

'Sealander' 2017

Amount of Funding: Cost of shipping works from London to Los Angeles.

Source of Funding: J.Paul Getty Museum, Los Angeles collectors Mark Fehrs Haukohl and Gregory McKeever

Collaborators: Mark Fehrs Haukohl and Gregory McKeever, 303 Gallery, New York.

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Associated PGRs: NA

<http://www.getty.edu/art/exhibitions/sealander/>

"Sealander" installation view Jane and Louise Wilson



"Sealander" Jane and Louise Wilson

Two person presentation in the Focus gallery of the J. Paul Getty Museum in Los Angeles, of the work "Sealander" an installation comprising of 4 large black and white photographic works taken along the Normandy coastline, of the bunkers that formed part of The Atlantic Wall, including 3 large scale articulated yardstick measures and film projection of the film installation "Sealander" and to also give an artist talk.

The works from the "Sealander" series were photographed along the Normandy coastline during the summer of 2006. The images were very much inspired by a text written by J.G. Ballard for the Guardian newspaper, the title of the text was "A Handful of Dust" 2006, in the article Ballard writes about the bunkers that were built by the Nazi Organisation Todt during W.W.II as part of the Atlantic Wall defense and fortifications. I was inspired by Ballard's writing...where he compares the brutalist architecture of these once functioning bunkers to "being as indifferent to time as the pyramids". I was stuck by the compelling dystopia of these modernist brutalist structures a truly failed utopia but at the same time an architecture that was so popular in 1950's Britain with post war brutalist inspired developments in many bomb damaged cities and new town developments.

I shot these works in black and white because I wanted to heighten that sense of abstraction and abandonment, in some of the images its difficult to work out whether the bunkers are falling into the sea from the costal erosion or emerging from it. I felt to document these works in colour with blue skies and yellow sand would trivialize the images and normalize the abstraction and sense of displaced time that I wanted to invoke.