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Konza

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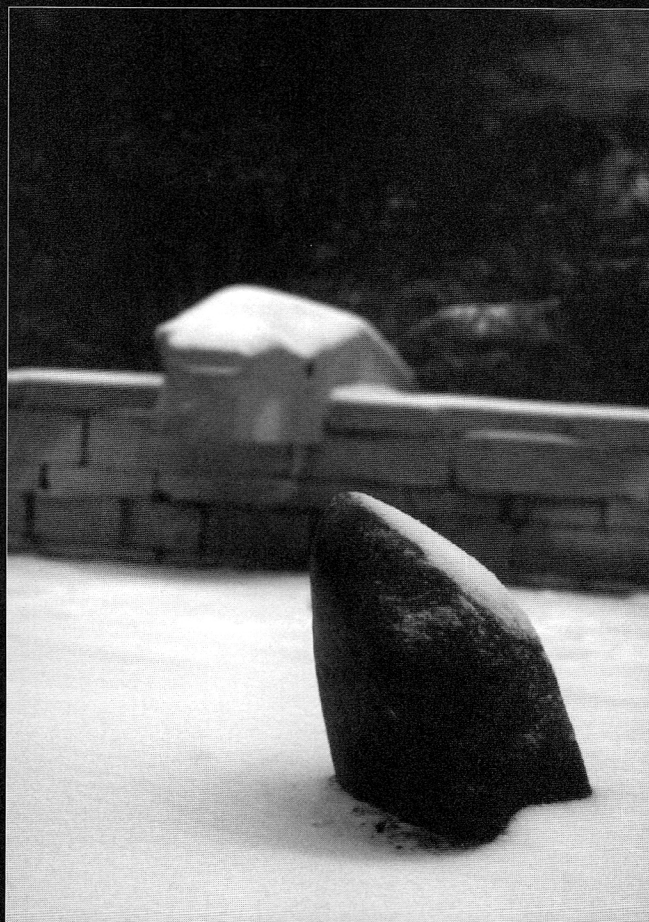


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Konza

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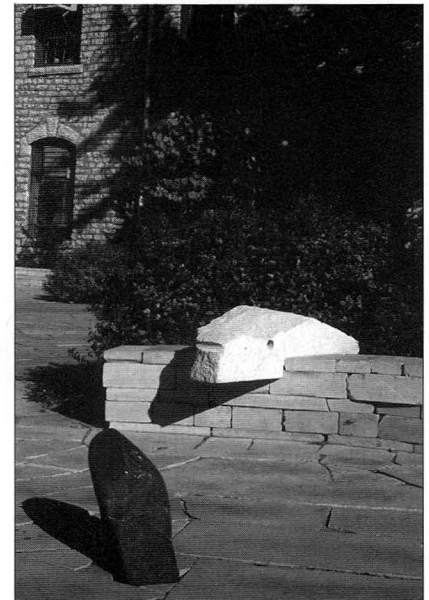
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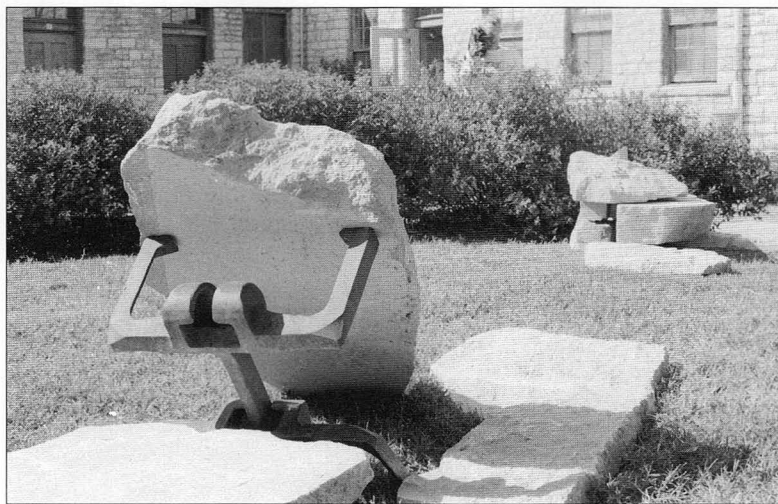
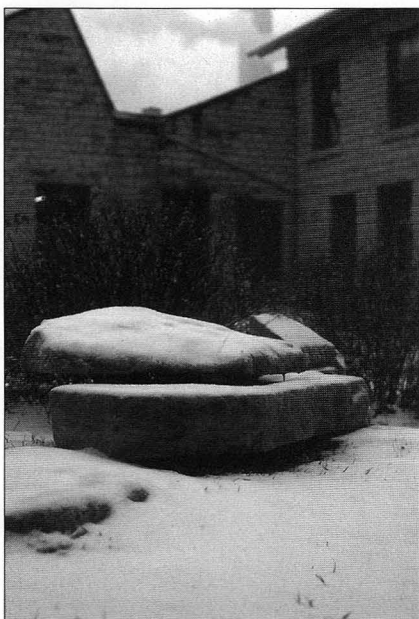
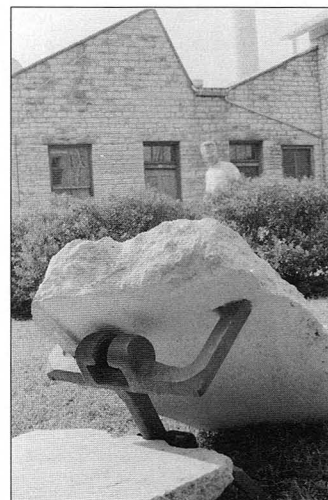
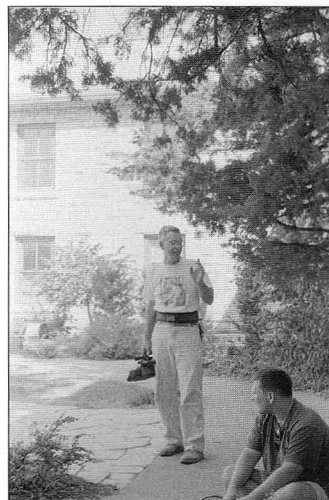
Brian Yansen

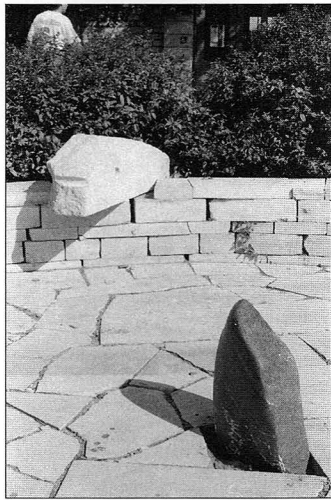


Konza exists as the form memory of a two-day stint of making, an intermingling of energies on a number of levels. I brought the idea with me, yet it was actually like returning something. Images of limestone, the bones of the prairie, floated in my mind, imprints from long walks during my previous time at Kansas State University.

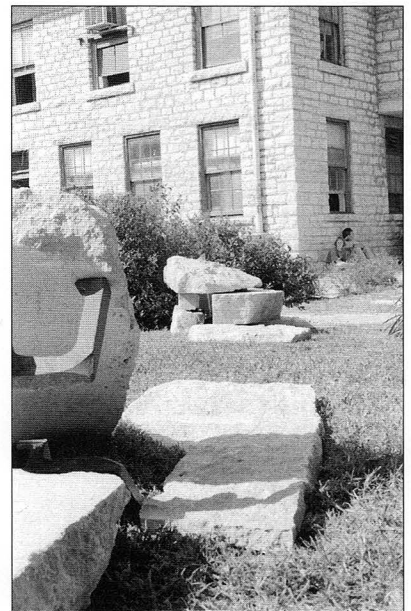
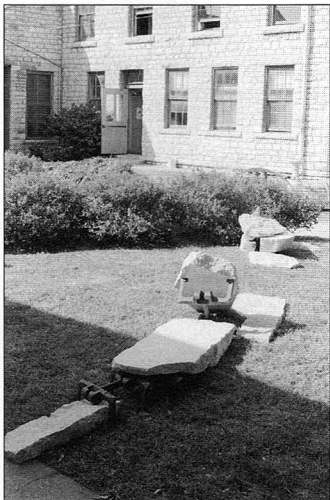


The students brought their curiosity and studio training, their personalities and aptitudes. We did not reject what was there yet when I spoke of making a gesture toward the uniqueness of the Konza Prairie—there was a response, enthusiasm, and certainly a variety of readings.





The material was debris from an industrial process yet simultaneously it carried the rawness of its geological character. Arrangement fluctuated from formalist composition to ecological storytelling. Editing followed over exuberant assemblage—sometimes agreement was unanimous, other times meted out with reservation.



What started as an exercise, a taste of the art of making has become a quiet intervention, a layer in the courtyard's spatial history. Different from what I might have done alone, but also simply not a studio project, Konza was a dance of bodies and stones, wills and happenstance. Any quality it contains might be traced to the attention we gave—focused but relaxed, looking to each element's uniqueness yet its connection.

