



**COMPLETED PROGRAM SCHEDULE  
OCTOBER 2007-SEPTEMBER 2008**



**DEANNA DIKEMAN & NATE FORS - *FORCED DICHOTOMY*  
PARAGRAPH**

**September 21-October 13, 2007**

**Artists talk: September 21, 6 pm**

**Free and open to the public**

Drawn to each others use of color and mutual interest in materials, artists Deanna Dikeman and Nate Fors presented a series of new, collaborative works completed this year. Functioning as photo-collage based paintings, these hybrid works took as their foundation Dikeman's photographs of thrift

shop clothing, fabric and costuming decorations. These images were then playfully transformed by Fors with paint, Plexiglas, fabric and three- dimensional features such as knobs, toys, shelves, insulating foam sealant, costuming decorations, etc. Over the course of this first-time art-making collaboration between the two artists, Dikeman composed and created new photographs specifically to serve as "canvases" for Fors' "paintings."

The title for the exhibition, *forced dichotomy*, initially resulted from punning on the artists' last names. Conceptually, however, it represented a wrestling with the separation inherent in any two artists' work/style/methods, and an attempt to steer them toward a convergence. Dikeman and Fors were here striving to force the extant dichotomy between photography and painting away from "difference;" instead of the "or," they hope to posit one possible end to the bifurcation with the offering of an "and." This exhibition was one of a series of Charlotte Street Foundation/Urban Culture Project efforts to reengage/reconsider/recontextualize the work of artists recognized with Charlotte Street Awards for outstanding Kansas City visual artists over the past decade. Fors and Dikeman responded to CSF's call for proposals from past Awards recipients more than a year ago by proposing to create and exhibit a new, experimental body of collaborative work.



**GARRY NOLAND – *SLOPE FAILURE*  
PROJECT SPACE**

**September 21-October 13, 2007**

**Artists talk: September 21, 6:30 pm**

**Free and open to the public**

*Slope Failure* was a site specific installation of new work by Garry Noland featuring a combination of freestanding sculptures constructed of duct tape and *National Geographic* magazines; wall-leaning pieces composed of stacked television sets; and wall-hung drawings – all drawing inspiration from the notion of 'slope failure.'

The term slope failure, a cause of landslides in nature, references movement or tearing of the soil, revealing the structure of what lies underneath. Noland

equates this with an artistic tearing away at existing surfaces to reveal new surfaces below. "There are many things in the non-human part of nature that we humans see as echoes of our own situation and predicament," wrote Noland. "This is just one of them." Noland's work also incorporates pattern, which to him exemplifies basic conditions of our existence: "Two people standing together, talking, have no identity without the space between them," he notes. "Similarly the continent of the Americas, for instance, would have no separate identity from Europe/Africa without the space provided by the ocean. The two situations (the couple, the continents) both rely equally on the spaces between, as well as the objects themselves, for definition... each are equal...neither are 'positive' or 'negative'."

**INDA DA DUN** – A semester-long series of installations, performances and happenings by KCAI Interdisciplinary Department

**Jenkins**

**Changing installations September-December 2007**

**Free and open to the public**

In fall 2007, UCP launched a new partnership with the Interdisciplinary department at the Kansas City Art Institute. Working with professors Julia Cole and Brian Collier, students took charge of the Jenkins windows for the semester, presenting a far-ranging series of exhibitions, installations, performance art pieces and other works. Work changed weekly, providing the public with a constantly changing array of offerings, including live performances and special events on Third Fridays.



**PEOPLE'S LIBERATION BIG BAND OF GREATER KANSAS CITY  
IN COLLABORATION WITH THE OWEN/COX DANCE GROUP  
LA ESQUINA**

**Performances: Friday October 5, 8 pm & Saturday October 6, 8 pm**

**Suggested donation \$5**

The People's Liberation Big Band of Greater Kansas City in collaboration with the Owen/Cox Dance Group presented two evenings of contemporary dance and live music at Urban Culture Project's la Esquina, October 5&6. The Owen/Cox Dance Group presented "Five Dances" and "12 Miniature Blues," with music composed by Brad Cox. The People's Liberation Big Band also presented pieces conceived and led by band members P. Alonzo Conway, Bill McKemy, Jeffrey Ruckman, and Mark Southerland. These selections included Balinese Gamelan, Afro-Cuban ceremonial drumming, and the guided group improvisation technique, conduction. The performance ran a little over an hour.

The People's Liberation Big Band of Greater Kansas City was established in 2006 as an open forum for contributing composers and arrangers to present new music. The group's basic orientation is rooted in the jazz tradition, however, any form of composition, performance practice, or improvisation is welcome and encouraged. The group is based around a core instrumentation of four saxophones, trumpet, trombone, French horn, tuba, piano, bass, guitar



and drums, though members are welcome and encouraged to bring additional instruments or musicians to the group for their individual compositional efforts.

The Owen/Cox Dance Group was formed by dancer/choreographer Jennifer Owen and composer Brad Cox in order to present their original music and dance collaborations. Juxtaposing a wide range of traditions and styles, Owen and Cox create worlds of sound and movement ranging from collisions of comic absurdity to unexpected revelations of beauty. The Owen/Cox Dance Group is comprised of a diverse yet close-knit group of Kansas City dancers and musicians deeply committed to performing contemporary dance with live music. In addition to presenting dance and music performances onstage, the Owen/Cox Dance Group is dedicated to community outreach and education, with particular focus on programs for economically disadvantaged children.

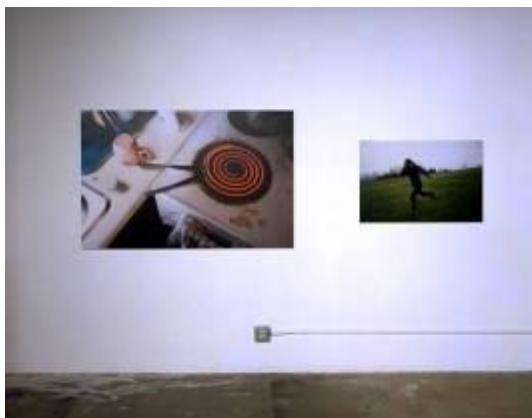
***TINYVICES, CURATED BY TIM BARBER***  
**LA ESQUINA**

**Curator's talk: Saturday, October 20, 2 pm**  
**October 19-November 17, 2007**

**Free and open to the public**

Tim Barber, a New York-based photographer, started the TINYVICES website as an accessible showcase for his own and other photographers' work. This exhibition included a complex installation of photographs, drawings, and paintings by over 60 of the artists, known and unknown, featured on the TINYVICES website.

TINYVICES is a re-conceptualized web log. It functions as a community publication, an editorial project, an art gallery and archive. The site receives thousands of daily hits, and hundreds of new images are sent in for consideration every month in response to a continuous open call for submissions. Over the past few years, the site has expanded to encompass images from around the world, incorporating a wide variety of subjects and styles. A frequent format is that of the 'travelogue', with Barber and others' photos of everything from cross-country road trips to a visit to the vet. Common to all of the posts is a disarmingly personal perspective. From photos of a day at a baseball game, to a series of drawings by a kid in detention, the site is like a scrap book with dozens of authors.



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This exhibition was co-sponsored by Kansas City Art Institute's Printmaking, Photo/New Media and Design departments.

***TIM BARBER – NEW WORK***  
**PARAGRAPH**

**October 19-November 10, 2007**

**Free and open to the public**

In conjunction with *TINYVICES* at la Esquina, Paragraph gallery presented a solo exhibition of photographs by Tim

Barber. Barber, 28, grew up in Amherst Massachusetts, lived in the mountains of Northern Vermont, went to school for four years in Vancouver B.C. and now lives in New York City. He recently left a two year post as photo editor for *Vice* magazine to pursue a career in freelance photography, art making and curating.



**KANSAS CITY SLOP, SWAP AND SHOP  
PROJECT SPACE**

**October 19-November 10, 2007**

**Free and open to the public**

Inspired by the open submissions approach of the TINYVICES website, and emulating the pin up presentation of the TINYVICES exhibition, Urban Culture Project presented a similarly eccentric, salon style exhibition of flat work at the Project Space. Curated by Kansas City based artist and curator Jaimie Warren (included in the TINYVICES exhibition) the show presented works culled in part from an open call for

submissions widely circulated to artists in Kansas City. All works in the exhibition were available for sale for under \$750, making the work accessible to emerging collectors in Kansas City.

Elements of *Slop, Swap and Shop* were also drawn from a recently traveled a Kansas City exhibition of flatwork, video and sculpture entitled *Whoop Dee Doo*, which recently returned from Osaka, Japan.

**AS LOUD AS THE SKY AND PASTURE – JULES HEARNE AND BRENDAN MEARA**

**PARAGRAPH**

**November 16, 2007-January 5, 2008**

**Free and open to the public**

*As Loud as the Sky and Pasture* was a site specific exhibition of new work by emerging Kansas City artists Brendan Meara and Jules Hearne. Meara, a 2004 Kansas City Art Institute graduate from the Photo/New Media department, employed a wide range of media to construct an environment in the gallery where moments of brightness and audacity co-existed with a sense of quiet meditation. His “Inspirational Themes” was a new installation of short music videos, featuring music composed by the artist, installed within small groupings or “grottoes” of audio, video, and light equipment. The installation, including rudimentary speakers, amplifiers, monitors, projectors, and light fixtures that flickered in concert with the music, “was an attempt to produce a gesamtkunstwerk of light, video and sound; and consequently a feeling that is brimming with unbridled optimism,” he wrote. In addition, Meara presented a window-like sculpture constructed of wood, Plexiglas and fluorescent fixtures fitted with ultra violet Gro Lux bulbs, and a series of drawings referencing illustrations from psychology textbooks and addressing mental instability.

Jules Hearne, also a 2004 KCAI graduate and a former Urban Culture Project Studio Resident,



presented a series of “gestural” artworks combining electronics and assorted other media. (Jules’ studio “looks like Radioshack turned upside-down,” noted Meara.) Functioning as stand alone pieces but looped together on a common circuit and responsive to viewer interaction, these works incorporated audio, video, digital and sculptural components. Hearne’s work seeks to elaborate on the moment of communication breakdown: “to consider what it is to make a connection and then find oneself back in the folds of isolation; or to start from an isolated perspective and superimpose this over a communicative context.”

**UCP Studio Focus:**

**EMERALD CITY - New work by Dane Bonner, Amanda Gehin, and Bob Glinn**

**Curated by Jared Panick**

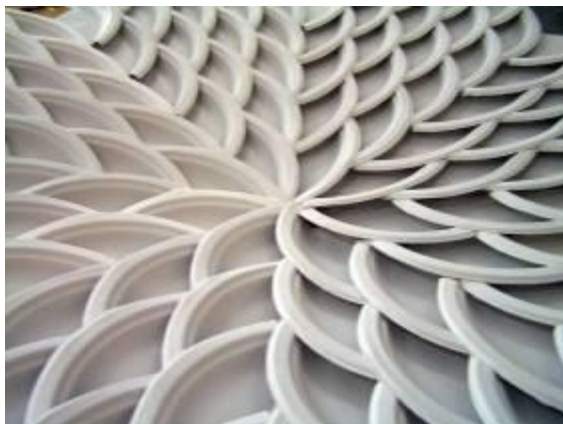
**PROJECT SPACE**

**November 16, 2007-January 5, 2008**

**Free and open to the public**

The first in a series of bi-annual curated exhibitions, UCP Studio Focus: Emerald City, showcased new work by UCP Studio Resident Artists Dane Bonner, Amanda Gehin, and Bob Glinn. Curated by artist and CSF Programs Administrator Jared Panick, Emerald City was built on ideas of material deception, ideal beauty, and fantasy.

The exhibition’s title referenced the capital city of the Land of Oz, from the first book in L. Frank Baum’s *Oz* series, *The Wonderful Wizard of Oz*. In the book, the Emerald City is described to be a majestic fortress built



entirely from green emeralds, and encapsulated by the omnipresent and illusory splendor of the Wizard. The main characters come to discover that the city itself is merely a farce, a deceptive tool created by the Wizard to fabricate beauty and garnish support and power.

No stranger to deception in his work and materials, the paintings of Dane Bonner present themselves as over-indulged layers of color and sheen soaked into the canvas. Bonner utilizes a myriad of tools to create seemingly indeliberate marks and stains with a deceptively elegant and calculated patience. Each stroke, tea-stain or pouring of color is intuitive although directly reactionary to the

marks that precede it. While Bonner’s work, at times, may seem like glistening areas of organic pattern, their materials often reveal an unsettling metaphor for industrialization, through the presence of motor oil, deoxidization, and toxic dyes. Artist and Interior Architect Bob Glinn employs a process where geometric forms are created and emerge from the preceding actions he has taken with them mathematically. Glinn’s two-dimensional and three-dimensional works forge a path towards ideal beauty and form through the mathematical relationships of the work’s constructing pieces. Unlike the other artists in this exhibition, Glinn’s seemingly architectural and geometrical constructs are self-referential; the whole is often literally the sum of its parts. The work of Amanda Gehin can be seen as an exploration of an imaginary land inhabited by jewels, fanciful characters, sweeping landscapes and adventure. Gehin’s works on paper are vibrantly decorative and tender illustrations of the landscapes and journeys through which a semi-autobiographical character navigates.

**TIME-BASED WORKS BY ERIC ATWOOD (“HELP YOURSELF”) AND FRANK HEATH (UNTITLED)**

**December 12, 6-8 pm**

**(IN CONJUNCTION WITH *AS LOUD AS THE SKY*)**

**PARAGRAPH**

**Free and open to the public**

Frank Heath's *"Morningside Park"* (2007) was a disembodied slide lecture made with and transmitted over a vintage Wollensak presentation unit from the late 1960's. The device, housed in a suitcase, synchronized the playback of an audiotape with a series of 35mm slide projections. Throughout the presentation, a narrator described, in absurd detail, images of various detritus found throughout the park. Frank Heath received a BFA from the Kansas City Art Institute in 2004 and an MFA from Yale University in 2006. In 2005 he and JJ Peet were co-recipients of the Norfolk Sculpture Award. Last spring their collaborative work was the subject of an exhibition at Videotage Gallery in Hong Kong. Recently, Sterling Memorial Library (New Haven, CT) commissioned a semi-permanent installation of photographs, which is on view through 2008. Frank is a current resident of New York City.



Eric Atwood, a 2003 Kansas City Art Institute graduate in Photo/New Media, who has exhibited his films in festivals internationally, present two short films, *"Between Games"* and *"Help Your Self."* *Between Games* (USA), 2006, 8 minutes, is about a gamer's obsession, which led to the destruction of what he loves. *Help Your Self*, (USA), 2007, 13 minutes, is about a salesman's constant need for improvement to become something more than he is; this misguided salesman loses himself in the world of self-help.

**KC SNAPSHOT: EXHIBITION OF PHOTOGRAPHS BY MIKE SINCLAIR + AND PUBLICATION RELEASE  
SPONSORED BY AMERICAN INSTITUTE OF ARCHITECTS**

**January 11, 6-9 pm**

**LA ESQUINA**

**Free and open to the public**

A project of the American Institute of Architects, Kansas City SNAPSHOT was a yearlong experiment based on the simple idea that it is easier to effectively plan where our communities are going if we first take a thoughtful look at where we are. Kansas City SNAPSHOT engaged the diverse people and places that inhabit the Johnson Drive/Van Brunt corridor, which forms a contiguous cross-section through the city. By documenting the Johnson Drive/VanBrunt corridor through compelling photography, stories, and community forums, the project was designed to inform, enlighten, inspire, and empower participants at multiple levels of involvement. The documentation of this pathway was undertaken by two key collaborators - photographer, Mike Sinclair, who is both an acclaimed architectural photographer and an artist, and a writer, Hesse McGraw who has a background in art, architectural and cultural criticism and was raised in the area. La Esquina hosted an exhibition of Sinclair's photographs from this project and the book release party for the final publication.



**Miki Baird - TOW LOT VANITAS**

## PARAGRAPH

**Artists' talk: January 18, 7 pm**

**January 18-February 9, 2008**

**Free and open to the public**

*Tow Lot Vanitas* was an exhibition composed of photographic images that Kansas City artist Miki Baird captured at close range from the inside and the outside of vehicles stored at the Kansas City, Missouri Tow Lot. With assistance from the Municipal Arts Commission and the Neighborhood and Community Services Department of Kansas City, Baird obtained permission to work on site at the tow lot at 6817 Stadium Drive for a period of four months in 2007, during which time she produced an extensive body of images and documentation.

A cumulative photo investigation examining bits of evidence left in the wake of human activity, this project was the latest in several series of large scale tracking expeditions that Baird has engaged in since 2005,



beginning with her interactive, temporary outdoor public installation, *Sidewalk Confetti*, which covered a three block area of sidewalk between 9<sup>th</sup> Street and 12<sup>th</sup> Street on Central Avenue as a 2006 Avenue of the Arts commission.

“My interest is not in describing the tow lot as an entirety but in collecting information about the presence and movement of people from a continuing series of sites, in this case, the tow lot,” wrote Baird. “The grounds are full of facts and in some ways resemble a landfill, as a repository, although transitory regarding the vehicles that pass through its location. My challenge is to communicate through my art, in the best

way I can, the information found in the bits and pieces of images retrieved from each vehicle. In many ways the images I uncover take on the persona of twenty-first century vanitas, and act as unwittingly placed memento mori waiting to be noticed.”

Miki Baird received her BFA degree in Sculpture from the University of Kansas in 1997 and her MFA degree, also from the University of Kansas, in 2000. She has presented solo exhibitions at Beth Allison Gallery, Leedy Voulkos Art Center, Kansas City Artists Coalition, and Urban Culture Project's Jenkins window galleries in Kansas City, as well as at ARC gallery in Chicago; her work has also been featured in group exhibitions at venues including Sikkema Jenkins, New York; H&R Block Artspace, Kansas City; the Track House, Oak Park, IL; Salina Art Center, Kansas; and Sherry Leedy Contemporary Art, Kansas City. For more information visit [www.mikibaird.com](http://www.mikibaird.com).

## **LOCATE | NAVIGATE – EXERCISES IN MAPPING (PART 1)**

**PROJECT SPACE**

**January 18-March 8**

**Free and open to the public**

*Locate | Navigate: exercises in mapping*, curated by



Charlotte Street Foundation Associate Director Kate Hackman, was a two-part exhibition project including drawings, paintings, sculpture, photography, installation-, audio-, video-, web- and performance-based work by diverse local, national, and international artists. Taking a broad definition of “map” as a starting point, the exhibitions explored the convergence of artmaking and mapmaking through the presentation of contemporary artworks that “map” specific sets of information from explicitly subjective points of view. As a whole, *locate /navigate* highlighted widely varied, individualistic approaches to positing, investigating, and representing relationships among particular elements of interest, from places to objects, ideas, actions, and points in time. Pushing the parameters of what might be considered a map, the project further aimed to encourage expansive approaches and attitudes toward exploring and examining our surroundings, and to suggest alternative methods for envisioning and depicting such terrains. Throughout was an interest in the artist’s “hand,” whether embedded in physical mark, creative process, lived experience, or field of investigation.



***Locate | Navigate part 1*** featured work by Leah Beeferman (Richmond, VA), Timothy Briner (Brooklyn, NY), Joe Faus (Kansas City), Karen McCoy (Kansas City), Johnny Naughyde (Kansas City), Garry Noland (Kansas City), Jack Rees (Kansas City), Eric von Robertson (Amsterdam, the Netherlands), Michael Schonhoff (Kansas City), Larry Thomas (Kansas City), Andrew Thompson (Detroit, MI), and Cara Walz (Kansas City). Exhibited projects ranged from Eric von Robertson’s “Cloudburst” and “City Guide,” encompassing hand-drawn maps, photographs, and taxidermic dog sporting knitted relief map/sweater as

components of an ongoing documentation and collection of discarded umbrellas; to Joe Faus’s interactive, multi-layered map of the Crossroads area, including audio recordings and personal topographical map layered on top of a large-scale street map annotated with happenings and observations accumulated over multiple decades; to a selection of snapshots from Timothy Briner’s “Boonville” project, for which the artist is exploring small-town America by living in and documenting six different towns called Boonville across the country. Also included in this “part 1” exhibition was a resource area including library of map-related publications and articles, computer terminal with list of on-line map-related artist projects, and “pin up” wall for visitors to make their own contributions to the exhibition.

## ***LOCATE | NAVIGATE – EXERCISES IN MAPPING (PART 2)***

### **LA ESQUINA**

**February 1-March 22**

**Curator & artists talk: March 12, 2008**

**Live performance by VxPxC: March 5, 2008**

**All free and open to the public**

***Locate | Navigate part 2*** featured work by Corrie Baldauf (Bloomfield Hills, MI), Darlene Charneco (Southampton, NY), Brian Collier (Kansas City), Matt Dehaemers (Kansas City), Andrea Flamini (Kansas City), Jorge Garcia (Kansas City), Adriane Herman (Portland, ME), Mike Hill (Kansas City), Wopo Holup (NYC), Timothy Hutchings (NYC), Anne Lindberg (Kansas City), Justin Newhall (Minneapolis, MI), Garry Noland (Kansas City), Anne Pearce (Kansas City), Dana Sperry (Richmond, VA),



VxPxC (Los Angeles, CA), James Woodfill (Kansas City), and Matt Wycoff (Brooklyn, NY). This exhibition included several series-based and cumulative projects, such as a selection of photographs from Justin Newhall's "Historical Markers: Along the Lewis and Clark Trail," which, in his words, embody an "exploration of the landscape, historical sites, and makeshift roadside museums that litter the Dakotas, Montana and beyond—the no-man's land between Western Mythology are reality;" and Matt Wycoff's video, "Every landscape photograph my grandfather ever took," created by scanning thousands of inherited 35-mm slides of landscapes captured throughout a lifetime. Some works were products of artists' activities and navigations in the public realm, such as Brian Collier's "The Highway Expedition," including GPS maps, audio and video recordings, and 27 hand-made "trip journals" detailing the artist's 115 mile walking exploration of the roadside habitat in the I-74 right-of-way in central Illinois; while others mapped cultural phenomenon, such as Mike Hill's "History of Metal" project, which included a hand-drawn map of the world showing the concentration of metal bands per country.

**ADDITIONAL PUBLIC PROGRAMS IN CONJUNCTION WITH LOCATE/NAVIGATE:**

**MAPPING THE TOW LOT: Miki Baird, Matt Dehaemers, Dan Maginn**

**WEDNESDAY, FEBRUARY 6, 6 PM**

**PARAGRAPH**

**Free and open to the public**



Kansas City artist Miki Baird, whose "Tow Lot Vanitas" was on view at Paragraph gallery January 18-February 9, discussed her four-month process of documenting the KCMO Municipal Tow Lot and her resulting photo-based exhibition. Baird was joined by Dan Maginn of el dorado architects, the architect for new KCMO Vehicle Impound Facility, a 40 acre sustainably-designed development currently under construction in East Kansas City, MO; and by artist Matt Dehaemers, who is completing the One-Percent-for-Art public art commission for that project.

**TIMOTHY BRINER: THE BOONVILLE USA PROJECT**

**Artist talk: February 15, 5:30 pm**

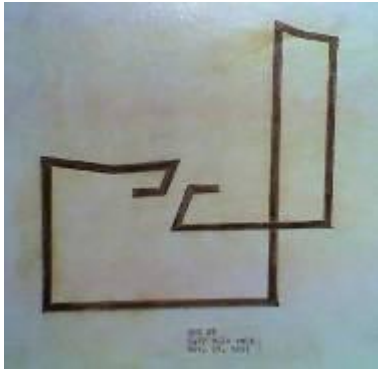
**PROJECT SPACE**

**Free and open to the public**

Featured in *Locate | Navigate (part 1)*, New York based artist **Timothy Briner** is traversing the country, living in and photographing six different towns named Boonville over the course of a year, staying with families and residents in each place. Briner discussed the ideas behind this project, which focuses on exploring small town America in the 21<sup>st</sup> Century, and will share his experiences in each of these towns, which include Boonville, Missouri (population 8,202), Indiana (6,834), New York (2,138), North Carolina (1,138), California (600-800) and Texas (extinct.)



**EXPLORING BY CHANCE:**



***A Walk around Downtown with Johnny Naugahyde***

**Saturday, February 23, 1 pm**

**Departing from Urban Culture Project Space**

**Free and open to the public**

Kansas City artist Johnny Naugahyde, whose work was featured in *Locate | Navigate (part 1)*, led a walking excursion around downtown Kansas City, the direction and duration of which was determined by flips of a coin and draws from a deck of cards.

***THE WALKING GUIDE:***

***A Map of Selected Sites in Midtown Kansas City***

**Saturday, March 1, 2008, 2 pm**

**Departing from the H&R Block Artspace at the Kansas City Art Institute**

**Free and open to the public**

A collaboration between UCP and the H&R Block Artspace, this guided walk introduced individuals to public art sites in and around Midtown Kansas City. Inspired by the past exhibition at the Artspace, *America Starts Here: Kate Ericson & Mel Ziegler*, this one-day tour allowed attendees to experience the local neighborhood on foot through a process of observing and discussing the social and environmental landscape, art, and architecture.



***WILD RESERVE: CHRISTA DALIEN AND KELLY J CLARK***

**PARAGRAPH**

**February 15-March 15**

**Free and open to the public**



*Wild Reserve* was a two-person exhibition of recent and site-specific work by Lawrence, Kansas based artists Christa Dalien and Kelly J. Clark. Through drawings, prints, mixed media works on paper, wall paintings and soft sculpture, the artists' meticulously attend to eccentric worlds of their own invention. Whether it be the phrase "dread daily" revealing itself across the horizon of a night sky in a delicate print with colored pencil by Clark, or a forlorn raccoon sitting in a drippy pool of color that might be a paint pour, melting iceberg, or toxic

spill in a pencil and acrylic drawing by Dalien, the artists' work shares a sense of fantastic melancholy or "wild reserve."

Both trained as printmakers, Clark and Dalien have collaborated in the past to present an exhibition at the University of Kansas where they received their MFA degrees in printmaking. This second collaborative exhibition reflected an ongoing interest in combining printmaking with other media.

Exhibiting a printmakerly tendency towards multiplicity with an appreciation for individuality, Kelly J. Clark alters the impressions of his printed editions into serial mixed media works on paper. Clark received his BFA from the University of Texas, Austin in 2002, and his MFA from the University of Kansas in 2006. His work has been featured in exhibitions at the Soo Visual Arts Center, Minneapolis, MN; Slingshot Gallery, Madison, WI; The Farm gallery, Kansas City; and Grey Matters Gallery, Dallas, TX, to name a few. Clark is currently an Instructor in Printmaking at Kansas City Art Institute.

Presenting the natural world as a receptacle of her wishes and intentions, Christa Dalien often depicts herself there as well, as director of or participant in the events unfolding. Dalien received her BFA from St. Cloud State University in 2003 and her MFA from the University of Kansas in 2007. Exhibitions include "I Would Rather be Drawing," curated by Michael Krueger, Dennis Morgan Gallery, Kansas City; "Warm Blooded, Warm Hearted," First Amendment Gallery, Minneapolis, MN; and "Yes, I Kansas" at the All Rise Gallery, Chicago, IL.

### **KCEMA PRESENTS "LIFE LIKE DRIFTWOOD"**

**One night performance: Friday, February 15, 8pm**

**PARAGRAPH**

**Free and open to the public**

Urban Culture Project was pleased to launch a new collaboration with the Kansas City Electronic Music Alliance (KcEMA). Founded in 2007 to promote electronic and

experimental music of all types and genres across the Kansas City area, KcEMA organizes collaborative projects with visual artists, dancers, and other electronic musicians, as well as having concerts of music exclusively by their members. Providing a forum for experimental electronic musicians to collaborate, exchange ideas, and grow as an interactive, supportive community, KcEMA presented a free program of electronic music by its member composers specifically selected in response to the work in *Wild Reserve*.



### **TEACH THE STARLINGS IN KANSAS CITY**

**A project by Brian D. Collier**

**PARAGRAPH**

**March 21-May 3, 2008**

**Free and open to the public**

Brian D. Collier's projects, installations, and public interventions range across a wide variety of media, including websites, video, sculpture, photography, drawing, artist's books, and performance. His diverse practice focuses on investigating ways in which elements of the natural world exist, or have reinserted themselves, in severely human-altered habitats. Through his projects, he disseminates information about these sites, often proposing strategies to enhance or simply embrace the weedy margins of the contemporary landscape.



Collier's *Teach the Starlings in Kansas City* was the latest incarnation of a multi-faceted, ongoing project that begins with the story of one of the most spectacular ecological disruptions ever perpetrated by an individual, the introduction of the European starling to North America. The starling population has grown from the initial 60 birds introduced in 1890 into NYC's Central Park to an estimated population of well over 200 million.

It is a little known fact that starlings are

extremely adept at visual mimicry, rivaling parrots in their ability to mimic human speech. Based on this fact, Collier has developed a program designed to teach European Starlings to say the name of the man who is primarily responsible for propagating this invasion, a wealthy and eccentric pharmaceutical manufacturer named Eugene Schieffelin. Through a program combining the dissemination of the starling story, the construction and installation of audio-rigged “teaching” nest boxes and feeding stations, and direct teaching methods, Collier exploits the starling’s mimicry ability to turn them from unwanted pests into living advertisements for both their own history in North America and the devastating effects of misdirected ecological intervention.



Paragraph gallery featured framed photographs, videos, maps, and interactive models of the starling teaching devices. Additionally, the gallery was used as a base of operations for tours of starling locations around Kansas City.

Brian Collier earned his MFA from the University of Illinois at Urbana-Champaign in 2007 and his BFA from State University of New York at Buffalo in 1993, and is currently an Instructor in the Interdisciplinary department at Kansas City Art Institute. Collier has exhibited widely in solo and group shows in the US and abroad. A partial list of exhibition venues includes Neues Museum Weserberg Bremen, in Bremen, Germany; Boulder Museum of Contemporary Art, Boulder, CO; Rowland Contemporary, Chicago, IL; Contemporary Art Center, North Adams, MA; Alice C. Sabatini Gallery, Topeka, KS; Washington University, St. Louis, MO; Centro de Desarrollo de las Artes Visuales, Havana, Cuba; CEPA Gallery, Buffalo, NY; and Galería Raúl Martínez, Havana, Cuba. He has received grants from the Illinois Arts Council, New York Foundation for the Arts, and the City of Bloomington Cultural District Commission. Visit <http://www.briandcollier.com/> for more information about Collier’s work, and <http://teachstarlings.societyrne.net> for more about the Starling project.

**Public Programs in conjunction with *Teach the Starlings*:**

***TEACH THE STARLINGS: A WALKING TOUR WITH BD COLLIER***

**Saturday, April 12, 1 pm**

**Departing from PARAGRAPH**

**Free and open to the public**

Join amateur ornithologist, re-naturalist, bird enthusiast and spatial practitioner BD Collier on a starling teaching tour of downtown Kansas City. Participants will learn some interesting facts about European starlings including how to locate and identify them. We will also be collectively teaching starlings how to say the name of the man who introduced them into North America, “Schieffelin,” using the shouting technique. There will be several basic bullhorns for use by participants and materials to make your own paper bullhorn.



***TEACH THE STARLINGS: A LECTURE***

**Tuesday, April 22, 7 pm**

**PARAGRAPH**

**Free and open to the public**

BD Collier will speak about the history of European starlings in North America and his project to teach starlings how to say the name of the man who introduced them into the country, Scieffelin. After the talk he will be available to answer questions about his exhibition at Paragraph, the larger project, and how to get involved.



**ESPOSTO: TEX JERNIGAN, KATIE WATSON, BRIAN ZIMMERMAN**  
**PROJECT SPACE**  
**March 21-April 12**

**Free and open to the public**

*Esposito* -- Italian for "open" or "exposed" -- featured the work of three emerging artists: Tex Jernigan, Katie Watson and Brian Zimmerman. In divergent manners, the work of all three artists exemplifies a type of exposure, whether exposure of self (Zimmerman), object/space (Watson) or perspective and mechanics of construction (Jernigan). The works of all three also hinge on a sort of "both, and" or push-pull

scenario, as they play with tensions between two and three-dimensional; revealing and concealing; collapsing and expanding; "real" and illusion. Finally, all three artists sought to actively engage the viewer with their work on view, whether inviting hands-on participation (Jernigan and Zimmerman), or by diagramming how such participation might occur (Watson).

**UNDER THE INFLUENCE:**

**A performance series curated by David Wayne Reed**

**LA ESQUINA**

**\$5 suggested donation**

Local artists got under the influence by honoring legendary inspiradoes David Bowie, Lou Reed and Pink Floyd's *The Wall* in a new performance series curated by David Wayne Reed for Urban Culture Project.



Performance schedule:

**LET'S BOWIE** (a tribute to David Bowie)

**First Friday, April 4, 2008, 9:30 p.m.**

**\$5 at the door**

**WALK ON THE WESTSIDE** (a tribute to Lou Reed)

**First Friday, May 2, 2008, 9:30 p.m.**

With special guest appearance by Andy Warhol, Edie Sedgwick, Nico and Candy Darling.

**\$5 at the door**

**PINK FLOYD'S THE WALL** (directed by Ron Megee)

**Friday, May 28, 2008-10 p.m.**

**Saturday, May 29, 2008-10 p.m.**

**Monday, June 2, 2008-8 p.m.**

**\$10**

Featuring: Cody Wyoming, Kimberely Queen, Rah Booty, Jon piggy Cupit, Josh Lucas, Jeff Harshbarger, Carissa Ratliff, Lori Demanche, Mark Southerland, David Wayne Reed, Julie Taylor, Matt Rapport, Spencer Brown, Ashley Otis, Amy Farrand, Nina Murphy, Corrie Van Ausdal, Shannon Michalski, DeDe Deville, Chadwick Brooks, Ron Megee, Andy Chambers, Michael Bunn, Kate Haugan, Darryl Jones, Brodie Rush, Bryan Adkins, Darryl Jones, and many many more.



**SEPARATED AT BIRTH –**

**PAT ALEXANDER & MICHAEL CONVERSE**

**PROJECT SPACE**

**April 18-June 7, 2008**

**Free and open to the public**

*Separated at Birth* was a collaborative site-specific installation by Kansas City artists Pat Alexander and Michael Converse. After periodic studio visits over the years, the two artists began to recognize similar



techniques, studio processes and trends occurring simultaneously in their works. This installation incorporated and highlighted fragments of paintings, collages, drawings and audio recordings each has created in their separate studios. The piece further evolved with Converse and Alexander collaboratively drawing directly onto this gigantic organic installation that covered the walls, floor, and ceiling of the Project Space.

Pat Alexander's art reflects his examination of physical existence. Interested in interactions between natural and synthetic elements, rudiments and structures, his creative process replicates these studies of harmony and tension through methods of experimentation

with various mediums and disciplines. The depicted results customarily incorporate drawings, collage, painting, sound and installation.

Alexander has presented solo exhibitions at Kansas City area venues including Fahrenheit gallery, Apex gallery, Next Space gallery, and Urban Culture Project's Jenkins windows, and has been featured in group exhibitions at the H&R Block Artspace, Jack the Pelican Presents (Brooklyn, NY), Echo Curio Art Gallery (Los

Angeles, CA), Telephonebooth gallery, Urban Culture Project's Boley and Project Space galleries, Dirt Gallery, and Locus Solus. Later this year, he will present a solo exhibition at Echo Curio in Los Angeles.

In the exhibition essay for the 2004 Charlotte Street Awards, curator Stacy Switzer described Michael Converse's work as such: "Intimate, daring, and emotionally charged, Converse's works map a landscape of abject trauma and transformation that speaks to both individual and collective experiences. Converse describes his approach as one of 'cordial pathos' mixed with 'aesthetic malignancy.' In spite or perhaps because of this approach, Converse's works can also be read as potent affirmations of lived experience, and of the power of the creative impulse."

Michael Converse earned his BFA in Painting and Printmaking from the Kansas State University in 1991 and subsequently pursued graduate studies at the University of Illinois at Urbana Champaign. Converse has presented solo exhibitions at Telephonebooth gallery and at his home, and has been featured in group exhibitions at venues including Getsumin Gallery (Osaka, Japan), Boots Contemporary (St. Louis), Greenlease Gallery at Rockhurst University, Grand Arts, Shaw Hofstra, H&R Block Artspace, Urban Culture Project Space, and UCP's Bank gallery. He attended the Art Omi International Residency Program in 2005. His work is featured in the MoMA Artist Archives and in the Drawing Center's Viewing Program.

### **M99 PRESENTS HURRICANRANA**

#### **JENKINS**

**Live performance event: Friday, April 18, 6-9 pm**

**April 18-May 3, 2008**

**Free and open to the public**

M99 – "a collective of artists from three American states whose members explore issues of human physicality and interaction, exemplified by protein synthesis and synthetic interactions," presented Hurricanrana at the Jenkins windows. Hurricanrana was a pyramidic event featuring performance, music, interactions between the public and members of the M99 collective, free merchandise, and feats of strength and agility.



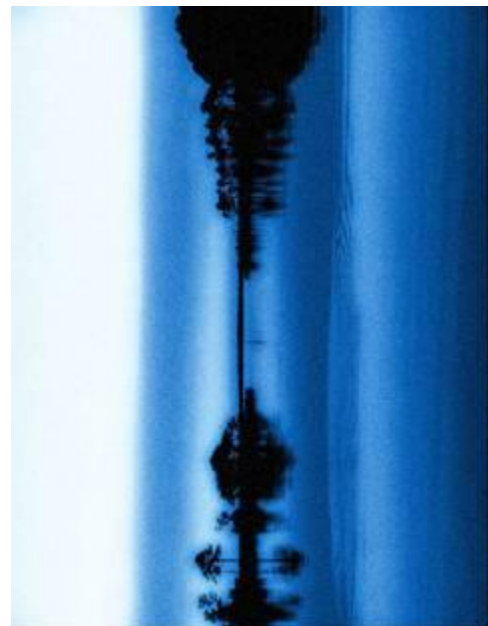
### **Kansas City Electronic Music Alliance (KcEMA) - INTERACTIVE GESTURES- an evening of electroacoustic music and multimedia works**

#### **LA ESQUINA**

**Friday, April 25, 8p**

**Free and open to the public**

Featuring guest artist Joao Pedro de Oliveira, *Interactive Gestures* provided an opportunity to experience award-winning electroacoustic works in an intimate setting. One of the most prominent composers from Portugal, Dr. Oliveira is currently a visiting professor at the UMKC Conservatory of Music and Dance. *Interactive Gestures* included the following award winning works by Oliveira: *A Escaba Estreita* for alto flute and tape (winner of the International Competition Musica Nova, Czech Republic in 2005), performed by Rebecca Ashe; *Time Spell* for clarinet and tape performed by Cheryl Melfi; *Aphar* for eight channel playback (winner of the Concours International de Musique et d'Art Sonore



Electroacoustique de Bourges, France, 2007); and *Bloomy girls* for fixed media and video. The program also included the works *MHCHAOS* for flute and computer by Chris Biggs; *Tone Goblin* for fixed media and video by Noah Keesecker; *Infested Readings* by Nihan Yesil; *Tower of Babel* for eight channel playback by Jacob Gotlib; and *Third Option* for narrator, guitar, and fixed media by Jon Robertson.



**PAINTERLY LA LA – A UCP STUDIO RESIDENCY PROGRAM FOCUS EXHIBITION**

**PARAGRAPH**

**May 16-June 14, 2008**

**Gallery talk with artists and curators: May 16, 6 pm**

**Free and open to the public**

Curated by **Davin Watne**, artist, curator, and former Founder/Director of Dirt Gallery in the West Bottoms, and **Kate Hackman**, Charlotte Street Foundation Associate Director, *Painterly La La* featured the work of two previous (**Sarah Vandersall, Stewart Losee**) and three current (**Eli Borrowman, Nicole Mauser, Lee Piechocki**) Urban Culture Project Studio Residency Program artists. UCP's Studio Residency Program awards free studios for one year terms to talented emerging Kansas City artists in need of space in which to work, and fosters a sense of community and exchange among these artists, who open their studios to the public every Third Friday.

The five emerging artists featured in this exhibition exemplified a “painterly” approach to artmaking – in some cases articulated through a gestural use of paint itself, while in other cases through the manipulation and arrangement of everyday materials, including wood, fabric, foam, glass, and diverse found objects. From tiny two-dimensional drawings and small oil and enamel on canvas paintings (Piechocki) to mid-size acrylic and varnish paintings on board (Mauser) to large three-dimensional mixed-media sculptures (Borrowman) to multi-component installations (Losee, Vandersall) -- works included manifested playful, experimental approaches to color, form, texture, composition, and construction process.

*Painterly La La* was the second in a new series of semi-annual “Studio Residency Focus” exhibitions, which aim to highlight and contextualize the work of artists participating in UCP's Studio Residency Program. These exhibitions also seek to engage artists and arts professionals from the broader community with the Studio program and its artists by inviting them to conduct studio visits and serve as curators for these shows.



**JACOB MARTIN: AND THE EARTH WAS BORN JENKINS**

**May 16-June 21, 2008**

**Free and open to the public**

A graduating senior from the Fiber department at Kansas City Art Institute, **Jacob Martin** presented an installation of larger than life papier- mâché figures interacting in the Jenkins windows. Influenced by Mayan and post Hispanic Mexican art, as well as diverse other sources from Hieronymus Bosch to singer Bjork, Martin's colorfully painted and costumed skeleton figures enacted a "performance" in the windows that spoke of love and cycles of life. Made from recycled materials and constructed in parts, these expressive figures were assembled on site and situated amidst a stage-like environment crafted of cardboard cutouts.

**Urban Culture Project and Azteca de Greater Kansas City Present**  
**Comunidad/Community – a group exhibition**

**+ Westside Block Party and Community Celebration**

**LA ESQUINA**

**Community event: Friday, June 6, 6-9 pm**

**Exhibition June 6-June 19**

**Free and open to the public**

Curated by Jenny Mendez, President of the Azteca De Greater Kansas City Guild of Latino Fine Arts and Director of Mattie Rhodes Art Center,

**Comunidad/Community** was a group exhibition that focused on the meaning and power of community as interpreted by the participating artists. Artists included Jessica Manco, Adolfo Martinez, Israel Garcia, Shane Evans, Dan Dakotas, Sonie Ruffin, Maria Boyd, Jacob Weller, Sue Moreno, Vanessa Ayala, Dominic Murillo, and many others.

The exhibition opened **First Friday June 6, 6-9pm**, in conjunction with a family-friendly Westside Block Party co-hosted by Urban Culture Project, Azteca de Greater Kansas City, and C&G Construction. The party included outdoor entertainment spanning live music, dance, performance, and poetry; an exhibition of low rider cars from Lona and Sons; and an array of delicious food. Free and open to all.



The mission of Azteca de Greater Kansas City is to share the multi-Latino cultures and traditions through the arts, cultural events, exhibitions and activities. A non-profit organization formed in 1991, Azteca is committed to furthering the advancements of Latino arts and artists throughout the Greater Kansas City area. For more information visit [www.aztecadegkc.org](http://www.aztecadegkc.org).

**RE-FORMING SPACE – SUSAN WHITE AND CYDNEY MILLSTEIN**  
**PARAGRAPH**

**June 20-July 19, 2008**

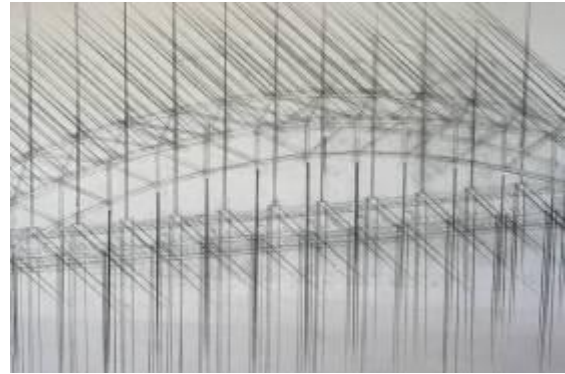
**Gallery talk with Susan White and Cydney Millstein: June 20, 6 pm**

**Free and open to the public**

“The only works of art America has given are her plumbing and her bridges,” Marcel Duchamp famously stated. Presently, because of nationwide, ongoing rebuilding of our bridges; events such as the collapse of the Minneapolis I-35W Mississippi Bridge in 2007; and the impending replacement of Kansas City’s Paseo Bridge, we are perhaps more aware than ever of the condition and significance of bridge design, past and present. In *Re-Forming Space*, Kansas City artist Susan White and architectural historian Cydney Millstein

turned their attention to several Kansas City bridges that represent triumphs of American civil engineering – and feats of great beauty as well.

“On a personal scale we experience bridges from afar as three-dimensional drawings, and in an immediate way, as sculptural forms through which we pass. Indeed, bridges have a way of transforming or re-forming space,” wrote Susan White. Merging the practices and expertise of the two collaborators, the exhibition featured a series of new artworks by White, including graphite drawings on vellum, pyrographs (burn drawings) on paper, two large-scale wall drawings/installations, sculpture, and video. It also included narrative wall texts by Millstein along with a digital slide show featuring reproductions of historical photographs and architectural drawings. Representing extraordinary fusions of technological innovation and structural beauty, the bridges explored in this exhibition included the Broadway Bridge, the Twelfth Street Trafficway Viaduct, the ASB Bridge, the Paseo Bridge, and the Waddell “A” Truss Bridge. These featured bridges were designed by the eminent engineer John Alexander Low Waddell (1854-1938) and his successor firms including (but not limited to) Waddell & Hedrick; Waddell & Harrington; and Howard, Needles, Tammen & Bergendoff (HNTB).



#### **PUBLIC PROGRAMS IN CONJUNCTION WITH RE-FORMING SPACE:**

##### ***KANSAS CITY BRIDGES – A LECTURE BY WILLIAM C. CLAWSON***

###### **PARAGRAPH**

**Wednesday, July 9, 6 pm**

**Free and open to the public.**

William C. Clawson, P.E., Ph.D., & Vice President Corporate Ventures Division, HNTB Corporation spoke about the history, innovative design, and engineering genius behind renowned Kansas City bridges explored in *Re-Forming Space*, including the Broadway Bridge, the Twelfth Street Trafficway Viaduct, the ASB Bridge, the Paseo Bridge, and the Waddell “A” Truss Bridge.

**A WALKING TOUR OF KANSAS CITY BRIDGES with Lou Potts, Professor of History, UMKC; architectural historian Cydney Millstein; and artist Susan White**

**Saturday, July 12, 9:30am**

**Richard L. Berkeley Riverfront Park**

### Free and open to the public

This walking tour along the Missouri River focused on the ASB, Paseo, and Broadway bridges. It was led by UMKC Professor of History **Lou Potts**, whose far-ranging published works include numerous articles on bridges, including "Bridges: Spanning History and Engineering," co-authored with George F.W. Hauck and published *Civil Engineering Education* (1990); "The River was Wiser than the Engineer: Adaptation and Innovation in Bridging the Missouri, 1867-1869," published by *The Journal of the Society for Industrial Archaeology* (1995); "J.A.L. Waddell and the Diffusion of Civil Engineering Techniques," co-authored with George Hauck and published in *Proceedings of the First National Symposium on Civil Engineering History* (1996), and "Frontier Bridge Building: The Hannibal Bridge at Kansas City, 1867-1869," co-authored with George F.W. Hauck and published in the *Missouri Historical Review* (1995). Free and open to the public.

### **CONSIDERING THE MONUMENTS: VIDEO ART FROM THE EAST COAST**

Curated by Megan and Murray McMillan

#### PROJECT SPACE

June 20-July 19, 2008

Boston, New York City, Providence: these are three of the oldest and most historic cities in the United States. Each has been and is still home to a vast number of working artists and has had a front row seat for the first few hundred years of American art history. *Considering the Monuments: Video Art from the East Coast* looks at nine artists living in these cities. How do the artists who live and work in these cities contend with the weight of that history? How do artists living in these cities envision the future?



This diverse collection of videos, presented (projected) as a single-channel program of approximately 40 minutes, was curated by **Megan and Murray McMillan**, an artist-partnership collaborating in video, photography and installation. Based in Providence, Rhode Island, they are represented by Qbox Gallery in Athens, Greece and have exhibited nationally and internationally including at the National Museum of



Art in La Paz, Bolivia, White Flag Projects in St. Louis, and Sound Art Space in Laredo, Texas. They are beneficiaries of several awards including grants from the [Dallas Museum of Art](#) and Purdue University, and recently participated in the *10th International Istanbul Biennial* (2007) in Turkey.

The exhibition features recent video works by **Pawel Wojtasik, Julie Hetchman, Timothy Hutchings, Joseph Tekippe, David Politzer, Brian Hutcheson, Rupert Nesbitt, Peter Owen, and Nade Haley**. Whether exploring the new landscapes of public waste (Pawel Wojtasik's

*Landfill*), posing an apocalyptic entreaty (Julia Hetchman's *Before the Fall*), merging iconic American tourist destinations with intimate storytelling (David Politzer's *Mt. Rushmore* and *Niagara Falls*), or juxtaposing street-level images and GPS data to portray a walk around Manhattan (Joseph Tekippe's *24 Hours Walking Manhattan: [Excerpt]*), the artists represented in this exhibition consider the history and narrative of place and attempt to find their own place within it.

**THE AMBIVALENT NATURE OF THINGS AROUND US: NEW WORK BY JUSTIN FARKAS & MILES NEIDINGER**  
**LA ESQUINA**

**July 4-August 7, 2008**

**Artist talk: July 11, 6pm**

An ambitious exhibition of new work by Kansas City based artists Justin Farkas and Miles Neidinger, this exhibition features several large-scale installation-based pieces by each artist, completed on site, in addition to a selection of smaller-scale sculptures and flat works.

Both artists work with readymade, everyday materials, which they manipulate and combine to create objects and installations of surprising, often stunning beauty. Neidinger's material palette here includes car bumpers, neon yarn, drinking straws, twist ties, and florescent duct tape, while Farkas employs items including plastic, blue vinyl tarp, orange construction fencing, wooden 2x4s, window panes, venetian



blinds, lightbulbs, bungee cords, and metal wiring. In both cases, the artists are interested first in recognizing (and affirming) the inherent functional and aesthetic properties of these materials and then in enacting a shift of context in order that they might be considered anew and re-purposed toward different ends.

A recent graduate in Painting from Kansas City Art Institute, Justin Farkas sees these materials as means to construct artwork that “maintains ambiguity yet teeter totters on

purposefulness.” Employing “hunter/gatherer and tool-making instincts every person is born with,” Farkas identifies and approaches his materials in a partly utilitarian manner: “clamps for securing wood, lights for seeing, and constructed wooden frames as a table for working.” This general construction then “serves as an outlet to keep building upon...The drive of the work itself is my own physical limitations; by creating scaffoldings, and wooden planks, the scale of the work can get progressively bigger, and in the end monumental in scale.” In a sense, the work begins to build itself.

Throughout this constructive process Farkas is attentive to aesthetic and conceptual as well as cultural and spiritual concerns. Merging Dadaist and Abstract Expressionist influences, and citing contemporary artists including Richard Tuttle, Jessica Stockholder, Angela De la Cruz, Matthew Ritchie, and Neo Rauch as important inspirations, his works are the product of spontaneity and intuition as well as careful deliberation and calculated juxtaposition, and they exemplify a painter's eye for color, gesture, texture, and composition. “The fascination of creating new ideas has become a stadium of cataloging and appropriating different styles, movements, and ideas of past works,”



writes Farkas. Contextualizing his work within boarder artmaking trends, he notes: “For many artists appropriation evolves into a transformation process that turns from utilizing another’s idea to making it into their own... tr(ying) to encounter something unique from merging elements together... Eclectic choices become our palette.”

A graduate of Kansas City Art Institute in Sculpture (2000) and Charlotte Street Award recipient (2005), Miles Neidinger presents several major new works that continue his investigation and inventive reconxtualization of “mundane” household materials as he seeks to disrupt culturally imposed hierarchies, categorizations, and compartmentalizations. “Hot dogs were never to be found anywhere other than the meat drawer in my mother’s refrigerator. Nor was the “crisper” compartment ever



contaminated with foods having “non-produce” qualities,” Neidinger writes. “This early implementation of ‘organization’ in my life, physically and mentally, has greatly affected the way I perceive life as a father and a husband in a typical suburban setting, along with constituting a great deal of the way I approach art making.”

*Works with titles such as We are inhabiting places of lavish color and texture and This person among us realizes a malleable association between disjuncture and hyphenation encourage*

viewers to shift perspective in order to “witness the world around us that is filled with beautiful junk.” Whether a sprawling, swirling installation composed solely of colorful scavenged automobile bumpers, or a labyrinthine aerial network of metallic twist ties, drinking straws, and electric-colored yarn, Neidinger hones in on the unique qualities of these everyday items to posit a reconsideration of “order” and to coax a new sense of attentiveness, possibility, play, and wonder.

### **THE NEAR FAR**

#### **LA ESQUINA**

**Live Performance: Saturday, August 16, 8pm**

**Free and open to the public**

On **August 16, 2008**, a group of 14 artists from a dozen cities presented **The Near Far**, a performance built out of material they spent the last year developing primarily through email exchanges. The piece featured photography, video, text, music, choreography, and other materials created around the themes of distance, longing, mediation and mobility. The piece was conceived and orchestrated by Kansas City natives **Jane Beachy** and **Randall K. Cohn** (former director of **The Evaporated Milk Society**).



Beginning in September, 2007, the participating artists exchanged material once a month, building on and adapting each other’s work according to assignments from Cohn and Beachy, who archived all of

the material and administered the exchanges. The artists, many of whom had never met each other before the project, gathered in Kansas City at la Esquina, August 10 – 17, for an intense workshop during which they turned the resulting raw material into a one-time performance.

Participating artists included **Christopher Cromwell** (Bar Harbor), **Cara DeFabio** (San Francisco), **Laura Frank** (Kansas City), **Adam Greenfield** (New York), **Joe Hammers** (Kansas City), **Brynn Hambly** (Seattle), **John Kaufmann** (Iowa City), **Eric Lendl** (New York), **Carrie Louise Nutt** (New Brunswick), **Dhira Rauch** (Los Angeles), **Ava Roy** (Oakland), and **Allison Waters** (Eugene).

**RIITUAL OF THE BODY ELECTRIC - A MULTIMEDIA MUSIC AND DANCE WORK**  
**LA ESQUINA**

**Friday, September 5, 8 & 9:30pm; \$10 at the door**

Composer **William J. Lackey**, choreographer **Jennifer Owen** and visual artist **Nate Fors** presented the world premiere of *Ritual of the Body Electric*, a multimedia music and dance work on September 5, 2008. 18 musicians and 5 dancers performed the 30-minute work loosely based on a section of Walt Whitman's "I Sing the Body Electric."

Two performances took place on September 5, 2008 at La Esquina. In addition, the artists led an informal discussion between performances about the collaborative process behind the work.



The production featured five dancers: Chloe Abel, Jesse Cooper, Matthew Powell, Rebka Sakati, and Jennifer Tierney; and 18 musicians: Jonathan Borja, flute; Mary Ann Lucas, oboe ; Cheryl Melfi, clarinet; James Keel Williams, bassoon ; Liz Dunning, horn; Chris Larios, trumpet; John J. Jenkins, trombone; Marja M. Kerney, percussion; Mark E. Lowry, percussion; Christopher Levin, piano; Kara Land, harp; Christian A. Fatu, violin; Tim Eshing, viola; Mark Stauffer, cello; Kristin Shafel, bass. The conductor is Christopher Kelts. Mica Thomas is the lighting designer and Christopher Biggs is the technical coordinator.

Fifty percent of proceeds were donated to Children's Mercy Hospital and Clinics Cancer Program. This work was dedicated to the memory of Kathryn Ann McCallum Lackey.

**HOOLIGANSHIP – CARTUNE XPREZ - ONE NIGHT LIVE PERFORMANCES AND SCREENING**  
**LA ESQUINA**

**Sunday, September 7, 8pm**

From September to November of 2008, the multimedia dance duo Hooliganship (Peter Burr and Christopher Doulgeris) is touring the country presenting the freshest incarnation of "Cartune Xprez", a 70-minute program of



short animated videos that celebrates the wilderness of imagination through motion pictures. Featured artists include Bruce Bickford, Eric Dyer, Shana Moulton, Takeshi Murata, Paper Rad and more. Alongside this cartoon theater they will be performing their most recent piece entitled "Realer" in which audiences strap on a pair of 3D glasses to bear witness to a televised parade gone awry.

The touring program provided a rare opportunity to see videos by emerging artists as well as internationally known artists. Collectively, their resume includes collaborations with Frank Zappa and major exhibitions at the Whitney Biennial, the MOMA in New York, the Sundance Film Festival, and many other institutions throughout the world.

Peter Burr and Christopher Doulgeris, both born in 1980, live and work in Portland, Oregon. They formed Hooliganship in 2002 creating performances, videos, music, and installations that revel in a hypnotic abundance of digital information. In REALER live music, cartoons, and video game worlds cross paths in a surreal adventure through 3 dimensions.

***CINEMA CITY: AN INSTALLATION BY RUSS NORDMAN AND JODY BOYER***  
**PARAGRAPH & URBAN CULTURE PROJECT SPACE**

**Third Friday reception: September 19, 6-9pm**

**August 2-October 4**

**Interactive project website: [www.thecinemacity.com](http://www.thecinemacity.com)**

Iowa-based artists Russ Nordman and Jody Boyer present a dynamic installation entitled ***Cinema City***. Throughout Paragraph gallery the artists are creating an evolving miniature city assembled from video projections, paper buildings, and found materials. A model train, equipped with live-feed wireless video camera, runs throughout the constructed city, allowing visitors to experience the installation "cinematically" in the adjacent Project Space.



***Cinema City*** is inspired by urban landscapes that no longer exist, that in essence, exist only through their photographic and cinematic documentation. Further, building upon the mission of Urban Culture

Project to revive Kansas City's downtown through arts and culture, and playing upon the architecture of Paragraph gallery, the installation is viewable "through the storefront," harking back to a time when the storefront display was a common site in vibrant American downtowns. The public can submit photos of architecture and buildings from their own personal archives via [www.thecinemacity.com](http://www.thecinemacity.com). Boyer and Nordman will integrate these images into ***Cinema City*** during Saturday visits. A post exhibition documentation catalog will be designed and self published by the artists.

**Jody Boyer** is an intermedia artist originally from Portland, Oregon. In her work she explores the interdisciplinary possibilities of photography and new media with a specific interest in landscape, memory and perception. She received her B.A. from Reed College and her M.A. in Intermedia and Video

Art from the University of Iowa. Her work has been shown across the country, including at the Des Moines Art Center, Womanmade Gallery in Chicago, LivingArts, and the Bemis Center for Contemporary Arts. Visit [www.jodyboyer.com](http://www.jodyboyer.com) for more information.

**Russ Nordman** is an Associate Professor of Intermedia and Digital Art at the University of Nebraska at Omaha. In his work he transforms observations of the ordinary and the everyday into contemplative and imaginary commentary on the human experience. His work has been exhibited internationally, including the California Museum of Photography, the Des Moines Art Center, LivingArts and the Bemis Center for Contemporary Arts. Visit <http://www.russnordman.com> for more information.

***RACHELLE GARDNER: DREAMSCAPES***  
**JENKINS**

**September 19-October 18**

Rachelle Gardner, a current Urban Culture Project Studio Resident, debuts an ambitious mixed media installation in the two Jenkins window galleries on Third Friday. Supported by a 2008 Inspiration Grant through the ArtsKC Fund, Gardner's *Dreamscapes* will infuse otherworldly elements evocative of daydreams into the hard-edged, fast paced urban landscape, inviting passerby to slow down and take a deep breath.

Often addressing dichotomies in her work, the seemingly out-of-reach botanicals of the installation are combined with elements of human interaction. "Until recently, it's almost as if I've been recording observations from an alien wilderness for a botanist's handbook. This is first time I've hinted at people having a place in that wilderness. With the stress and pace of our lives, I want to encourage people to spend a moment in these places, even if only in their minds." An accompanying exhibit of the artist's work is on view at the Kansas City Artist Coalition's Underground Gallery, providing a behind-the-scenes look at the project's development.

