

Locate | Navigate: exercises in mapping (part 2)

La Esquina | 1000 West 25th Street | 816.221.5115 | www.urbancultureproject.org

February 1-March 22, 2008 | Hours: Thursdays & Saturdays, 12-5 pm

Artists: 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).

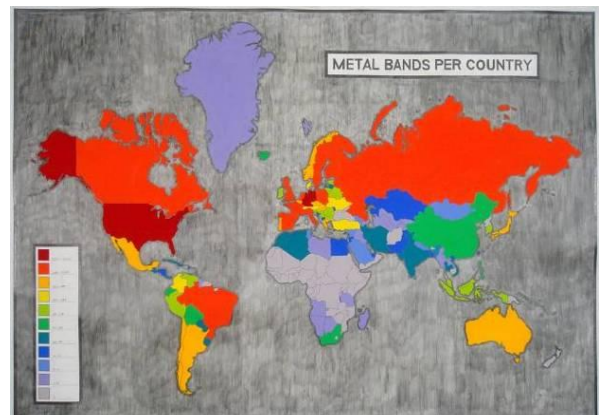
Curator: Kate Hackman

A map is a visual representation of an area—a symbolic depiction highlighting relationships between elements of that space such as objects, regions, and themes. Many maps are static two-dimensional, geometrically accurate representations of three-dimensional space, while others are dynamic or interactive, even three-dimensional. Although most commonly used to depict geography, maps may represent any space, real or imagined, without regard to context or scale. - Wikipedia

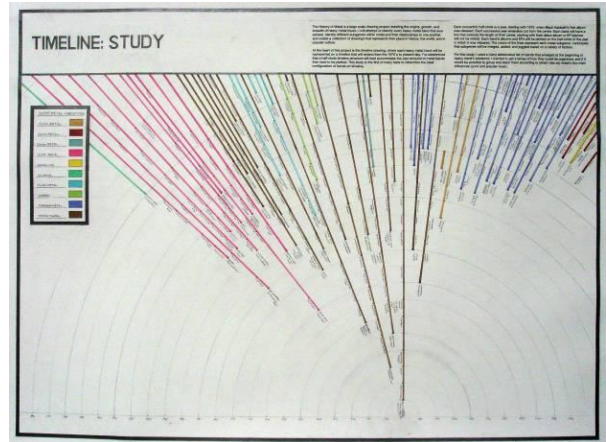
In 2008, we are in the midst of a mapping revolution. Thanks to the personal computer, the Internet, space satellites for data collection, and an expansive array of related technological tools, the scope of information available for mapping has exploded; we simply choose how we would like to select, filter, manipulate, magnify. Tracked by GPS, our physical locations and motions may be mapped in real time (never to be lost again), while at the same time we navigate through a vast virtual network, locating and relocating ourselves perpetually. Using Google Earth to view one's own neighborhood or childhood home; routinely linking Mapquest directions to e-mailed party invites; building networks of MySpace friends: we have become habitual mapmakers as well as blips on a vast array of others people's maps.

Locate | Navigate: exercises in mapping (part 2) —the second component of a two-part exhibition featuring work by some thirty local, national and international artists in total—is interested in artists using maps as means of structuring highly personal experiences and investigations, and in mapping as an expansive, individualistic, creative process for observing, exploring and representing relationships among particular elements of interest, from places to objects, ideas, actions, and points in time. Throughout is an interest in the artist's hand, whether embedded in physical mark or content of the work, and in the intimate nature of the maps created. Pushing the parameters of what might be considered a map, the project further aims to encourage expansive approaches and attitudes toward exploring and examining our surroundings, and to suggest alternative methods for envisioning and depicting such terrains.

For a number of years, **Mike Hill** has been developing complex systems for tracking, organizing, and charting specific fields of information in a visually striking manner. Each year for several years, Hill rigorously mapped baseball statistics, specifically the details of each and every game played by the Boston Red Sox. Selecting a different organizational system and set of data to highlight each year, Hill created extraordinary large-scale drawings that simultaneously elevate baseball obsession to a fine art, critique that very obsession, and exalt the process of gathering and organizing information— as one with the potential to both reflect and yield great beauty.

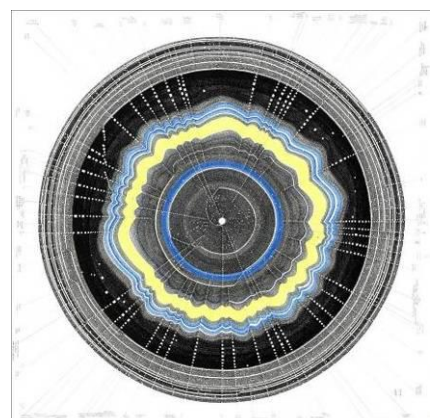
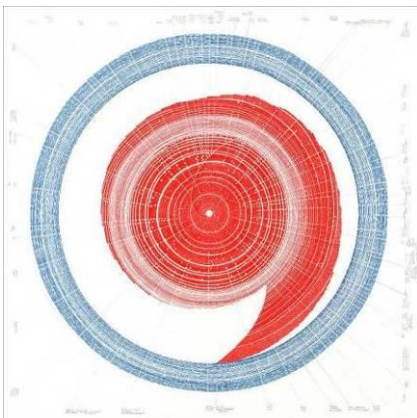


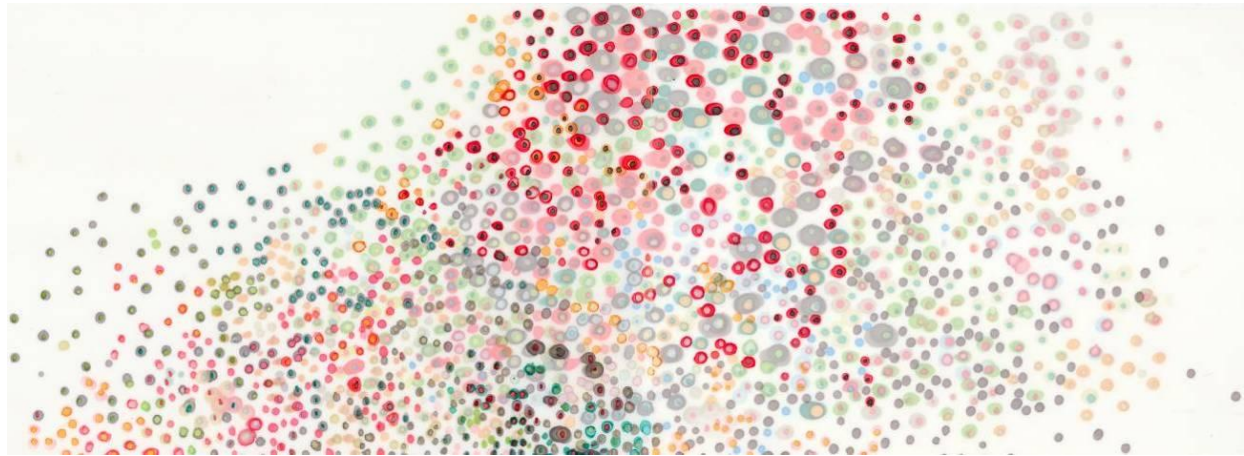
Hill's new "History of Metal" project applies the same level of devotion to the history of heavy metal music, engaging extensive research directed toward tracing the evolution of the genre from the 1970s to the present. Maintaining a website to share and gather information (currently he has over 50,000 bands listed), Hill's goal is nothing less than to create a comprehensive map of this research in the form of "a collection of drawings that represents metal's place in history, the world, and in popular culture." One of the two drawings Hill has completed thus far is *The Metal Map*, representing the concentrations of metal bands in countries throughout the world. Revealing the United States and Germany as having the highest metal band densities and most African nations breeding few to none, the map allows for a projection of correlations between pop culture sensibilities and political, racial, and economic climates. The second drawing is a timeline study: "the first of many tests to determine the ideal configuration" for an ultimate timeline drawing that will plot the place in history of every heavy metal band that has ever existed, including tracing the emergence and evolving relationships among sub genres. ("I've determined that a half-circle timeline structure will best accommodate the vast amount of metal bands that need to be plotted," notes Hill.) Allowing the information to shape the drawings and vice versa, with this project Hill is immersed in an absurdly comprehensive analysis of a specific cultural phenomenon and in the creative generation and implementation of new organizational systems custom-designed for its most perfect presentation. Visit <http://www.thehistoryofmetal.com> for more about the project.



The exquisite drawings of **Corrie Baldauf** were an early inspiration for *Locate | Navigate*. As a Studio Resident at Urban Culture Project's Bonfils space in 2007 before departing for graduate school at Cranbrook Academy of Art, Baldauf was immersed in developing a precise formal language for "mapping sensory stimulation." Composed of thousands of tally-like marks that abut to form tiny cell-like units, these concentric "time based diagrams" register small influences within a particular environmental context: "the distinctive way a person converses with me"; "the obscure layering of stories, news, and music on the radio."

Product of an aesthetically-minded, deliberate organizational system concerned with color and composition as well as content, Baldauf's drawings perfectly exemplify the idea of personal mapmaking. With titles like *Recording the Calm*, and *Nail Gun Rhythm*, and handwritten annotations denoting specific occurrences ("ice cream truck," "t-shirt to tank top," "security check," "quitting Pandora, starting I-tunes") at the moments they registered, these maps of time and environmental context communicate a keen attentiveness to the fine-grain texture of daily life—or, rather, it is the process of creating the drawings that carves out the time and space for such heightened consciousness to exist. Ultimately, these works seem to balance on a line between document and invention, where formal concerns exert as strong an influence as the information portrayed. It is in the seamless convergence of the two that they achieve their strength as artworks, and allow room for viewers to map onto them their own speculations and imaginings.





Anne Pearce's multi-panel, multi-layer watercolor on vellum drawing/painting from the "Rhetorical Black Holes" series maps the dynamic course of one conversation between herself and another person as it unfolded over several hours. Reading from top to bottom, the piece translates the ebbs and flows, intensifications and lulls of this time-based back and forth into a seductive visual palette of richly colored ellipses of various sizes and configurations. Scaled in relation to the body, the piece's passages of densely concentrated, layered pools or clusters of marks read like pressure points—knots of energy, conflict, intensely energized banter; elsewhere the dispersion of cellular forms suggests releases, segues, pauses, or gaps. Created post facto the work does not purport to serve as a factual documentation of the interaction, but rather fully embraces its subjectivity as an impressionistic portrayal of the "marks or stains left on the conscious or subconscious mind." It further encapsulates the idea of conversation as an unpredictable, living thing, the force and direction of which maps itself in real time, informed by myriad factors both within and beyond our control and occurring on continuously shifting planes of connection and divergence.



Andrea Flamini's *San Prassede* and *San Ignazio de Loyola* are two sound installations from an ongoing series titled "Church Recordings." Contained within pristine wooden boxes, which themselves connote a sense of the precious and treasured, are sound recordings collected in churches in the city of Rome, Italy. To be experienced individually via the privacy of headphones, the recordings themselves map the sounds of near silence in sacred spaces—highly charged, layered, un-edited spans of quietness loaded with the volumes of all we might extract from and project into them. With these subtle, nuanced recordings Flamini investigates sound as a means of mapping and contemplating specific physical and spiritual spaces, and sets forth a situation in which this sound-

mapping might open to assume the proportions of sacred architecture, transporting us to another place and emotional or spiritual state through our experience of it.

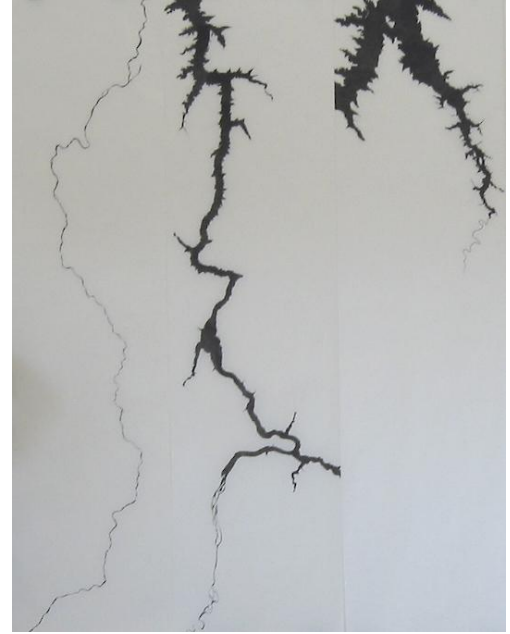
Similarly quiet, reverent, and invested with associations both intimate and expansive, **Anne Lindberg's** works are mappings of a private landscape: the terrain of the artist's own bed. In a manner that merges two layers of mapping—one photographic, the other hand-drawn—these six photographs overlaid with white colored pencil drawings on vellum are laden with associations and implications, of sex or loneliness, fantasies or nightmares, rest or sleeplessness. The bed here becomes the territory, the arrangement of sheets and pillows its topography: "a changing surface of texture," as Lindberg writes. With the fine matrices of white lines creating a sort of pearlescent net or veil between viewer and photograph of the bed itself, these pieces evince a sense of



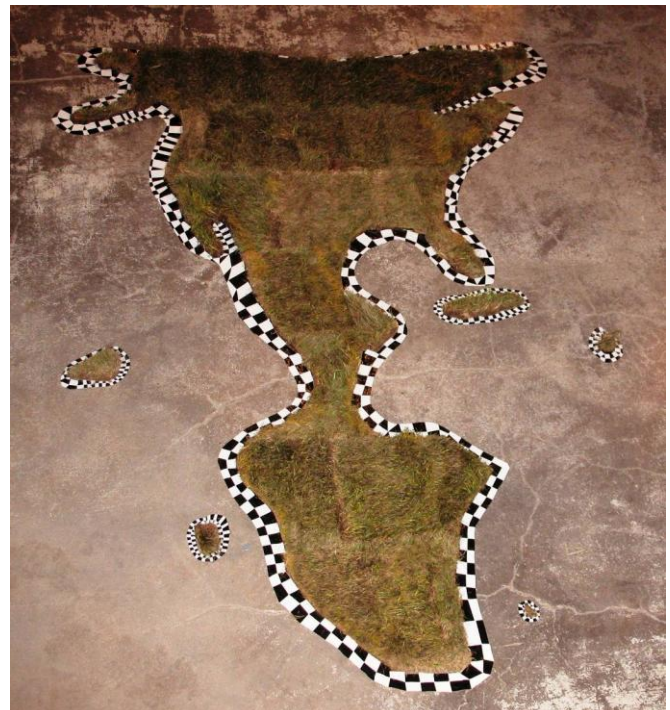
suspension or hovering between here and there, rather like maps of the state between dreaming and wakefulness, or the threshold between desire and satiation.

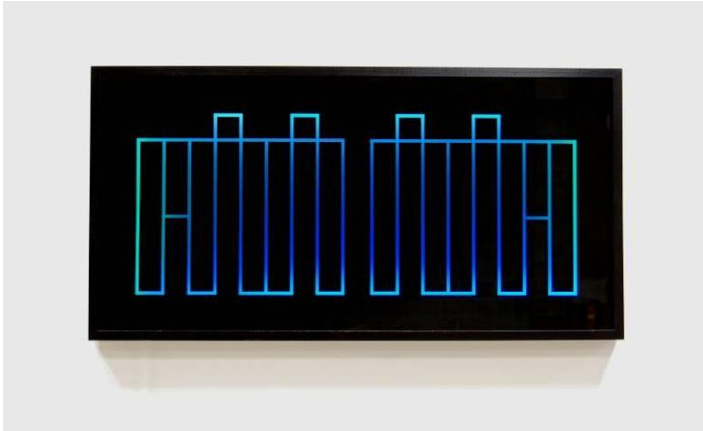
In 2005, **Wopo Holup** was awarded a public art commission for the Shoal Creek Police Academy north of the river through the Municipal Art Commission's One-Percent-for-Art program. As a side project to that major sculptural work, which took the Missouri River as its backbone and unifying theme, Holup created 21 black and silver marker on vellum drawings, collectively titled *The River Drawing*, mapping the entire expanse of the Missouri River.

Through these accurately scaled drawings, which were completed over more than a year's time and run nearly 163 continuous feet, the Missouri River is mapped from its source at Three Forks, Montana all the way through to the point at which it meets the Mississippi. The piece functions on one hand as a lyrical line drawing weaving its way up and down the wall, with branching tributaries, bends and curves evocative of other natural patterns, from roots systems to the veins and capillaries of the body. Embedded in these drawings as well are endless stories of geography, history, culture, agriculture, and industry; of floods and droughts; of individuals, families, cities, and small towns located on and near the river and in many ways defined by it. The enveloping nature of the piece as a whole makes it rather impossible not to understand the river's vastness and consequence, even while the drawing's gracefulness and delicacy connects us to a sense of the river's elemental beauty and perhaps also its fragility. We might choose to home in on specific points along its course, or to stand back and let it wash over us as a singular gesture.



Featured in *locate | navigate (part 1)*, **Garry Noland's** *Scenes from The Route of Amundsen's South Pole Expedition* told the story of the Norwegian explorer's successful venture as the first person to reach to the South Pole through a historical map and 25 delicate collages imagining landscape views corresponding to specific dates and locations along Amundsen's route. Constructed specifically for "part 2" of the exhibition, his *Unorganized Territory*, spanning approximately ten feet across the floor from northern to southern tip, is a map of the Americas composed of sod. Drawn and cut from memory, and outlined with a border of black and white duct tape patterned to mimic the scale markers of a map, this grassy expanse reconnects two-dimensional representation (the map) with three-dimensional matter (the earth itself) in an immediate, wonderfully concise manner. Interested in gaps between representations and actual things, Noland here delivers sign and signified at once, forcing a relocation or shift of perspective toward a mindfulness that we are, in fact, *here*, occupying the actual, substantive territory rather than an abstract representation of it. The piece thus urges a heightened environmental consciousness, as the implications of policy and behavior become immediately "real," while it also playfully elevates a patchwork of sod squares into living art object, provoking a consideration of another sort: do we walk on it or not?





The colored LED lights located behind the pristinely etched black mirror surface of **Jorge Garcia's** *Untitled (Parallel Lines)* are fed by sound collected simultaneously via handheld recorders positioned on either side of State Line Road separating Kansas and Missouri—a boundary charged with political, racial, and socio-economic implications. These two different recordings have been overlaid—fused—and play concurrently through an electronic device connected to the piece, thus informing the light and color patterns visible across its surface. The etched form itself hinges on a vertical center dividing line, with the curvilinear pattern articulated on one side of

the center mirroring that on the other side. Mapping specific context onto symmetrical abstraction, Garcia superimposes two bodies of information similarly structured around a border or division. Wedding the two “opposing” sound recordings to together illuminate one lyrical form, he further seems to posit a reconciliation of difference across borders, and to point out the contingent nature of that border to begin with.

James Woodfill's new photographs exemplify and add a new layer to the kit of parts approach that tends to inform and underlie his work, while also manifesting a continued interest the idea of rehabilitation as a fertile process for drawing connections and empowering meaningful recontextualizations. Drawing from what already exists to map parts of renovated structures in the Crossroads onto other older structures in the same area, Woodfill cross-pollinates these buildings, enacting a process of dislocation, then relocation, then simply location, as these new hybrid structures assert their own sense of correctness as products of a place-specific language. Inserting a grid of new windows here, part of a façade treatment there, while retaining other components of the structures that reveal what is often a long history of prior renovations and adaptations, Woodfill sets forth these images as maps of an evolving language of architectural style, technology, and material use, as well as intimate portraits of the ongoing history of the Crossroads area and the use/habitation/reconsideration of each particular building. They are, finally, strikingly vivid images in their own right; crisp composites of disparate parts that arrive at a surprising sort of harmonious reconciliation.



Dana Sperry's *Sketches for an Intermezzo for the Masses* includes two separate video “sketches,” each of which map human activity over a finite period of time in a specific public space. Focused on “in between” or transitional spaces—an escalator, a subway station— and using a masking technique to

divide the frame into segments, Sperry's "sketches" convey a visceral sense of passage, as moving bodies are alternately revealed and concealed, their traverse from one place to another amplified. As in music, where the intermezzo is a brief movement or composition that functions as an interlude between two others, these video sketches assert transitional realms and states as distinctive spaces of their own, characterized by unique dynamics and codes of behavior. Like moving paintings, these relatively simple works are mesmerizing as portraits of singular individuals, masses of bodies, and the distinctive architectures and choreographies of transit.



In April of 2005 a box of tapes was found, locked in the closet of an abandoned backhouse; hidden in the shadows behind a burnt and ruined foundation, its dead pool, and an overgrowth of Jimson Weed and Castor, beneath crooked palms, tangled in the Jasmine of a lost neighborhood in the hills of old Los Angeles. 33 tapes in all, of various formats, were found stacked in a plastic film box. Most were wrapped, individually, in topographic map paper and labeled, "(VxPxC)." The tapes themselves contain hours upon hours of psychedelic improvisation. In April 2006 the tapes were placed in the locked closet of an abandoned backhouse in the hills of old Los Angeles.



Thus is the story of *The time-fold project*, a work of Los Angeles based visual artists and musicians Tim Goodwillie, Grant Capes and Justin McInteer, who together comprise **(VxPxC)**. Displayed on the wall as well as in a red box that perfectly aligns with a mental image of the story of the tapes' discovery, these map-wrapped or otherwise embellished treasure-like items often feature tiny handwritten notations suggesting titles derived from the specific locations they were recorded— "Chelsea Hotel" or "Missouri Law Tapes"—or else referencing elusive but oddly evocative dates or themes—"Angels of Punctuation Day," "Chicken Boy's Revolution Day." Adjacent, a computer allows visitors

to listen to the music contained therein, otherwise inaccessible due both to their wrappings and their iconoclasm as products of a rapidly outmoded technology. As a whole, this project generously offers forth a trove of imaginative, open-ended objects for mining, positioning the viewer as navigator through and among them.

Minneapolis-based photographer **Justin Newhall's** *Monument to the Corps of Discovery*, an image centered around the memorial to Lewis and Clark located at Case Park on the west side of downtown Kansas City, portrays the awkward grandiosity of this monument to the expedition as approached by two families, one African American and one Caucasian. Like many monuments, its greatest interest for the children seems as an opportunity for climbing and playing, and Newhall's image distills a sense of disconnect between past and present, historical monument and lived experience, abstraction and reality, as well as capturing a sense of the dutiful cultural ritual that surrounds our visiting such sites of historical significance.



This image is one of a series of photographs taken by Newhall from 2000 to 2003 at sites along the Lewis and Clark Trail. Interested in the mythology of the American West as embodied in Lewis and Clark's expedition and our continued memorialization of it ("a great deal of effort is put into keeping the memory of their 'undaunted courage' in tact, because by extension, it is through them that we see ourselves,") Newhall embarked on "an exploration of the landscape, historical sites, discarded memorabilia, and makeshift roadside museums that litter the Dakotas, Montana, and beyond—in other words, of the no man's land between myth and reality," as he describes it. What is revealed in these images, which are less interested in Lewis and Clark than in the contemporary landscape as it actually looks in these places, is often a complete disconnect between past and present, as innocuous subdivisions or parking lots have, predictably, replaced western wilderness. Other images capture a sense of the forlorn and downtrodden: a park bench with its back turned to a historical marker at Lake Sakakawea, North Dakota; or the kitschy remnants of frontier spirit: a plastic bucking bronco and makeshift tourist teepee in the distance along the roadside in Ford Pierre, South Dakota; a bathroom in Utica, Montana postered with peeling reproductions of iconic horse and cowboy paintings; or conquered and contained nature: children feeding ducks at Sacagawea State Park; a deer nearing a barbed wire fence in Petroleum County, Montana. Taking the Lewis and Clark trail as a structure for mapping a specific portion of the country, Newhall delivers a series of poignant images that capture a portion of contemporary America with remarkable realism.



For several years, **Matt Wycoff** has been creating personal inventories of experiences, relationships, memories, knowledge. Text-based drawings list all the words in the dictionary he does not know or all the people he has known; a map of the world identifies all the countries he has visited. These works function as documents of time-based activities (perusing the dictionary, for example), and as memory-based investigations. While autobiographical, they also operate in the public realm as instigations for viewers to index their own experiences: what words can we cross off on the vocabulary list?; Where does our name appear as someone known, or not?

With *Every Landscape Photo My Grandfather Ever Took*, Wycoff delivers a vertigo inducing, rapid-fire survey of photographed "nature." Created by scanning dozens of carousels worth of 35-mm slides inherited from the artist's grandfather, the piece in part pays homage to the cumulative travels, literal and metaphorical, that comprise a lifetime. The process-intensive construction of the video itself seems an act of tenderness and reflection, reinvesting these documents with new purpose and relocating them in the present tense.



This compilation of views also reflects Wycoff's interest in the power structures embedded in the act of "looking," and specifically those relating to the manner in which we see and represent nature. The mythologizing of the American landscape, expressed in representations ranging from 18th century Hudson River School paintings to products of the tourism industry to Hollywood Westerns, as Wycoff notes, is informed by and further empowers a "process of projecting ourselves into spaces in order to take ownership of them conceptually." This framing of the landscape as an object for potential possession has played a role in American imperialism



for hundreds of years, from the obliteration of Native American populations to the war in Iraq to the gradual destruction of the environment. Wycoff's video both considers how these ways of seeing might manifest in even the most seemingly innocuous photographs, while at the same presenting them in a manner that refuses to let them function as such. Our capacity to attach to any single image or landscape view is thwarted as the next one quickly takes its place.



Having recently completed his MFA at University of Illinois, Urbana-Champaign, **Brian Collier** moved to Kansas City in 2007, joining the faculty at the Kansas City Art Institute as an instructor in the Interdisciplinary department. Much of his Collier's work, including numerous ongoing projects, involves exploratory excursions, the development and application of specialized classification systems, and the use of maps to track human and animal activity and document the specifics of place.

Collier's commute for several years between Bloomington and Champaign/Urbana, IL, a 50-mile route running primarily along Interstate Highway 74, inspired *The Highway Expedition*, a multi-faceted project that involved the artist exploring and

documenting more than 115 miles of roadside habitat over the course of 27 individual walking excursions. "The Illinois interstate highway system is the third largest in the nation, with approximately 1,900 miles of roadway corridor and about 135,000 acres of land associated with these corridors. The realization that the highway right-of-way has some of the largest potential natural habitat in this part of the state deepened my interest in finding out what was actually there," writes Collier.

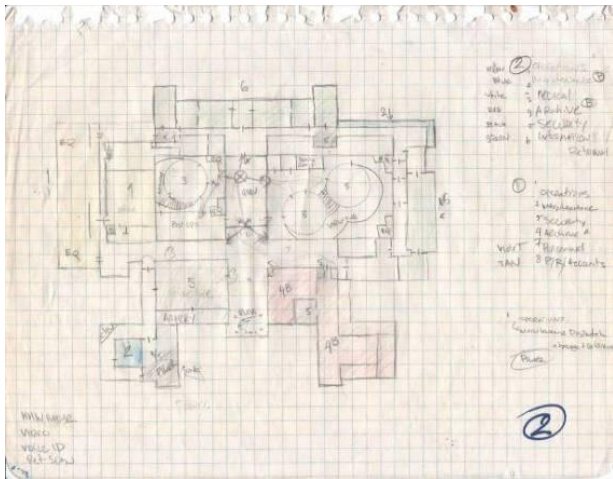
Collier's project is presented for exhibition in the form of an installation including audio and video recordings, an artist-made light table illuminating a map tracking his excursions, and 27 hand-made trip journals precisely detailing his observations and discoveries through text and photographs. Individually and together, these components reflect a committed, vigorous, and yet also highly self-aware and humorous immersion in and mapping of a largely overlooked and neglected terrain, which reveals itself to be "a strange world filled with a surprising density of native and non-native plants and animals, all living under a constant barrage of traffic noise." If on one hand we are invited to find this level of investment and scrutinizing of highway right-of-way habitat a bit ironic, we might do better to consider the project as an assertion of nature's resiliency in the midst of human disregard, as well as a call for greater environmental awareness and responsibility. As global warming continues and we imagine the possibilities of rising ocean levels that may ultimately drive coastal populations further inland, we might also imagine a time when this disregarded territory becomes valuable property, and we find ourselves occupying this same "narrow strip of land where... the inhabitants appear to be adapting to a life squeezed between speeding traffic and huge expanses of large-scale agriculture."

With thick, slick, clear resin surfaces coating colorful, glittery, minutely detailed aerial maps of imaginary, interlocking architectures and lawns, **Darlene Charneco's** sculptural paintings have a terrific physical presence. Yet her appealingly homespun approach is in fact significantly inspired by aspects of cyberspace, particularly its potential for empowering "social, interactive and collaboratively built spaces." Like aerial views, which provide an instant glimpse of patterns and connections not so easily discerned for the ground, so do virtual words collectively constructed through games like SimCity and Second Life reveal, more rapidly than in "real life," a vivid picture of societal tendencies and desires. Rather



than overly discouraged by what these virtual worlds currently suggest, Charneco is “inspired by the thought that with the continued progress and eventual integration of mapping tools such as geographic information systems with computer gaming technologies, we just may be able to evolve the needed feedback to recover from what seems to be a dangerous myopia.” Her work communicates this hopeful sense of a humanitarian re-mapping.

Charneco’s *Sitemap* generates specifically from the concept of the memory palace: “a mentally constructed architecture or location which has been used since ancient times as a mnemonic device for the recollection of intentionally embedded information,” she explains; and from that of a sitemap: “typically used in web-based information architecture to enable a more thorough exploration of a website’s content by search engines.” Seeing potential for merging the two types of structures, her *Sitemap*, with its interlocking parts, meandering passageways, and mushroom-like nodes projecting from various chambers functions as a sort of imagined prototypical structure for storing information to be later accessed/recalled... “an armature for a theoretically infinite number of different exercises.”

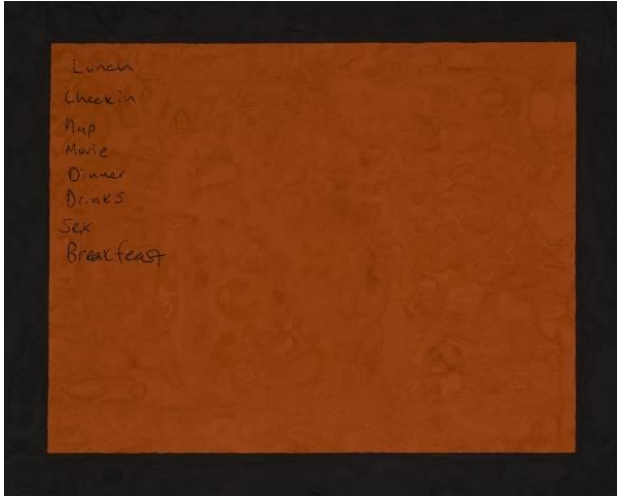


A Kansas City Art Institute graduate based in New York, **Timothy Hutchings** is interested in a range of cultural phenomenon, among them various types of role playing games. One of his recent projects is the founding of “PlaGMADA” (the Play Generated Map and Document Archive), the mission of which is “to preserve, present, and interpret play generated cultural artifacts, namely manuscripts and drawings created to communicate a shared imaginative space.” Committed to soliciting, collecting, describing, and publically displaying these documents, PlaGMADA aims “to demonstrate their relevance... as both a historical record of a revolutionary period of experimental play, and as aesthetic objects in their own right.”

Included in *Locate | Navigate* are six documents from this archive, each one a map generated and utilized for a specific role playing game, from Dungeons and Dragons to Shadow Run. Fantastic and fantastical drawings, these eclectic but highly specific maps first and foremost proclaim their urgency and purposefulness as tools in the service of (serious) play. Ranging from fairly minimal compositions of a few loose shapes with a directional indication to elaborate, color-coded floorplans with collage elements on graph paper, these documents not only map the structures of the games in which they were employed but are also fabulous catalogues of the particular characteristics and aesthetic sensibilities of their creators.

Also presented are three scrap paper map collages: arrangements of maps the artist made for himself while navigating around New York City and other places. Scribbled on bits of scrap of paper or the backs of receipts, these notations of “the most basic information required to get from here to there—a few necessary cross streets and subways” again were generated as tools, designed to work. It is primarily in the process of recontextualizing them that they begin to assume other functions and reveal other sorts of information. Piecing these collected maps together as overlapping and intersecting pieces, Hutchings is gradually building a cumulative map of his experience of the city—ultimately, a map of self overlaying a map of place: “As the maps grow and interconnect, ‘grey areas’ which I do not visit will emerge, and the more common areas will become more and more detailed,” he speculates.

As practicing artist, teacher, collaborator and entrepreneur, **Adriane Herman** habitually maps, interrogates, mediates and/or exploits far-ranging mechanisms for the circulation of information and goods in the public realm. She is also interested in the manner in which the assignment of value or merit is informed by perceptions regarding authorship versus anonymity, temporality versus permanence, handmade versus manufactured.



Using a technique combining drawing and printmaking processes with ceramic media, Herman's current work monumentalizes selections from her growing collection of ephemera, found and actively solicited, such as other people's grocery and "to do" lists. Employing a labor-intensive process of inlaying then polishing burnishing clay to "re-present evidence of human commitments, tastes, priorities, accomplishments, and procrastinations," Herman "hopes to bring to these clues about people's lives the kinds of intensive attention often reserved for objects encountered in environments that imply their contents have cultural value, such as museums." She succeeds. Unfolding across richly colored, exquisitely polished surfaces, these often hilarious lists demand to be read as important documents of consequential actions, planned or completed. On one list, each noted event, from

lunch to drinks to sex to breakfast, takes on historic proportions, and we find ourselves either rooting for our mocking this individual's aspirant plan of action. Another, earnestly outlining a plan to "build smaller," "buy smaller," "create community," "pay off debt," assumes the status of a global mandate. Together these works map the ins and outs of daily life in a manner that amplifies the individualistic quirks that distinguish one list from another.

Matt Dehaemers' *The Other Side of the Tracks* is a reflection on a personal experience as an AmeriCorps Vista volunteer, during which time the artist drove daily from his own neighborhood in Leawood, Kansas to the Quindaro School in the Quindaro neighborhood of Kansas City, Kansas, where in fact the artist's mother grew up. The experience of transition from one area of the city to another, very different one is highlighted here in the form of two contrasting projections, visible only through rear view mirrors situated high above the viewer. Out of the driver's windshield perspective is Kansas City, Kansas, including the Quindaro area, while in the passenger's windshield perspective is South Kansas City, including parts of Leawood, Prairie Village, and Overland Park. These two contrasting video documents are juxtaposed with a larger installation that further speaks to distance and division in the



midst of geographical proximity: two tall stacks of tires strung like totems around telephone-pole likenesses; a central, spinning, Cadillac emblem covered with a map of Kansas City that includes these two areas of the city; a pair of sneakers dangling across a wire joining the two poles. Staging a situation in which we are directly confronted with the interconnectedness of closely adjoining but culturally divided places and situations, Dehaemers calls for a reconsideration or at least heightened awareness of the manner in which we navigate our city, often limiting our paths in accordance with routine, in avoidance of the unfamiliar, or as product of fear that more often than not has little to do with on-the-ground, lived experience.

- Kate Hackman, Curator