

# CLAMP

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## Zachari Logan | *All of My Little Landscapes*

September 6—November 2, 2024

Opening Reception:  
Friday, September 6, 2024  
6 – 8 PM

Exhibition Walk-Through with the Artist:  
Saturday, September 7, 2024  
4 – 6 PM

*Central to my work is the notion of the human body as land; a single, inseparable aspect of a much larger whole. Often depicting the geography of 'the ditch', these works situate the body (specifically the self) in a nexus of 'queer re-wildings'. Ditches, cultivated largely by the enforcement of their marginality, exist on the sides of roads near farmers' fields, or in urban settings in spots left to grow wild or unkempt, becoming stand-ins for queer space. —Zachari Logan*

CLAMP is pleased to present *All of My Little Landscapes*, an exhibition of recent works by Zachari Logan. The exhibition is an exploration of self portraiture through the lens of the natural world utilizing botanic, art historical, mythological, and biblical references.

Zachari Logan, known for his meticulous draftsmanship and poetic visual language, invites viewers into a realm where the boundaries between the human body and the natural world are delicately blurred. This exhibition is a continuation of Logan's deep engagement with themes of transformation, memory, and the environment. His works act as portals, guiding us through landscapes that are at once familiar and fantastical, intimate and expansive.

The exhibition features a series of new and recent works, including the *Transformations* series, which portrays lush, verdant environments where figures seem to dissolve and merge with foliage. In other pieces such as *Hive No. 5*, *Dandelion* and *Pomegranate, Veneto*, Logan's masterful use of detail draws viewers into an intricate web of flora and fauna, where a microcosm becomes a universe unto itself.



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*Spectre No. 1, Dead Flowers* references the Pre-Raphaelite painting “Ophelia” by John Everett Millais; while Logan’s detailed drawing on an old pair of men’s white briefs titled *Secret Garden Series No. 4, Briefs*, is a nod to the (homo)erotic story of Jeremiah and the loincloth from the Bible; and the nude self portrait *The Feeding 5* contemplates St. Francis of Assisi and his preaching to birds in trees.

Ultimately, the body as landscape, and the projection of the landscape onto the human form, is what brings together these disparate works in an array of media.

Zachari Logan (b. 1980, Saskatoon, Saskatchewan) is an artist whose work is rooted in large-scale drawing, ceramics, and installation practices. Exploring the intersections between identity, memory, and place, Logan re-wilds his body as an expression of queerness. Logan has exhibited widely throughout North America, Europe, and Asia, and is found in private and public collections worldwide, including the National Gallery of Canada, Art Gallery of Ontario, Remai Modern, McMichael Canadian Art Collection, Leslie-Lohman Museum, Nerman Museum of Contemporary Art, 21c Museum Hotels, TD Bank, and Thetis Foundation, among others. Logan has attended many residencies including Vienna’s Museums Quartier MQ21 Program, the International Studio & Curatorial Program in Brooklyn, Wave Hill Botanical Gardens Winter Workspace Program in the Bronx, and was artist in residence at the Tom Thomson Shack at the McMichael Gallery. Logan has worked collaboratively with several celebrated artists including Ross Bleckner and Sophie Calle, and his work has been featured in many publications worldwide including BBC Culture, *The Boston Globe*, *The Globe and Mail*, *Border Crossings*, Huffington Post, *Canadian Art*, and Hyperallergic, to name a few.

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Image: © Zachari Logan; "Secret Garden Series No., Tank Top (detail)," 2024; Ink on fabric; 34 x 18 inches.