

FLOUNDER LEE

Artist Statement for post-colonial body of work

Overall my work has generally dealt with the intersections and interactions between things. The intersections between public and private, art and life, history and the present, among others, have always informed my work. I use mapping and indexing to recreate/reconstruct the space-time surrounding my life and other pockets of history.

I have been mapping interactions between indigenous peoples and various governments. This moves beyond my earlier work with indexing toward a more physical method of mapping which involves walking and driving boundaries while using tools such as GPS and Google Earth. I began by pulling maps from the Library of Congress of the treaties between various indigenous tribes and the United States government, overlaying them on the actual location in a GPS program, then going out and shooting at intervals along the entire boundary. I then overlay the photographs on the original map section in a grid format for the digital print.

As a counterpart to this research on the actual land and treaties, I traveled to Europe where I transposed maps of the North American/Caribbean colonies onto locations in Europe and then photographically mapped them. I researched my family genealogy and remapped then symbolically reclaimed the land they left. I created new work in Glasgow, Manchester, Bath, London, Amsterdam, Brussels, Brugge, and Sachsenberg.

The third part of this overall historical and genealogical project is a stop-motion video. The video takes the data from the Library of Congress treaties and shows one step at a time the march of the US across North America from 1785 to 1894. Using plastic toy cowboys and Indians to represent the tribes and the United States, the colors slowly change indicating the removal of native land from all but a few remote locations.

Another addition to this post-colonial work is set in Panama. When I began thinking of the rifts between the continents, I immediately thought of the Panama Canal as the literal representation. I could think of no better place to tie the continents back together. I mapped representations of the continents on opposite sides of the canal and mapped the United States in the canal. This trip allowed me to investigate and produce artwork about many of the issues surrounding Panama and United States relations.

The most recent part to this body of work was mapping on the island of St Martin. It is the smallest island shared by two colonial powers. I walked and boated the 9 mile border between the two countries and also mapped representations of the European nations onto the side they claimed.

Several of these projects were funded through New Frontiers Exploratory Travelling Fellowships. Through all of these related projects I seek to inform about a history that has been sanitized and distorted. As my first European Ancestors arrived in the 1630s, the history of my family is entwined with that of the United States. That story is a conflicted one and I am investigating the fact that one part of my family would take land from native populations while another branch was the native population. Making the photographs using preset conditions instead of my own ideas of photographic beauty is a process that is hard to accept, but important for my process of understanding. The arbitrary notion of these borders and treaties is what I am seeking to bring to the table.

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Image list for post-colonial work samples

01. *142 (Indiana/Eel River Miami)*; 23x16 inches; inkjet print on rag paper; 2007
02. *505 (Oklahoma/Quapaw)*; 42x20 inches; inkjet print on rag paper; 2008
03. *505 (Oklahoma/Quapaw)*; 42x20 inches; inkjet print on rag paper; 2008 (detail)
04. *95 (Michigan/Wyandot)*; 23x16 inches; inkjet print on rag paper; 2007
05. *12 (Ohio/Wyandot, Delaware, Shawnee, Ottawa, Chippewa, Potawatomi, Miami, Eel River, Wea, Kickapoo, Piankisaw, and Kasaskia)*; 23.5x25.5 inches; inkjet print on rag paper; 2007
06. Installation of *Treaties* project in Basile Center, Indianapolis
07. *Nova Scotia in Glasgow*; 29x26 inches; inkjet print on rag paper; 2008
08. *Connecticut in London*; 42x36 inches; inkjet print on rag paper; 2008
09. *Connecticut in London*; 42x36 inches; inkjet print on rag paper; 2008 (detail)
10. *Florida in Brugges*; 36x25 inches; inkjet print on rag paper, 2008
11. *Florida in Brugges*; 36x25 inches; inkjet print on rag paper, 2008 (detail)
12. *Cape Breton in Glasgow*; 27x31 inches; inkjet print on rag paper, 2008
13. *Staten Island in Amsterdam*; 37x31 inches; inkjet print on rag paper; 2008
14. *Staten Island in Amsterdam*; 37x31 inches; inkjet print on rag paper; 2008 (detail)
15. Installation of post-colonial work at Foto, kino i video savez Vojvodine in Novi Sad, Serbia
16. *South America 1820 in Panamá (city)*; 42x53 inches; inkjet print on rag paper; 2009
17. *United States 1919 in Colón (former School of the Americas)*; 42x31 inches; inkjet print on rag paper; 2009
18. *US-Tribal Treaties 1785 to 1894*; 1 minute digital video; 2009 (still and linked video)
19. *Netherlands in Philipsburg, SXM*; 42x31 inches; inkjet print on rag paper; 2010
20. *SXM Border (hiking and boating)*; 54x44 inches; inkjet print on rag paper; 2010

Over 35 works in this overall post-colonial body of work were made in sizes ranging from small 11x13 inches to large 26x140 or 42x53 inches.













ACADIA;

with the

ISLANDS OF CAPE BRET

and

S. T. JOHN'S.

From Actual SURVEYS, by

Capt. MONTRESOR, Engi.

1768.









CANADA ou NOUVEAU FRANCE

NOUVEAU

MEXI

QUE

QUEVIRA

GOLFE

MEXI

Ligne Tropicque

LA FLORIDE.

Par N. SANSON d'Abbeville
Geogr ord^{re} du Roy
A PARIS
Chez L'Auteur aux
Galleries du Louvre
Avec Pri^{er} pour 20 ans

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GINIE

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du Cancer

ISLE DE CUBA

LA HAVANA

HAL DE BARANA



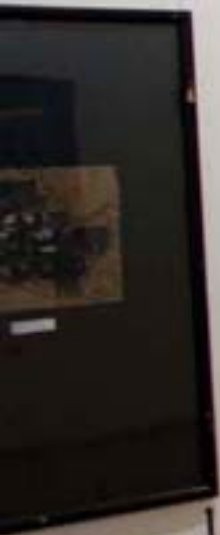
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Hours of Google

DISTANCE MAP UNITED STATES, MEXICO AND CANADA











ATLANTIQUE
OCEAN

Photo by
Gilles de
Gautier

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Great Bay Express