

Artists without borders in the Crossroads

KEMPER'S 'THE CENTER IS A MOVING TARGET' EXPLORES THE ROLE OF REGIONALISM.



Image courtesy of the artist

Ricky Allman, "All of Us Redux" (2013)

Kayti Doolittle, Special to Ink

How much does place matter?

Place influences our vocabulary, our dress, the food we eat, how much we work, when we marry, if we marry, sometimes even whom we marry.

To me, place is the lens through which we see the world.

Erin Dziedzic, the curator and head of adult public programs at the Kemper Museum of Contemporary Art, wants to explore how regionalism motivates artists. Those exhibiting in "The Center Is a Moving Target," showing now through Aug. 1 at Kemper in the

Crossroads, are not locked to the land they are from. Their work is influenced by global circumstances and current art trends: textural materials, found objects and collaboration.

Kansas City (and middle America in general) is an intersection people often pass over. It is not New York or Los Angeles. But it doesn't need to be.

Artists are traveling the globe through fellowships and residencies. Collectors, curators and art enthusiasts from all hemispheres and time zones can view work through websites and social

media. Travel and technology have a way of unstitching the seams of our self-made realities, borders and limitations.

The Crossroads, also a place where paths meet, is the heartbeat of Kansas City's art scene. So it's fitting that the exhibition includes 12 Kansas City artists within a 20-mile radius of the Crossroads Arts District.

For Dziedzic, the conversation about regionalism began when she was the curator at the Savannah College of Art and Design in Georgia.

In 2011, she founded Artcore

State of the Arts is a new monthly feature by contributing columnist Kayti Doolittle, who writes about the Kansas City arts community. To give feedback or share a story idea, email her at kaytidoolittle@gmail.com.

Journal, artcorejournal.net, an online biannual contemporary art journal. Artists, curators, cultural thinkers and writers (including myself) from all over the world contribute to it.

In 2013, Dziedzic commissioned and edited a continued conversation about regionalism in ArtPapers, an Atlanta-based nonprofit forum that covers contemporary art and culture.

"What I have discovered is that regionalism is not a genre," Dziedzic said.

Robert Josiah Bingaman, one of the artists in "The Center Is a Moving Target," has three paintings in the east gallery. His work migrates to ideal places/spaces, often to the architecture from the Southeast sunshine states.

"Pool 1" is a large painting of a