



Simulacrutopia (again)

Kim Waale

February 12 through March 18, 2016

Burt Chernow Galleries

Housatonic
Museum of Art

Maps tell stories. They speak of discovery and conquest, of inequality and exploitation, and of privilege and power. Maps not only provide a concrete shape of the world, but they also shape our ideas and knowledge about the world, informing our perceptions of others as well as our own identity. Although both artists use maps to situate us within their works, each artist leads us to a very different place: Mary Giehl's *Rice is Life* navigates the geopolitics of food while *Simulacrutopia (again)*, constructed by Kim Waale, leads us on a melancholy journey to a "make-believe" environment that bears no relationship to the real one.

Rice is Life is the visual manifestation of world hunger. In the first decade of the 21st century, according to foreign policy writer Lester R. Brown, access to grains has emerged as the dominant issue while the world transitions from "an era of food surpluses to a new politics of food scarcity." Giehl uses rice, the main food staple for people around the globe, as a sculptural medium, to fashion bowls comprised of white, red and black rice. Red threads shoot through each vessel and serve as a metaphor for our interconnectivity and interdependence as global citizens. Giehl's work beautifully documents the largest populations within developing nations such as Sub-Saharan Africa, Asia, South America and the Caribbean that depend on rice as the mainstay of their diet. The bowls are suspended from the gallery ceiling, like looming clouds of uncertainty, that warn of rising temperatures, water shortages and population growth that threaten the world's food security.

Simulacrutopia (again), on the other hand, underscores the prophetic vision of the French philosopher, Jean Baudrillard, who observed that

our postmodern society no longer makes a distinction between the real and artifice, stating that there is only the simulacrum. "On Exactitude of Science," a story by poet and writer Jorge Luis Borges', describes the replacement of the real with artifice. In the fable, a Cartographer's Guild is charged with the making of a map designed to record (and replace) the Empire perfectly, so that the image of place is paramount to the place itself. Borges' story aptly illustrates Baudrillard's assertion that postmodern society has no relationship to the real, a world where style now trumps substance. Simulacra replaced the real, leaving us "outside" nature, essentially at a remove from the natural world. But Borges' tale is also a metaphor for post-colonialism as well as postmodernism, the map merely a tattered remnant of cultures, fragments of meaning, and difference. And while we inhabit a world of illusion, of spectacle, a virtual reality as it were, very real events threaten our existence.

There are 46.5 million Americans facing crises every day, choosing between nutrition, housing and healthcare, while 795 million people world-wide are struggling with malnutrition and hunger according to 2015 estimates provided by the United Nations Food and Agriculture Organization. Right here in Connecticut, 11.9% of the residents are food insecure. Although current food production could feed every person on the planet, poverty prevents the purchase of, and access to, food. In addition, global warming has resulted in extremes in weather conditions such as floods, droughts and disruption of the growing seasons—all affecting the food security of people around the world. *Rice is Life* and *Simulacratopia (again)* strikingly maps out the magnitude of the issues that we, as a global society, must address.



Kim Waale

Western culture is rife with artificial representations of nature that are often more inviting and popular than the real thing. Increasingly, nature is an idea, a cultural construction, and a commodity. *Simulacrutopia (again)* is whimsical fiction, a slip-page between reality and artifice, made of dumb materials and yet, it's a plastic sublime—a romantic natural hybrid. The unnatural materials used to construct this artificial landscape are readily evident: ordinary plastic wrap, rubber, and Styro-foam. By making these materials self-evident, the illusion of landscape disintegrates even as it is being created. The literal materials of this installation emphasize the dislocation of the scene—in an art gallery far from the “real” location. Representation embodies difference and distance from the thing represented. Most of us prefer to view the natural world from a comfortable, controlled, and safe distance. But what are the consequences? After spending one and a half days in Disney World, my nephew spotted a living egret near a manufactured tree and remarked with surprise, “Hey, that’s a real bird!”

AWARDS + RESIDENCIES (selected)

- (2014) **Stiwdio Maelor**, residency, Corris, Wales, UK
- (2011) **I-Park Environmental Art Biennale**, residency, Plantsville, Connecticut
- (2011) **Award of Excellence**, Memorial Art Gallery, Rochester, NY
- (2010) **A Solaina de Piloño**, *Fundación Casa Museo* International Workshop/
Residency, Galicia, Spain
- (2009) **Saltonstall Summer Fellowship/Residency**, Ithaca, NY
- (2009) **Louis D'Amanda & Harris Popular Vote Awards**, *62nd Rochester-Finger Lakes Exhibition*, Memorial Art Gallery, Rochester, NY
- (2008) **Art Colony Galichnik**, Artist Residency, Mavrovo National Park, Macedonia
- (2007) **Solo con Natura**, Artist Residency, Isla Santay, near Guayaquil, Ecuador
- (2005) **Harlech International Biennale VI**, Artist Residency, Harlech, Wales, UK
- (2009) **NYFA and UCCCA Special Opportunity Stipend grant** (also 2008, 06, 03, 1998, 96, 95)
- (2001) **Light Work grant** for photography
- (1999) **Constance Saltonstall grant** for sculpture & **Onondaga Individual Artist's grant** for film
- (1997) **International Studio Program (ISCP)**, Artist Residency, NYC
- (1996) **Sculpture Space**, Artist Residency and Fellowship, Utica, NY
Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY

EXHIBITIONS (selected)

- (2016) **Housatonic Museum of Art**, "Simulacrutopia (again)," Bridgeport, CT
- (2015) **Oriel Nwy**, *Knowing Place*, Aberystwyth, Wales, UK
Cazenovia College Gallery, Faculty Exhibition, Cazenovia, NY
- (2014) **Stiwdio Maelor**, "Roedd ac Mae: Was and Is," Corris, Wales, UK
Memorial Art Gallery, *6th Rochester Biennial*, "Simulacrutopia Too"
Rochester, NY
Cazenovia College Gallery, Faculty Exhibition, Cazenovia, NY
- (2013) **Tyler Art Gallery**, "Ebb & Flow," site-based installation, SUNY Oswego,
Oswego, NY
Schweinfurth Art Center, "Fertile imagination: Art and Agriculture," site-
based installation + performance with composer Richard Lloyd, Auburn, NY
Munson-Williams-Proctor Arts Institute, "63rd Exhibition," site-based
installation (Sue Scott, Juror) Utica, NY
Cazenovia College, "Extreme Fibers," (curated by Jennifer Pepper)

- Cazenovia, NY
- Gandee Gallery**, "The Connective Thread," Fiber Arts, Fabius, NY
- Earlville Opera House**, "Art Goes to College," Earlville, NY
- (2012/13) **Palitz Gallery**, "Making Their Mark, Eight Artists From Stone Canoe" (Ruth Appelhof, curator), NY, NY
- Everson Museum, TONY (The Other New York: 2012)**, site-based installation, (Deborah Ryan, curator), Syracuse, NY
- (2012) **The Art Salon**, "The One Series," solo exhibition, (Emily Farranto, curator), New Orleans, LA
- Hartnett Gallery**, "I Need a Lullaby" solo exhibition, University of Rochester, Rochester, NY
- (2011) **I-Park Environmental Art Biennale**, outdoor site-based installation, Plantsville, Connecticut
- Memorial Art Gallery**, 63rd Rochester-Finger Lakes Exhibition, Rochester, NY
- XL Projects**, Stone Canoe Artists, Syracuse, NY
- (2010) **Museum "Ramón María Aller" of Lalín**, Pontevedra, Spain
- Earlville Opera House**, solo exhibition, Earlville, NY
- (2009) **Museum of Contemporary Art, Artists From Colony Galichnik**, Skopje, Macedonia
- Memorial Art Gallery**, 62nd Rochester-Finger lakes Exhibition, Rochester, NY
- Everson Museum**, *Sympathetic Vibrations II*, installation, including films by Leo Crandall, Syracuse, NY
- (2009) **Delavan Gallery**, *Stone Canoe Artists*, Syracuse, NY
- (2008) **Warehouse Gallery**, *Blind Spot* (installation), Windows Project, (curated by Jeffrey Hoone), Syracuse, NY
- (2007) **Solo Con Natura**, 3 outdoor installations, collaboration with Valentin Domingus, Isla Santay, Ecuador
- McCormick Freedom Museum**, *Filth, Treason, Blasphemy?*, Chicago, NY
- Schweinfurth Art Center**, *Made In New York*, Auburn, NY (juried by Michael Sickler + Buzz Spector)
- Wilson Gallery**, solo exhibit, LeMoyne College, Syracuse, NY
- (2006) **2nd International Biennial of Contemporary Art**, site-based installation, Shumen, Bulgaria
- Scala Gallery**, *Collage+*, New Woodstock, NY
- (2006) **Cazenovia College Gallery**, *DADA Domestique*, (curated by Jennifer Pepper), Cazenovia, NY
- Everson Museum**, *Everson Biennial* (curated by Claire Schneider), Syracuse, NY

- Schweinfurth Memorial Art Center**, *Carved, Cast and Constructed*, Auburn, NY
Robert B. Menschel Gallery, *Digital Transitions, Selections from the Light Work Collection*, Syracuse, NY
- (2005) **Harlech International Biennale VI**, site-based installation, Harlech, Wales, UK
Rosefsky Gallery, *Narrative Structures*, SUNY Binghamton, NY
- (2004) **William Blizzard Gallery**, solo exhibition, Springfield College, Springfield, MA
- (2003) **Stone Quarry Hill Art Park**, *Amphitheater*, outdoor installation, Cazenovia, NY
Hamilton College, *Three Women*, performance, collaboration with Elaine Heekin, Clinton, NY
- (2001) **Light Work**, *2001 Grant Recipients*, (photo-based installation) Syracuse, NY
- (1999) **Pyramid Art Center**, *Upstate Invitational*, installation with Leo Crandall, Rochester, NY
First Night, premier of 16mm film *High Spirits*, collaboration w/ Leo Crandall, Syracuse, NY
- (1998) **A.I.R. Gallery**, solo exhibition, New York, NY
Hallwalls Contemporary Art Center, *Stagings I*, solo exhibition, Buffalo, NY
Munson Williams Proctor School of Art, 2-person exhibit, Utica, NY
Albany Center Galleries, *A Good Look: The Adolescent Bedroom Project*, solo exhibition, Albany, NY
Everson Museum, *1998 Biennial* (Bill Arning, juror), Syracuse, NY
- (1997) **International Studio Program**, New York, NY
Museum of History and Art, Rice Gallery, *Work/Place* (Janice Dorgan, curator) Albany, NY
Munson Williams Proctor Institute, Annual Exhibition (Judith Shea, juror) Utica, NY

PUBLICATIONS (selected)

The Post Standard, "Artistic Road Trips," by K. Rushworth, Syracuse, NY (7/20/2014)

City Newspaper (Rochester), "Art Review: 6th Rochester Biennial," by Rebecca Rafferty (7/16/2014)

Central NY Magazine, "The Inspirational Worlds of Kim Waale," by Katherine Rushworth (Nov/Dec. 2013)

TONY (The Other New York: 2012), exhibition catalogue, Deborah Ryan and Pamela McLaughlin

City Newspaper (Rochester), "Art Review: *I Need a Lullaby*," by Rebecca Rafferty (2/21/2012)

Stone Canoe Journal III, three sculptures selected for publication (2009)

Planet, the Welsh Internationalist, six photos of the U. S. election published, UK (Dec. 2008)

The Post Standard, "Pushing Sculpture's Boundaries," by K. Rushworth, Syracuse, NY (4-2-06)

Contact Sheet, Light Work, images published, Syracuse, NY (2002)

Salt Hill 9, "Artist, Kim Waale," Caryn Koplick, ed., cover, article + images published (fall 2000)

Saltonstall Broadside, limited edition, collaboration w/ poet Sheldon Flory & Olive Branch Press (2000)

Planet, the Welsh Internationalist, 16mm film stills from "Bear Woman" published, UK (April 2000)

Art Calendar, "The Censorship Tug-of-War," by Karen Pero (Sept. 1998)

FYI (NYFA Quarterly), "The Artist, the Institution, the State," two consecutive articles on censorship by the NYS Museum (summer & fall 1998)

Times Union, "Art and Argument," by Timothy Cahill, Albany, NY (3/1/98)

National Campaign for Freedom of Expression Quarterly, "Artists Pull Work..." (spring 1998)

The Post Standard, "Syracuse Artist, State Museum," by Sherry Chayat, Syracuse, NY (2/12/98)

Sculpture, "Inspiration and Renewal: Sculptural Residencies," by Jane Ingram Allen, Vol. 17 No. 2 (1998)

BOOK and ESSAY

A Due Voci: the Photography of Rita Hammond, Kim Waale, Julie Grossman, Ann Ryan, eds., Syr. Univ. Press (2003)

Stone Canoe Journal IV, curatorial essay (2010)

PROFESSIONAL EXPERIENCE (selected)

Syracuse University, MFA in Sculpture (1989)

Moorhead State University, BA in Fine Arts, Moorhead, MN (1982)

Professor of Art and Design (1988-present), Cazenovia College, Cazenovia, NY

Director of Studio Art (2003-2014), Cazenovia College, Cazenovia, NY

Board Member: Light Work 2006-present (secretary)

Onondaga County Cultural Resources Council 2001-2007

Stone Quarry Hill Art Park 2006

Juror, Saltonstall Fellowships, Saltonstall Foundation for the Arts, Ithaca, NY (2012)

Juror, *Made In NY*, Schweinfurth Memorial Art Center, Auburn, NY (2014, 11)

Visual Arts Editor, *Stone Canoe Journal* (2009-10)

Curator, *Stone Canoe Artists @ XL Projects*, Syracuse, NY (2010)

Guest Lecturer: Stiwadio Maelor, Wales, UK
SUNY Oswego, NY
Memorial Art Gallery, Rochester, NY (multiple times)
Everson Museum, Syracuse, NY (multiple times)
University of Wales, Bangor, UK
Syracuse University, Syracuse, NY
Schweinfurth Art Center, Auburn, NY
Springfield College, MA
Colgate University, Hamilton, NY
SUNY Binghamton, NY (multiple times)
Le Moyne College, Syracuse, NY (multiple times)
Munson Williams Proctor Art Institute, Utica, NY (multiple times)



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