the larger ecosystem; **Ólafur Eliasson's** sculpture of overlapping panels of handblown, colored glass resting on a driftwood shelf recalls ethereal, ephemeral colors found in nature (*Imaginary dusk colour*, 2018). The bronze sculptures of common weeds in **Tony Matelli's** *Weed #414* (2018) mine the tension between reality and artifice, elevating the prosaic and unwanted, warts and all, to highlight nature's tenacity in the built environment.

In Tribute to Kevin King (1957–2021)

Lands End is presented in tribute to beloved Bay Area art community member Kevin King. Kevin was an avid and impassioned art collector whose generosity was unmatched. His boundless energy, willingness to engage in spirited conversation, and immeasurable support of artists will be deeply missed. In memory of Kevin, we are honored to present a selection of works from the Kevin King and Meridee Moore Collection that reflect his love for and dedication to local artists, the environment, and storytelling.

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About the FOR-SITE Foundation

Established in 2003 by curator Cheryl Haines, the FOR-SITE Foundation is a nonprofit organization dedicated to the creation, understanding, and presentation of art about place. Recent projects encompass commissions, artist residencies, and educational programs, and include the acclaimed exhibition [@Large: Ai Weiwei on Alcatraz](#); [Sanctuary](#); [Home Land Security](#); [International Orange](#); [Presidio Habitats](#); and a series of land-art installations by [Andy Goldsworthy](#) currently on view in the Presidio. More at [for-site.org](#).

About the National Park Service

The National Park Service (NPS) is a federal agency within the US Department of the Interior charged with managing the preservation and public use of America's most significant natural, scenic, historic, and cultural resources. The NPS manages the coastal areas of the Presidio and Golden Gate National Parks, as well as 400 other park sites across the United States. More at [nps.gov](#).

CALENDAR EDITORS, PLEASE NOTE:

FOR-SITE Foundation presents *Lands End*

Twenty-seven artists and collectives from around the globe converge at the former Cliff House, activating the dormant dining destination with artworks that highlight the vulnerability of the planet's health and the interconnectedness between the natural and the human-made worlds. Includes work by Doug Aitken, Ana Teresa Fernández, Andy Goldsworthy, Brian Jungen, and more. Organized in partnership with the National Park Service.

Exhibition dates: Saturday, November 7, 2021–Sunday, March 27, 2022

Location: The former Cliff House, 1090 Point Lobos Ave., San Francisco, CA 94121

Hours: Thursdays–Sundays, 11 a.m.–5 p.m.

Admission: Free. Admission is by timed entry. To reserve a time in advance, please visit [for-site.org](#).

Information: [for-site.org](#)

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