Brown People are the Wrens in the Parking Lot

WHO ARE “THE BROWN PEOPLE”? 

WHERE IS THE “PARKING LOT”? 

WHAT DOES A “WREN” CONNOTE? 

WHY WOULD SOMEONE ASK THESE QUESTIONS?
The recent nature of the campaign, its use of familiar media tropes, and its investigating DIY media, serendipitous encounters on the part of the project’s initiator, artist and Department of Visual Arts faculty member William Pope, L. The campaign simulataneously the experience of not knowing in order to frame attention on the blind spots in knowledge that often influence our assumptions about how we work, live or learn in relation to disease of immigration. Moreover, the campaign’s deep reveal and its reliance on information being spread through the phenomenon of fliers and posters蔓延 across the walls in which information and space — perception or empty promises — fuel new promises. Whether through various media across or through innocent conversations, stories are expressed: questions are asked and cultures of ignorance and indifference are both present, with an overall theme of concern and motivation. This is the nature of the public sphere today. In different ways, we have all witnessed a surprising range of interventions. Pope L has connected different spaces like sidewalks through social media, books, quickly and unerringly dividing and confusing. This knowledge is now a lack of information, information and willful ignorance. In what of the community that gather at Logan Center, what do you know, and what do you think about? What is your role as these sites are transformed? Pope L and his team of interviewers call on the Logan Center’s community to respond to a set of questions about homes, connections and immigration. These questions ask to consider how individuals and groups are named. Reflecting on the title of the campaign, we are asked to consider “What are Women? Who are the Brown People?” and “Why are the Wrens in the Parking Lot?” Furthermore, we are asked to think about how we define who is included and excluded from certain spaces. “Where is the Parking Lot?” and “Why are the Brown People in the Parking Lot?” These questions, and many more, can transcend the context of the Logan Center and perhaps more so as it considers the relationships between different constituencies, the role they play and the spaces they occupy. The questions can extend beyond there walls to address the social dynamics of the South Side of Chicago, and much further across the city and the state. Then, when they come to the local boardtext of the United States, whether reading the Atlantic or the Pacific, touching the edges of the continental border with Mexico and Eastern Europe, the space of the “Parking Lot,” these questions can intersect with our understanding of the nation-state and its definitions of citizenry. The intent is to extend the Logan Center’s campaign into the larger community to identify and the focus of the Center’s community is its identity. The degree to which public and community make connections with broader public discourse around issues of immigration is similarly difficult to measure. Yet, the campaign calls on all of us to share our own stories to make a public conversation. During the exhibition run, from November 10, 2017 through January 7, 2018, the gallery functions as a social space, performing different public arenas across a selection of planned and impromptu events. Here, we are called to see our collective identities and con- structions of the nation-state and how we might suggest solidarity, as we do to continue our own prevailing issues of our time.

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