

Positioning Systems



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**Aimee Odum
Barry Stone
Kirsten Lofgren
Maya Kotsovolos
TJ Lemanski
Thira Rose
Thomas Cook
Trey Burns**

**organized by
Rachel Eboh**

Northern–Southern

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@northernsouthern

Positioning Systems

Positioning Systems, a group show featuring eight Artist Run Club members, looks at the multi-point perspectives and spatial orientations individuals encounter navigating landscapes or tracking routes in the digital age. Shown together, the works investigate how one's relationship to the environment is affected or distorted by the simultaneous existence as a body with two feet on the ground, a pulsing dot on a grid, and the liminal space in-between.

The title of the exhibition refers to the navigation and cartography satellite systems such as GPS or WGS (Google Earth). Scaling back, *Positioning Systems* also includes anchor sites or grounding techniques that inform our locality – such as lingering rubble from past landmarks or intimate views from personal pathways. Together informing a comprehensive albeit disjointed vantage point that encompasses both physical and digital positions.

— Rachel Eboh



Aimee Odum



Rubble Fritz, 2017
single channel video, iphone, ceramic,
acrylic, glass, epoxy, clay, copper wire,
sand
19 x 10 x 3 inches



Embedding, 2017
single channel video, iphone, ceramic,
acrylic, glass, epoxy, clay, copper wire,
sand
13 x 10 x 3.5 inches

Aimee Odum is a Salt Lake City-based artist, educator, and curator who melds video, ceramics, and technological materials that touch on the inseparable link between nature and technology. She also serves as the co-director of Artist Run Club SLC.

In *Embedding*, an iPhone is fused within a glazed ceramic rock pervaded with worms. On its tilted screen a video of a desert landscape plays with inputted digital imaging of an impossible shimmering lake, a mirage. Odum's practice acknowledges how devices, such as smartphones, are increasingly shaping our perception of nature. Reciprocally, her work addresses how environmental crisis matters are becoming steadily reliant on technological solutions. Thus, as both nature and technology evolve, so does their interdependent relationship.

Odum writes, "In terms of perception, there is little separation between nature and technology. We view the world more through a technological lens than through our own eyes and beings. The idea of 'nature' is not a new social construct, but the way it circulates digitally is constantly evolving."

Barry Stone



Sunset 5794 B2, 2013
archival Inkjet Print, edition ¾
24 x 16 inches

Barry Stone is an Austin-based photographer, musician, and educator.

Stone's photography practice experiments with digital code. Opening the image in a hex editor, a software application that reveals the file's binary data, Stone alters the code creating a new composition. Able to identify large compositional moments in the code, such as a blue sky, the artist highlights and selects moments to scramble, while rarely being able to anticipate how these adjustments to the digital makeup will affect the image on the frontend. While *Sunset 5794 B2* displays a clear point of intervention on a singular photographic file the two adhesive images that flank it, amalgams of many photography, showcase the visual outcome of a complete confusion of digital imagery's binary data.

Kirsten Lofgren



Long Island 1, 2024
oil on canvas
12 x 12 inches



Crossing, 2019
oil on panel
16 x 12 inches



Afterwards Within, 2023
oil on canvas
24 x 30 inches

Kirsten Lofgren is an Austin-based, Chicago-bound painter investigating the personal histories that are tethered and held within a place.

Invoking her own memories and emotions, Lofgren constructs abstracted vibrant worlds of geometric and textural patterns. Her imagined landscapes push and pull its viewers to absorb the detail and the expanse simultaneously as well as the natural and the man-made as in *Long Island 1*. In this work, the artist interrupts the scene with rectangles of fragmented scenes or mementos — dense blades within a patch of grass and a body of water's rippled surface — pointing to the layered multitudes of experiences and connections a space can conjure.

Maya Kotsovolos



Site No. 2: The Wager, 2024
acrylic on canvas
36 x 24 inches

Site No. 3: Meridian Arc, 2024
acrylic on canvas
24 x 24 inches

Site No. 5: Odessa, 2025
acrylic on canvas
36 x 36 inches

Maya Kotsovolos is an Austin-based designer and multimedia artist.

Hito Steyerl's *How to Not be Seen: A Fucking Didactic Educational .MOV File* (2013) began Kotsovolos interest and investigation into the satellite calibration targets that surfaced during the Cold War. These now-abandoned targets of esoteric symbols, once pivotal for the research and development of multi-spectral surveillance satellites and aircraft sensors, mark remote locations in the United States and around the world. As the artist notes:

These targets can only properly be observed from up above, when the viewer is made small. They represent the birthplace of the modern data economy, and are foundational elements of current data surveillance and collection practices, subtly reminding us of their origins in warfare and conflict. By bringing these visual elements to the forefront, the pieces I've been working on challenge viewers to question the nature of data—its collection, its history, its invisibility, its origin, its biases, and what its physical impacts are on our world.

The most recent work in the series, *Site No. 5: Odessa*, incorporates Kotsovolos speculative imagining of the evolution of satellite calibration sites, where large-scale industrial operations replace the mid-20th century markers. Here the artist identifies the expansive oil fields in the Permian Basin, with its distinctive mutilation of the landscape, as a known reference site ensuring the accuracy and efficiency for the satellites above.

TJ Lemanski



Cenotaph 4 , 2023
American Elm estovers collected at
862487CF+6R
carbonized in concrete with rebar,
epoxy, and yard debris
36.5 x 11 x 4 inches



Heart of Conrad III, 2023
building debris collected at 875M+6V
and fabric on repurposed plywood,
epoxy, hardware,
artist-made frame
15.5 x 13.5 x 4.5 inches



Heart of Conrad VI, 2024
building debris collected at 875M+6V
and fabric on repurposed plywood,
epoxy, hardware,
artist-made frame
35.5 x 20 x 5 inches

TJ Lemanski is an Austin-based multimedia artist known for his inventive memorialization of refuse and space.

Lemanski's Centotaphs, the term used to define empty, symbolic graves, began around a fire pit while he was an artist-in-resident at Habitable Spaces in Kingsbury, Texas in 2020. Revisited at Co-Lab in in 2021 and behind his own house, Lemanski's backyard foundries cast detritus such as tree limbs lost to frost or empty plastic water jugs in concrete. Once set, a bonfire is built upon the concrete blocks and tended to until only a carbonized fossil remains.

Behind Centograph 4 hangs Heart of Conrad III and Heart of Conrad VI — custom wooden frames containing arranged rubble relics on top of deep burgundy velvet. Lemanski rescued a collection of these concrete fragments at the demolition site of the beloved I Luv Video on Airport Blvd. The artist cites an interest in display apparatuses at Natural History Museums as well as events such as the fall of the Berlin Wall where broken pieces were collected and transformed from wreckage to historic artifacts as lines of inquiry that inform his work.

Thira Rose



Tracks of Wild Basin, 2023
acrylic on canvas
12 x 24 inches

Creative Soles, 2025
acrylic on canvas
12 x 24 inches

Thira Rose is an Austin-based painter who often weaves her interests in hiking, running, and sustainability into her art practice.

Thira's Discarded Shoe Series began after collecting scraps of running and hiking shoes – often crumbling rubber soles still marked by the manufacturer's logo — found littering the trails. In plein air or back in her studio, the artist transforms the found waste (or her own old shoes) into artist tools, letting the texture of a fragmented shoe print and fabric become the painterly brushstroke in a landscape. The series speaks to the planned obsolescence and material waste of the high-performance clothing industry, a critique that is often aimed at the rise of fast fashion.

Her latest work Creative Soles was made in honor of Artist Run Club and its members set in the routes we've shared as a collective.

Thomas Cook



Flyover 2, 2023
oil on gessoed paper
15 x 22 inches

Fairfield Lake Road Plan, 2023
screen print on Rives BFK, watercolor, ink
1/1
13 x 17 inches; 16 x 20 inches (framed)

Inks Lake Road Plan 3, 2023
screen print on Rives BFK, watercolor, ink
1/1
13 x 17 inches; 16 x 20 inches (framed)

Inks Lake Parking Plan, 2023
screen print on Rives BFK, watercolor, ink
1/1
13 x 17 inches; 16 x 20 inches (framed)

Thomas Cook is an Austin-based artist and painter. Both the painting *Flyover 2* and Cook's critical mappings address a human predisposition to carve, mold, or mark the world to fit the optimizational wants of an ever-developing population. Jet streams are competing with clouds in the sky and mountains are sliced open to make way for more direct paved roads. Cook's satirical maps take infrastructure's opposition towards building routes that work with the landscape and visualizes the drastic topographical changes needed to make roadcuts that advance the shortest path.

Trey Burns



Mechanical Garden: Views (1-14), 2025
single-channel video, 3 min 45 sec

Burns (lives and works in San Marcos, TX) is an artist, writer, curator, educator, and co-director of Sweet Pass Sculpture Park.

Mechanical Garden: Views (1-14), emerged out of the artist's archival research on British sculptor and performance artist Stephen Cripps (1952-82) as part of his recent fellowship at Henry Moore Institute. Cripps conceived of Mechanical Garden in the 1970s, an unrealized kinetic installation, and noted elements such as, "flowers that suck in and spray out water, barking dog statues, wind socks, self-erecting trees, rubber ducks on a belt, and exploding scarecrows" in his plans.

Burns' video offers, in his words, "not a reconstruction, but a forensic meditation" on Cripps' intended project. He converts Cripps' notes and sketches of an imagined space of curiosity and chaos into a speculative 3D-animated world. Burns' video allows for an expanded visualization of the theoretical garden without realization, leaving fragmented elements within its digital landscape to maintain an unfixed, rudimentary condition. As the viewer, we take on a unique perspective of "visiting" a work that exists in an permanently preliminary state.

Recorded Route

Chin to chest, waiting for it to load
 Sidings and branches adjust to the peripheral
 The snake eating its tail bleeds into full screen
 Leaning on the porch post as I flip stomach down

My limbs, my edges, my texture
 Zoom out, fade, condense
 Contained within one neat blue pulsing dot
 Thrown hundreds of feet below on a labeled grid

Ready to begin

I imagine my rubber soles
 Covered in a perpetual paint
 My accrued footprints thickly coat
 The grass, the sidewalk, the road

My individual tracks disappear
 Over time into a sheet
 A clean highlighted
 Recorded route

—Rachel Eboh



Positioning Systems is organized by Rachel Eboh and is part of a three venue project titled Runners Art Club. The other exhibitions include Personal Records organized by Kira McCool at Goodluckhavefun (1207A Enfield Rd, Austin, TX 78703) and Wildflowers organized by Phillip Niemeyer which takes place along a route that connects the two spaces.

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