



CLOCKWISE FROM LEFT:
**Klara Källström
and Thobias Fäldt**
*Village/Neck
of Land*, 2015.
Pigment print with
foil-embossed
letter matting,
23½ x 19¾ in.

*High Hills/Place
of Rest*, 2015.
Pigment print
framed with brass
titleplate,
48 x 32 in.

*Village/Son
propre nez*, 2015.
Pigment print
with foil-embossed
letter matting,
23¾ x 19¾ in.

SAN FRANCISCO

Klara Källström & Thobias Fäldt

Cult|Aimee Friberg Exhibitions // February 27–April 25

TODAY, SAN FRANCISCO'S relentless pace of change may be its foremost characteristic. With countless construction sites, the city is inundated with newness, while its past blurs. However, there are still those places where its legacies are kept in focus. In a space that once housed the artist-run nonprofit Queen's Nails, Cult|Aimee Friberg Exhibitions proves that redevelopment need not foretell an abandonment of cultural or historical engagement. Though a commercial outlet, Friberg's program is refreshing in its aim to merge salability with socially conscious work.

The exhibition "Village/High Hills" advances this conversation of loss in the wake of changing demographics. Over a three-week period, Stockholm-based Källström and Fäldt researched the indigenous names of four iconic San Francisco neighborhoods. A reiteration of "Village," 2014, in which the artists investigated the linguistic transformations concurrent with Canada's colonizations, "High Hills" similarly uncovers the

unseen impact of cultural displacement.

Installed in front, four photographs taken in four locations are captioned with English translations of their Chochoyeno names. The artists portray details of the city's landscape, as well as more banal specifics—large in scale, the images' purviews are limited, with a general lack of concern for visual sexiness. In *High Hills/Place of Food*, 2015, a close-up of beige rocks in Visitacion Valley abstracts the landscape, offering no sense of place. *High Hills/No Translation*, 2015, depicts an element from Cult's exhibition "Prince Rama: How to Live Forever." Though a specific piece of documentation, the image is hard to identify given a lack of context. And while the Mission's portrayal is more distinct than the others', its particularity is offset by the lack of an indigenous translation—a detail blurred beyond recognition. In the central reading room, a pamphlet titled "High Hills," 2015, is hung page by page. Less polished than the photographs, the cheaply produced leaflet economically al-

lows the gallery to show more of the series, and simultaneously references Robert Frank's cataloguing of the American experience—a heritage suggested by the first edition of *Les Américains* seen in front.

In the last room, "Village" is presented in 20 images. Chosen for diversity of content rather than aesthetic achievement, the selection overtly alludes to a visual diary, gratifying the contemporary urge to quickly scan pictures of anything and everything. Captioned with both indigenous and colonial names, these smaller works require less of viewers, instead providing immediate information. Still, the desire to connect the caption conceptually to its image persists—we want to know what we are missing. And it is this instinct that Källström and Fäldt cleverly question throughout "Village/High Hills." Although it is our nature to fill gaps in our knowledge, we can never account for the holes we don't recognize. And ultimately, these blind spots are the cost of our topographical evolution. —**Francesca Sonara**